

Melody Maker

March 7, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Lambert
Singers

See Page 11

TRIUMPHANT SATCH



Britain's favourite trumpeter Louis Armstrong made a triumphant return to his "second home"—Britain—on Friday. Here he is backstage at the Gaumont State, Kilburn, on Saturday.

ARMSTRONG TO GO TO RUSSIA?

LOUIS ARMSTRONG and the All-Stars plan to give concerts in Russia in the summer.

Negotiations are under way for the band to take jazz behind the Iron Curtain with visits to Russia and Poland after the current tour ends in Ghana in June.

The news was given by Satchmo to the MM after his Leeds concert on Tuesday. The Russian tour would be made without backing from the U.S. State Department.

Said Louis: "The tour won't be a peace mission. I'm no politician—I only play my horns for the cats—and it doesn't matter if they are Russian cats."

A film of Louis has already been sent to Russia. In New York recently he dubbed in the trumpet and vocal parts to a recording made by a Russian band of his signature tune "When It's Sleepy Time Down South."

TV OR FILM

"They filmed me with earphones on," he said. "I don't know if it is to be shown on TV or as a straight film."

The All-Stars flew into London Airport on Friday and opened their second British tour with four concerts at the Gaumont State, Kilburn, on Saturday and Sunday (see reviews on page 3).

On Sunday, angry musicians, journalists and friends of the band stood outside the stage door after a "No Visitors" ban was imposed.

Among those refused admittance were Humphrey Lyttelton and Nat Gonella—both personal friends of Armstrong.

THEATRE BAN

Jack Higgins of the Davison office, later told the MM: "The ban was nothing to do with us. It was imposed by the management of the theatre."

Two extra British concerts have been fixed for the band. The current tour ends at the De Montfort Hall, Leicester, on March 11, but the band returns from Germany on March 25.

It then plays concerts at Sheffield (26th) and the Gaumont State (27th) before resuming its Continental dates.

'CRY GUY' BACK



"CRY GUY" Johnnie Hay arrives back in Britain on Sunday. He is to appear for a fortnight's season at the Palace Theatre, W., and also top the bill in AT's "Sunday Night At The London Palladium" on March 15. Appearing with him at the Palace will be the Three Monarchs.

FLAMINGO FLARE-UP

Tubby Hayes blows his top

JAZZ star Tubby Hayes "blew his top" at London's Flamingo Club last week—and talked himself out of a job.

This week, Flamingo boss Jeff Kruger barred Tubby from the club where he has been resident with the Jazz Couriers for almost two years.

The ban followed a scene last Wednesday when Hayes harangued 100-odd members over the microphone, criticising Kruger and the club. One startled member later told the MM: "It was the most sordid business I have witnessed in any club."

Kruger on Monday issued a statement referring to Hayes's "insulting language" and describing his conduct as "unbecoming to a bandleader."

FIRED

"Hayes" stormed Kruger, "has been fired and barred from the club."

Asked to comment, Tubby told the MM: "I admit I blew my top in a way I, perhaps, should not have done."

"The trouble started when we were offered what we understood to be three nights a week residency at the club."

"It turned out that it was not three nights at the club at all but three nights working for Kruger wherever he liked to book us."

"When we turned it down he gave us five days' notice. In that time it was impossible to fix other work. The result was that I blew my top."

TOP TENOR

Hayes was voted Britain's top tenorist in the recent Motown Music Readers' Poll and the Jazz Couriers, which he co-leads with Ronnie Scott, were voted the best small group in the country.

Scott and the rhythm section—Terry Shannon (pno.), Geoff Chyne (bass) and Bill Evelyn (dr.)—are booked to play the Flamingo on Sunday but will not use the Couriers' billing.

The Flamingo's second resident leader, Tony Kinsey, has

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WHAT A THREESOME!



Featured in action at the Royal Festival Hall on Monday, America's singing trio of (l-r) Dave Lambert, Anne Ross and Jan Hendrick, was a smash at Christian Action's "Festival Of Jazz" concert. (See back page story and Bob Deaburn's review on page 11.)

DISC 'SPRING SALE' BY EMI & DECCA

The Decca and EMI groups announced this week that they are holding a "Spring Sale" of hundreds of their records.

The two companies are slashing the prices of discs on their current deletion list by as much as nine shillings.

Bargains

Discs going at bargain prices include LPs and EPs made by Sarah Vaughan, Duke Ellington, Jelly Roll Morton, Gerry Mulligan, Pat Waller, Hoagy Carmichael and Bessie Smith and standard 78s by

Elvis Presley and other pop stars.

A spokesman for Decca told the MM: "The price slashing is to enable dealers to dispose of some of their old records. This will also apply to discs that have appeared on our previous deletions list but does not, of course, apply

VIP mission

Top British agent Leslie Grade flew to New York on Tuesday night to clinch deals for British appearances by Johnny Mathis and Nat King Cole.

to material on our current catalogue.

Some shops, of course, do not carry deleted discs, but it will give the others—who are selling them for any price they can get—a chance of clearing their shelves.

Newspaper reports that this may also apply to records on our current catalogue are untrue. Keith Prowse, Ltd., a leading disc retailer, are selling some of their deleted LPs, normally priced at 45s. 6d. for 25s. This are reduced by more than a half to 2s.

ON THE BEAT

ON the Street Where We Live (or strive to make a living) one topic has superseded all others these past two weeks—What should be done about the music business? Should anything be done? If so—what then?

And it has amused me to make a casual collection of some of the comments—humorous and serious—which have come my way. Such as:

"Never mind those old numbers. 'What is a Dog?'"
"What is a Wife?—why doesn't someone write 'What is a Disc-Jockey?'"
"Why freeze the profits of American film companies and not American publishers?"

"No country in Europe has a smaller percentage of its national music played over its national broadcasting network than Britain."
"Why restrict American musicians and American instruments coming in—why not American songs?"

"What musical knowledge do you need to be a disc-jockey?"
"No sense to say there are no British composers. Who makes any serious attempt to encourage them?"

"How much money does a day make a week selling LPs, wouldn't play anyway?"
"Nothing less than Parliamentary action will effect a change."

"Nothing will improve until commercial radio comes to the country."
"And?"

"I maintained long before the famous BEC inquiry that the music business was never involved in bribery. We publishers were submitting to nothing less than blackmail."

Doubt
SERIOUSLY—and obviously, there is a great deal of confused thinking on the subject of how songs are (or have to be) plugged.

"There is general agreement that present conditions are unsatisfactory. But doubt as to exactly to remedy them."
"I think," he answered gravely, "he stands a pretty fair chance of making it."
"What do you think of New Orleans?"
"The town?"
"No, the music."
"I like it, naturally, but it isn't my favourite music. My era is swing—Lancelotti and Ellington. And talking of those days, I remember making some records with your own Nat Gonella when he came to the States. You know, I was talking to Shearing the other day and he told me British pianists used to take down my records. I never knew that."

"Guess what!"
"THEY'RE telling the story of Monty's last days. The package had grossed only £5 on the previous week."
"Above £11—doubt as to whether all the Aley would pull together to effect improvement."
"Disaster! Guess what we can't do?"
"The town?"
"No, the music."
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Too much smoke
"There's too much smoke in the room—no air," said Louis' doctor suddenly. He pulled open the door and window and looked at me back-temporarily.
"We have just done a tour in Scandinavia," continued Billy. "It was fabulous. In Oslo, a gang of kids came for us at midnight and took us for a sleigh ride in the mountains. Seven sleighs with horses, bells—the whole load came. Louis, too: we were wrapped up in heavy coats and given hats and rug to put over our knees. The whole thing was splendid."
"We had lots of wine to drink and I sat with a beautiful girl. The scenery and everything was too gorgeous. On the way home I must have fallen asleep, but I could feel a warm face snuggling up against mine. Kind of cute—but suddenly I could feel her on the face. I woke up quick—it was the horse from the next sleigh getting sentimental."



I CAN'T TUNE IN TO MONK!

APPEARING, smiling and distinguished-looking, Billy Kyle, pianist with the Louis Armstrong All-Stars, sat relaxing in a dressing room at Kilburn Gaumont State last Saturday. With him were drummer Danny Barcelona, bassist Mort Herbert and Louis' doctor.

"My favourite pianist?" said Billy. "Well, I started piano at 8, became a pro. at 19 in 1933 and, of course, Earl Hines and Tatum were the two greatest. Today I also like Garner and Peterson."

"Basic? Well, we don't regard Basic as a great soloist—He gave a quizzical smile."

Study a little more
"I'd have to study a little more. I'd have to get with him! It's a message, but I haven't been able to tune in to his fingers—no you like?"

"Zita be far. Sick the treatat..."
"Billie Holiday?"
"Billie has a fine style, but Ella is far out—she's greater."

"In the near distance Louis could be heard warming up as I asked."
"Do you like Louis' trumpet playing?"
"I think," he answered gravely, "he stands a pretty fair chance of making it."

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BILLY KYLE

pianist with the Louis Armstrong All-Stars, talks to MAURICE BURMAN

ROYAL ALBERT HALL The BBC Light Programme presents FIFTH ANNUAL FESTIVAL OF DANCE MUSIC 1959

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 - "Big Beat" APRIL 11
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Laugh during recordings for the new Associated British-Pathe picture, "No Trees in the Street," are soundtrack composer Laurie Johnson and producer Frank Godwin. See "Integral."

Goonish
I HAVE always suspected that those who foist these teenage comedies were a peculiar breed of humour. Now comes confirmation from producer Val Guest.

He has chosen Peter Sellers to play the part of the mediocre in the film version of Fabulous, too, was Dave Lambert's unexpected act the plane taking them back 24 hours after they finished the concert in the "bunny" in San Francisco.

"Well, them," he told Bob Dawburn, "not to worry, I'll sing all the parts myself!"

Beaulieu?
FABULOUS, too, was Lord Mountbatten's reaction to their singing. He has asked them to appear at this year's Beaulieu Jazz Festival.

"And that's every chance that they will make it..."

Integral
IT was with special interest that I watched a Press photograph of the stars of the Associated British-Pathe picture, "No Trees in the Street," premiered yesterday at the Empire, Leicester Square.

Only a short while before (with Colin Butler's piano in the background) I had been sitting discussing it in Soho with the producer, Frank Godwin, and the man who wrote the music, Laurie Johnson.

And was fascinated to discover the close harmony in which the two, and director Frank Godwin, had worked.

Music first
NORMALLY, of course, a composer is hired a rough-cut version of a film and sold, in effect. Now get on with it.

Laurie had been brought into the very earliest discussions, where characters, mood and pace had been established—so that musical ideas evolved simultaneously.

He did, in fact write much of the music before shooting began—for instance, behind the titles, which were "paced" to the music.

Powerful
THIS, in my belief, is quite a new in British film making. And has resulted in a score which adds tremendously to the impact of this powerful picture.

It can only be done, of course, where all three (in Laurie's words) talk the same language. As happened here. So much so that certain scenes were taken at a slower pace than would be usual—because the director knew the music would underline them, and knew the ultimate effect of music and action combined.

The tragedy is that successful



with Pat Brand

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Music for FUN

ANYONE compiling a list of the great literary masterpieces would no doubt begin with Shakespeare and Milton. The first 10 or 15 places would bring in Dostoevsky and Dante, perhaps Jane Austen or Dickens.

After that the writer's personal taste would begin to show more clearly. He might slip in Dylan Thomas or Walt Whitman, Sterne or Hardy.

Round about No. 22 in the list—which happens to be the stage in this present "Great Records of Our Time" series—he might grow tired of weighty masterpieces and significant trifle.

He might make a dive for "The Specialist" or "The Young Visitors" just because they made him smile.

World's best?
Whether or not his readers allowed him to get away with this would depend on the object of the whole operation.

Is he compiling an exclusive list of the world's best records? Or is he merely choosing at random from this bookshelf a score of works which have brought him particular pleasure?

If the latter, then he is at liberty to include anything he fancies, from "The Deline and Fall of the Roman Empire" to "No Man is an Island."

"Well, them," he told Bob Dawburn, "not to worry, I'll sing all the parts myself!"

New records
With the first four selections hardly dry on the page, I was getting letters saying: "Have you never heard of a gentleman called Dixie Kingston, or is Charlie Parker to be forgotten so soon?"

To those correspondents I replied simply that the series had not ended yet.

As a matter of fact, it can never end. Even the backing of worthwhile records were not so great, excellent examples of jazz or popular records are being produced nowadays aimed as quickly as one can write a weekly article.

After this week I am closing the Great Records of Our Time.

Does more records press for inclusion, among them Kerlan's "Peanut Vendor"—Tatum's

CADET

★ A NEW SLANT ON PRICES at 12 GUINEAS ★

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AVEDIS ZILDJIAN COMPANY
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Steve Race temporarily winds up his 'Great Records' series with 'Muggsy Spanier & his Ragtime Band' (HMV.DLP 1031-10 in. LP)

Casual joy
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Same spirit
We should listen to their music in very much the same kind of spirit.

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Above (1/2 actual size) is a sample page from the new 48 page 'Avedis Zildjian Cymbal Set-Up of Famous Drummers' book. Send for your free copy by writing to—

AVEDIS ZILDJIAN COMPANY
27 PATTETE STREET - NORTH QUINCY, MASS., U.S.A.

- The records so far
- Diana (Modern Jazz Quartet); Melancholy Blues (Cantarella); California Suite (Mel Turner); King of the Blues (Big Brother); Hospitality (Mick Davitt); Fever (Perry Lee); Frankie and Johnny (Cortez); The Great (Les Baxter); (Cortez); Strange Fruit (Louis Armstrong); Four Brothers (Woody Herman); I've Got My Love to Keep Me Warm (Les Baxter); Sounding My Prime (Walt Come); (Dave Brubeck); Kingston Highlights 1959; Body and Soul (Charlie Parker); The Frank Sinatra Story; Me-Jax (Cortez); Tenderly (Cortez); (Perry Lee); Stan Getz and J. Johnson at the Cedar House; Porgy and Bess (Holiday); Kalamazoo (Cortez); (Cortez)

NEWSBOX

by Jerry Dawson

DICKIE VALENTINE will be the big holiday attraction at Blackpool over the Easter week-end. He will play the week in Variety at the Queens Theatre, starting on March 23, and will appear for two Sunday concerts at the same theatre on Easter Sunday (March 29).

BROKEN RECORD—It is several years since Dickie Valentine set up a house record at the Opera House, Bristol. It was recently broken by Northern Irish singer Eddie Gallagher.

PASTER—David Whitfield, with vocal arrangements by group The Ideal Four, plays a week at the Royal Opera House, Covent Garden, starting on March 24. The previous week (18th) David John Roy Cagle for a week at the Royal Opera House and his Orchestra will play on Saturday (March 28) at the Royal Opera House.

WANTED—Bristol's Alvin City Jazz Band is seeking a "good-looking jazz" to replace Bruce Hunter who has been leaving to get married.

MANCHESTER—Bassist Howie Ashton has replaced Bill Cuthbert as Charlie's Trio at the Blitz, Manchester.

SUMMER—Harry Secombe's London Palladium production "Large As Life" is to be the summer attraction at Brighton Hippodrome. It is a 29-piece band. Frankie Howerd will open at summer at Brighton's Moor. He has a 29-piece band. Charlie Mantel opens at summer for a 29-piece band. Dolphin Holiday Camp, Brighton.

ORBITARY—Drummer Don Bradford, who was with the Royal Albert Hall in his early days at the Midlands Hotel, Manchester, and was for many years with the Johnny Brown in Manchester and Liverpool, died last weekend. He was 84. For several years he had been in the "Tramshed House, Fendleton.

Josh White signed by Granada TV

JOSH WHITE, Dinah Washington and Abbey Lincoln are three American stars set for British TV. They have been booked by Granada TV for star spots in the "Chelsea At Nine" series.

Josh will be returning to Britain after an absence of three years to tele-record the show on June 28. He may also make a theatre tour. In 1950 he was the first American blues singer to visit Britain and appeared regularly throughout the country and on broadcasts for the next six years.

Holiday to meet Crosby
MICHAEL HOLIDAY may go to the States early in May—to meet Bing Crosby. "I have always idolized Bing," Mike told the MM. "I have always wanted to meet him."
"My manager wrote to him recently and suggested a meeting. To my surprise Bing himself signed the request," Mike says he is happy to meet him.

Reputation
Crosby also mentioned that he has heard a lot about Mike and asked him to make contact again in April when he will know his movements for the month of May.

Holiday will open at Scarborough's Floral Hall on June 27 for the summer. He will "double" this with the Hammersmith Palace on March 16, where he will play concerts every Sunday.

Star Minstrels
Benny Lee, Rosemary Rogers, Glen Mason and the Big Ben Band are among stars appearing in "The Black And White Minstrel Show" on BBC-TV on March 14.

HAROLD DAVISON presents

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IN PERSON

LOUIS ARMSTRONG AND HIS ALL-STARS

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on 'Chelsea at Nine'

He was the first American blues singer to visit Britain and appeared regularly throughout the country and on broadcasts for the next six years.

WILL DICK HAYMES REACH BRITAIN?

Will Dick Haymes be allowed to leave America for British TV dates?
Jack Higgins of the Harold Davison office, told the MM this week: "We have received offers from ATV for Haymes to appear in two shows on April 26 and May 3.

The big question is whether he will be allowed to come."

JAZZ BAND BALL AT HAMMERSMITH

SEVEN groups and four singers will star last night's top seller "Spring Jazz Band Ball" at the Hammersmith Palace on March 16. They are the Mick Mulligan-Ally Webb and Bruce Turner All Stars, Betty Smith's Dukeband, the City Stars, Roy Wallin's Jolly Jazzmen, the Duke Street Six and George Mollie, Rexy Higgins, Dickie Marshall and Eric Lister.

The Ball is organised by promoter Ruby Bard in conjunction with the Hammersmith Palace.

Immediately after the Ball finishes, the Charlesworth Band will play at the New Grosvenor Club, Grosvenor—its first overseas engagement.

Music publisher Jack Heath, of Good music, is off to Cannes this week-end for Tuesday night of the Eurovision Song Contest. Good music is the publisher of the British best-seller "Sing Little Birdie" written by Bill Butler and Syd Corcell.

'JAZZ COMMITTEE' IN SESSION

A NEW modern jazz quintet has been formed by tenorist Don Hendell and trumpeter Bert Courtney.

Don and Bert will be leaving the Cyril Stapleton group on March 16, taking with them drummer Jackie Drogan.

'Modern Manner'
The new Quintet will make its first public appearance today (Friday) at the Royal Albert Hall. The programme, "Music in the Modern Manner" will also be booked for ATV's "Music Shop" on March 29.

BBC preview of Beaulieu, 1959

The BBC is to broadcast a preview of the 1959 Beaulieu Festival on April 4. Lord Montagu, who presents the Festival at his Hampshire home in August, is to make a Press reception at the Royal Albert Hall, London, on March 26. After the reception, the BBC will move in for a "Jazz Club" airing featuring the Jazzmakers—the Tony Kinsey Group and the stars Bert Courtney (sax) and his wife, Betty Stewart (voc.). Plans will be able to attend both the television (at 8.15 p.m.) and the broadcast itself.

His Fair Lady



'NIGHTCAP' FOR CONNIE FRANCIS
HIT Parade Connie Francis started an after-noon series of recordings for the MCM label at EMI's Abbey Road Studios in London on Wednesday night.

Lennie Hastings kept in hospital
Drummer Lennie Hastings underwent a nasal operation for sinus trouble at the week-end.

All British
The singer is recording an LP of all-British songs backed by orchestras led by Tony Osborne and Geoff Love. Arrangements are by Osborne, Love and Brian Auger. Aish man is Norman Newell.

TORQUAY TIME
Husband and wife singing team Pearl Carr and Teddy Johnson are to star in a 14-week summer show at Torquay Hall, Lesterser, on March 22.

More stars booked for BBC Festival
Several more top stars have been set for the BBC's Festival of Dance Music at the Royal Albert Hall next month.

The Last Sisters
Other past stars include Joan Small, Joan Searan, Craig Douglas and Marty Wilde. Presenting the show will be the King Brothers, Tony Favar, Joe Church, Harry Gray and the DeLunas.

Jackie Dennis
Jackie Dennis appears in a "Music Shop" ATV show on March 13 and plays a week at the Metropolitan on Wednesday.

Wally and his Trio
Wally and his Trio opens their own weekly jazz club on Monday at the Six Bell's Kings Head. The Six Bell's has a long association with jazz and folk music.

Lucille Mopp
Lucille Mopp is the guest star in ATV's "Doo Doo For Doo" show today (Friday).

Harry Sccombe
Harry Sccombe expects to go to the States in April for a tour with his wife and two children.

Russ Hamilton
Russ Hamilton is at Luton tomorrow (Saturday) and at Hammersmith Palace on Monday (8th).

THE THREE BARRY SISTERS

TALL PAUL

RECORDS MAGAZINE—now in a new form. There's a new colour photograph of Perry Como on the cover of the March issue—make sure you get your copy.

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SW11

U.S. DEMAND FOR CHRIS BARBER

Crazy, man crazy!

A **AMERICAN** record companies are falling over themselves bidding for disc masters by Chris Barber, whose "Petite Fleur" has now passed the million mark. America's Laurie Records were first off the mark with "Petite Fleur," which was released as a single in the States from the LP—Chris Barber Plays Volume 3.

SQUADCATS SIGN FOR 10 DATES ON THE LIGHT
RONNIE ALDRICH'S Squadcats jazz group within the Squadrinaires, have been booked for 10 weekly programmes commencing on March 20.

'Welcome Home'
"It was taken from an LP recorded in March 1956. Lennie Donegan is on banjo."
Barber, now touring the States, will be greeted by "Welcome Home" banners from Pye, Decca, and several other labels. He has a return to Britain (Saturday Club).
Pre-Nax are planning a Gold Disc presentation and Preston and Dutton are also planning a presentation on the mammoth Press shindig," says Denis Preston.

SEASON TICKET
Plans for Lennie Pettit has been booked for the Humphrey Lattin Club—seven nights a week.



Busy week-end
The Sandy Brown-All Fair-weather All-Stars have a BBC "Jazz Club" airing on March 12 (Friday) the band plays the Trent Bridge Hotel, Nottingham, and tomorrow is booked for a ball at Battersea Technical College.

Stars in the News
JILL MAY and Johnny Doran and his Blue Grays headline a package show which starts a one-night stand tour of Northern venues on March 16 at the Regal, Worktop. With them are singers Billy Fury, Vince Taylor, Bill Fynn and Bobby Derrins.

Joe Henderson
Joe Henderson has written a special number, "Confessions of a Jazz Woman," which shortly goes into production.

Wally and his Trio
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Russ Hamilton
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Heath gives O.K. for tour No. 5

TED HEATH'S fifth tour of the States was brought one step nearer last week when Ted's agent Jack Green and British booker Harold Davison.

JEFF and SAM KRUGER present
FIRST AND ONLY PERSONAL APPEARANCES IN ENGLAND
The famous American Jazz Singer
CARMEN McRAE



HEATH LP—PLUS MAX BYGRAVES
MAX BYGRAVES and Ted Heath's Orchestra are touring together on an LP for Decca for release shortly.

Gala capture disc from U.S. Top Ten
The low-price Decca Record label has captured a hit disc from the States which is being released today (Friday).

Dig this! Dig this!
Dance Orchs of "Dig This" recorded by the Poacher 4/6
"The Late Late Show" recorded by Count Basie on Columbia 4/-
"Chachara" recorded by Tony Martin on HMV 4/6

Diz Disley booked for guitar gala
The Diz Disley String Quintet has been booked for the Fretted Instruments Guild's 10th Annual Guitar Festival at St. Pancras Town Hall on March 14.

PLANETARY-KAHL (London) Ltd, 142, Charing Cross Road
Sole Sales Agents: CAMPBELL CONNELLY

It's time to pair to gear the All-Stars!

WHEN publicity and tickets are printed for Louis Armstrong and his All-Stars, why must we suffer the indignity of half the programme being devoted to a British band? This practice seemed to fall into disuse when the jazz public became a little less starved of American musicians.

New it is assumed that devotees will pay and suffer anything to see Armstrong—A. Hapkin, Liverpool, 4.

Armstrong circuit
I HAVE just returned a reader, but wiser, man from the Armstrong circuit.

I can only say thank goodness for the Alex Welsh band—particularly Bruce Turner, surely Britain's finest jazz musician.

Despite all the criticism of the Lewis band, at least it gave us a purely jazz concert.—D. J. Cranney, Haverly, N.A.

Watered down
BASIE Edlington and the Carnegie Hall group were served to the neat. So why not Armstrong?

Is the "king" getting too long in the tooth for a double bill concert? Or is a double bill conducive to capacity audiences?—W. Chivers, Staff.

Give me Welsh
I WONDER if I was the only person at the Gaumont State on Saturday who enjoyed the Alex Welsh band more than the All-Stars.

This band, really in the London tradition, with a wonderful "togetherness", was in marked contrast to the All-Stars—a group entirely lacking in cohesion, with the odd bit of plebeian piano here and there, but there and Louis playing fortissimo most of the time.

And, to me, it is no longer worth while sitting through the interminable acts of Velma Middleton just to hear the occasional snarl of superb jazz from Louis.—D. Jeffrey, N.W.8.

Better than Basie
DURING recent weeks I have read many articles about the Basie band. Most criticism felt it was the greatest jazz group in the world. That each section was superb and each man an artist in his own right.

Don't forget—your letter may win you a free LP. Send yours to Mailbag, Melody Maker, 4 Arne St., London, W.C.2. Please keep them short.

Once again it is a matter of "anything American must be good". I think Heath's presentation of arrangements is far superior, while Dankworth always features more jazz.

Let's stop this overdone praise of legendary bands and pay more attention to British jazzmen.—V. G. Manchester.

Why copy USA?
WHY must we always try to copy America? Anything good must, apparently, come from there.

About the only thing British youth will not copy from the States is the love for British jazz.—W. D. Stewart, Whitehead, Cts. Antrim.

Record rackets
IF only we could hope that Tony Brown's excellent articles on record "rackets" might have some effect.

Why not invite the leading disc-jockeys to bring their "pick of the pops"—or would that jeopardize their chances? One idea would be to appoint when one reads that two apparently same men take

court action to establish ownership of Lord Rockingham's XI. Personally I should pay to keep it quiet.—D. V. Ford, N.A.

Musicians, too
TONY BROWN suggests that disc programmes should be picked by a BBC committee. I suggest this committee should contain at least three first-class musicians who could have anything they consider rubbish.—A. Frankham, Liverpool, 3.

Missing bar
I AM puzzled by the apparent lack of a 24th bar in Monty Sunshine's version of "Petite Fleur". Is this really a 31-bar theme or has Mr. Sunshine been "jazzing the classics".—D. Jeffrey, Manchester, 12.

Oscar for Alun
WHILE polls are in the air, Alun Morgan for his consistently readable, informative programmes, transferred to TV.

In these days when the back of an LP varies from a useless semi-biography to an advertisement, most his notes are a pleasure to read.—B. Wilson, St. G. K. Chater, Bedford, Middle-Herts.



Alex Welsh's presence on the Armstrong bill has drawn varied comments from readers.

listeners? Aren't we entitled to our decent programmes?—D. Jeffrey, Manchester, 12.

From the dots
HAVING derived much pleasure from following "classical" music from the dots, I was wondering whether the same idea could not be applied to jazz.

If some of the jazz classics were transcribed to paper and published, it would draw attention to some of the more subtle aspects of the great recorded solo and arrangements.—K. D. Jeffrey, Manchester, 12.

Off-beat discs
MY visit to the BBC's "Jazz Saturday" was ruined by the moronic habit of some handreaders getting the audience to indulge in off-beat clapping.

My appeal to the leaders concerned—one in particular—to let us hear the music we have paid to hear.

Incidentally, though no tickets were available for a week before the concert, I noticed that the ticket sales had plenty to offer at double normal prices.—K. G. Whitehead, N.W.7.

Tony Scott
—Wednesday evening.

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Their impact will live

THE amazing Lambert, Hendricks and Ross were only in London for two days, one concert and a few assorted TV spots. But the impact they made will surely live on.

To say that their vocal fireworks were fabulous would be to sell them rather short. The act was ingenious, imaginative, animated, wonderful to look at.

Annie Ross is irresistible in the physical department and a tower of strength vocally.

From the willed tones of the "Fiesta In Blue" interpretation to the high, bright "lead trumpet" her singing was a brilliant amalgam of pulse, attack and spirited humour.

Somebody once described Annie as the coolest thing since cucumbers, but she has too much regard for her audience to be classified as cool. She and the group are simply too friendly for that, but their friendliness never becomes cloying. Announcements are as hip as the music.

The group's approach to the Basie-Williams "Every Day" is admiring and satirical at the same time.

"Swinging Till The Girls Come Home" with its vocalized bass solo and frantic "chasing" by Lambert and Hendricks, is full of comedy and sentiment.

And Dave Lambert's solo outings have a happy trombonistic quality faintly reminiscent of the late Leo Watson's pleasant.

layman is not a musician. He comes looking for entertainment. Imagine what music would be like if we only got what the public understood!

Happy cats
THE trio's story really began with the "Sing A Song Of Basie" album, into which a great deal of preparation went.

Lambert, who describes himself as "the world's oldest living bebop singer," says "Jon and I were working off and on about six months before we got into the studio with it."

"After we persuaded the company to record it, we hired some competent singers—we were 12 years in all—and began cutting those arrangements."

"The results were musically not what we wanted. It just didn't sound like Count Basie's music and it had to be reworked. That was the idea of the album."

"The recording man asked whether more rehearsal would get it. 'How long do you think before they'll sound like Basie?'" he said.

"I suggested seven or eight years, but he didn't have that much time. He asked if we could do it with fewer people and I said 'Perhaps. But only people steeped in Basie could do it.'"

"That left us with Annie, out of the original singers, and we were again reworked. That was how that happened."

Annie Inc.
ANNIE, who was introduced by Dave Lambert as "the world's best" and looked at the world said: "We had to live with that recording, but it was worth it."

"What effect has the disc success had on the trio's life?" "Well, to begin with, it's made us a corporation—Lambert, Hendricks and Ross Inc.—and it's brought us a road manager and a lot of work," says Ross.

"Another thing, people I've wanted to see in London are now coming to hear us. And, of course, it means we keep on working with lovely people like Basie."

With Basie at the Apollo long ago she was so marvelous—and from the "honey" I in San Francisco we go into the "Crescendo" again with Basie.

"Annie, too, Annie feels satisfied with the way the events are moving. 'I love everything we do musically, and I love everyone in the group, she said, and being the only woman up there on the stage. I'm having a ball the whole time.'"

With vitamins
Jon Hendricks, the trio's jazz poet, laments hard to the music he at work on, then writes lyrics to almost all the songs he'd write a letter.

"The lyrics are memorable, like the most liked, ensembles," says Jon. "The changes, my sense of humour and those things are all ad lib."

At the Festival Hall, no regular licensed Hendricks to "Belafonte with vitamins." But vocally he most often brings King Pleasure to mind. "Pleasure," Jon says, "he inspired me."

"And Count Basie?" "Dave and I both grew up listening to and loving Basie's band. It's a unsurprising of warm feeling and "Bunch" is the most of a maturity singable. It also swings."



Annie Ross and Jon Hendricks

This trio is sensational

Will some bright agent PLEASE book the remarkable singing trio of Dave Lambert, Jon Hendricks and Annie Ross for a full British tour.

Their concert at the Royal Festival Hall on Monday was nothing short of sensational.

The trio had flown over from San Francisco to give their services at the concert which was promoted by Christian Action in aid of its Race Relations Fund.

Also giving their services were the Humphrey Lyttelton Band, the Jazzmakers and Johnny Dankworth.

Despite the line-up and the cause, the Festival Hall was only half full—only to be expected.

I suppose, in a week which also had concerts by Louis Armstrong and Count Basie in London.

The trio who stayed away really missed something.

A great admirer of the trio's "Sing A Song Of Basie" album, I must admit to misgivings of how it would sound without the multi-recording aids of the record.

The answer quite simply was that they sounded great.

With a mixture of precision, subtle timing and off-beat humour, the trio performed vocal gymnastics in making instrumental arrangements taken from records by Basie, Horace Silver, Oscar Pettiford and Milt Jackson.

Hendricks, who writes all the lyrics, managed to sound at different times like both Jimmy Rushing and Joe Williams, and his were in good form.

All three British groups "chase" choruses with a Basie Lambert were superb.

Annie Ross looked as if she was sounding her singing of the Burk Clayton solo on "Fiesta In Blue" ranked with the trio's "Every Day" as the highlight for me.

Her intonation, suspect a year or two back, was perfect, and every singer could learn from her stage deportment and movement.

The trio occupied good portions of both halves of the programme and were backed by guitarist Dave Goldberg and the Dankworth rhythm section.

I must say Dave Lee made a valiant job of playing the parts of such varied pianists as Count Basie and Horace Silver.

All three British groups were in good form.

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jazz on the air

(Times GMT)

SATURDAY, MARCH 7:
8.20-9.0 p.m. Jazz in Development.
9.45-10.15 p.m. Ari Bakker.
10.45-11.15 p.m. Swing Grande.
11.15-11.45 p.m. The Best of Basie.
11.45-12.15 p.m. The Best of Basie.
12.15-12.45 p.m. The Best of Basie.
1.20-1.50 p.m. Hollywood New York.

SUNDAY, MARCH 8:
11.50-12.20 p.m. T. Kenton String.
12.20-1.00 p.m. T. Kenton String.
1.15-1.45 p.m. T. Kenton String.
1.45-2.15 p.m. T. Kenton String.
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BOOSEY & HAWKES Bargains. BOOSEY & HAWKES Bargains. BOOSEY & HAWKES Bargains.

When you buy from your mail order every instrument is selected and tested. When you buy from your mail order every instrument is selected and tested.

BE TALLER STATUS SHEET. BE TALLER STATUS SHEET. BE TALLER STATUS SHEET.

STANDARD PIANO SONG COPIES WITH CHORD SYMBOLS. STANDARD PIANO SONG COPIES WITH CHORD SYMBOLS.

G. SCARF LTD. G. SCARF LTD. G. SCARF LTD.

FREE DEPOSIT SERVICE? "Melody Maker." FREE DEPOSIT SERVICE? "Melody Maker."

BARGAINS!!! FIRST DEPOSIT SECURES! BARGAINS!!! FIRST DEPOSIT SECURES!

DO HUNT says THE GAMBLING MAN who has the GEES-GEES to be a pointer, I BACK MYSELF TO THE WINNER OF THE DRUM DEAL IN THE COUNTRY. DO HUNT says THE GAMBLING MAN who has the GEES-GEES to be a pointer, I BACK MYSELF TO THE WINNER OF THE DRUM DEAL IN THE COUNTRY.

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Poll-winner Cleo Laine



Music from film and stage

Steeve only, (Mona) issued Jan. 15... THE BROWN BAND OF RENOWN... "CHRYSLER ANTHEM"...

"GREAT MOMENTS IN SHOW BUSINESS" - Walter Houston... "DAVE BRUBECK QUARTET"...

"DAVE BRUBECK QUARTET" - Recorded in Copenhagen during 1958... "BUDDY COLLETTE'S SWINGING SHEPHERDS"...

"JOHNNY DANKWORTH ORCHESTRA" - "The Yankin' Years" - "JOE DARENBOROUGH DIXIE FLYERS"...

Les Brown's band plays "South Pacific" - "SOPHIA LOREN with FRANCES YOL"...

Critic praised this British Jazz Instrumental

Dates - date of full MM review. - Monaural and stereo. - Stereo only. "ALL THE WINNERS, 1958-59"...

COUNTY BASS AND HIS ORCHESTRA ("One O'Clock Jump") - "BLACKSTICK" - "SANDY BROWN Big Four Partita"...

"THE BLUES VOL. 1" - "THE BRITISH AND HIS ORCHESTRA" - "THE BROWN BAND OF RENOWN"...

"CHRYSLER ANTHEM" - "DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

"DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS" - "JOHNNY DANKWORTH ORCHESTRA"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

"DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS" - "JOHNNY DANKWORTH ORCHESTRA"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

"DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS" - "JOHNNY DANKWORTH ORCHESTRA"...

Pat Boone - with ballads and rock

PAT BOONE ("Yes, Indeed") - "BEING CROSBY AND ROSEMARY" - "SANDY BROWN Big Four Partita"...

"THE BLUES VOL. 1" - "THE BRITISH AND HIS ORCHESTRA" - "THE BROWN BAND OF RENOWN"...

"CHRYSLER ANTHEM" - "DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

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"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

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"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

"DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS" - "JOHNNY DANKWORTH ORCHESTRA"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...



Pat Boone is one of the better post-war singers.

Sierra of the softer-sweet early days which is typically like... KEELY SMITH ("Pistol")...

"THE BLUES VOL. 1" - "THE BRITISH AND HIS ORCHESTRA" - "THE BROWN BAND OF RENOWN"...

"CHRYSLER ANTHEM" - "DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

"DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS" - "JOHNNY DANKWORTH ORCHESTRA"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

"DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS" - "JOHNNY DANKWORTH ORCHESTRA"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

"DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS" - "JOHNNY DANKWORTH ORCHESTRA"...

POPS VOCAL

That bubbling Brewer girl who who has been... VALERIE BIRN ("I'm Glad There's A Little Tenderness")...

"THE BLUES VOL. 1" - "THE BRITISH AND HIS ORCHESTRA" - "THE BROWN BAND OF RENOWN"...

"CHRYSLER ANTHEM" - "DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

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"DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS" - "JOHNNY DANKWORTH ORCHESTRA"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

RCA LPs in stereo and mono by GEORGE MELACHRINO

who will be giving a concert at the Royal Festival Hall on Sunday 29th March

MUSIC FOR RELAXATION - Berceuse de Jocely; Autumn leaves; While we're young; Stardust; Portrait of a lady; Valse bleuette...

MUSIC FOR DINING - Diane; Too young; September song; Clopin clopant; Warsaw concerto; Domino; Tenderly; Charmaine...

UNDER WESTERN SKIES - Home on the range; Wagon wheels; Riders in the sky; The last round-up; Colorado river; Cool water...

MISCELLANEOUS - good guitar, fair harmonica; good kazoo plus a horn-bunch; Faithfully yours; Chansonette; Dark secret; Legend of the glass mountain...

A new record STRAUSS WALTZES will be available in stereo and mono during April.

Memories of a jazz genius

Recorded in Copenhagen during 1958... "BUDDY COLLETTE'S SWINGING SHEPHERDS"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

"DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS" - "JOHNNY DANKWORTH ORCHESTRA"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

JAZZ INSTRUMENTAL

from previous page - handclapping by a lot of unimproving material... "BUDDY COLLETTE'S SWINGING SHEPHERDS"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

"DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS" - "JOHNNY DANKWORTH ORCHESTRA"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

Piano jazz

Best Bill Will You Still Be Mine? - Recorded in Paris... "BUDDY COLLETTE'S SWINGING SHEPHERDS"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

"DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS" - "JOHNNY DANKWORTH ORCHESTRA"...

MISCELLANEOUS

Ken Nordine ("Sam & Dave Jazz") - "THE MONTH FANTASIES"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

"DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS" - "JOHNNY DANKWORTH ORCHESTRA"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

ANDRE PREVIN

He has been playing piano for more than 20 years... "BUDDY COLLETTE'S SWINGING SHEPHERDS"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

"DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS" - "JOHNNY DANKWORTH ORCHESTRA"...

RCA RECORDS

LIVING STEREO RECORDS - Home on the range; Wagon wheels; Riders in the sky...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

"DAVE BRUBECK QUARTET" - "BUDDY COLLETTE'S SWINGING SHEPHERDS" - "JOHNNY DANKWORTH ORCHESTRA"...

"JOHNNY DANKWORTH ORCHESTRA" - "JOE DARENBOROUGH DIXIE FLYERS" - "SOPHIA LOREN with FRANCES YOL"...

Tex Beneke follows the tradition

TEX BENEKE ORCHESTRA

1. "Istanbul" (M. M. Wolf, George G. Schatz)
2. "Lay Down" (Lester Koenig)
3. "The Bird" (Lester Koenig)
4. "The Bird" (Lester Koenig)
5. "The Bird" (Lester Koenig)
6. "The Bird" (Lester Koenig)

Repeat the man who took up the Glenn Miller torch, offers a selection featured in the Miller period.

LOU BUSCH PIANO AND ORCHESTRA

1. "Lay Down" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)
4. "The Bird" (Lester Koenig)

"DANCING IN HAVANA"

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

ERIC DELANEY (with Bill Sharkey)

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

PERCY FAITH ORCHESTRA

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

FRED WARING PENNSYLVANIANS

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

HOWARD LAMIN ORCHESTRA

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

EDDIE MCKAY ORCHESTRA

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

RICHARD HAYMAN ORCHESTRA

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

MARIO LANZA

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

PRINCE MODERN PIANO QUARTET

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

MELACHINO STRINGS AND ORCHESTRA

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

GEORGE LOVE CONCERT ORK

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

CARMEN CAVALLARO

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

FRANK CHAZAROFF

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

BILLY MAY ORCHESTRA

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

MAX SAFFA WITH THE PALM COURT ORCHESTRA

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

LOUIS ARMSTRONG

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

CHET BAKER

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

LOUIS PRIMA

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

DUKE & CO.

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)



Tex Beneke, former Glenn Miller tenor and vocal star, follows the Miller pattern with his orchestra.

JOHNNY DANKWORTH will be Britain's music ambassador at this year's Newport Jazz Festival—the world's biggest jazz clambake.

This will be the first British band ever to star at Newport, and will also be the Dankworth outfit's first trip to the States.

Scroll for Satchmo

The MM pollwinning band will be going in exchange for Norman Granz's Jazz At The Phil unit, which is due here in May for a 14-day tour.

CLIMAX

The Newport Festival will climax a two-week tour starting on June 15, which will open with a concert at New York's Carnegie Hall.

The Dankworth band will then travel to Boston for concert dates, followed by a series of open-air appearances in New York parks, including the famous Central Park.

Says London agent Harold Back Page, Col. 3

Johnny Dankworth

CHRIS BARBER GETS GOLD RECORD

NEW YORK, Wednesday.—Some 20 million Americans saw Chris Barber receive a Gold Disc on Sunday's CBS-TV "Ed Sullivan Show."

The award was to mark a million sales of the BBC director's "Pete Fleur" issued on the Laurie label in America and Nixa in Britain.

Reactions to Chris' appearance on the show were described as "sensational."

Immediately after the show, Barber left for Toronto where he is reported to be "Camouflaged as Hit Parade" TV show on Monday.

This week, the band is touring the states of Ohio and Indiana. On April 6, Barber returns to New York for a concert at the Town Hall.

The band is due back in Britain in August, but leaves 18 days later for a tour of Germany.

Some idea of the traveling involved in an American tour can be gained from the fact that the band covered 3,000 miles by road during the first ten days of the trip.

INTRODUCING TV PARADE

Another triumph

MELODY MAKER For full details turn to BACK PAGE

British song wins Eurovision place

Irene Ayrton and Teddy Johnson won second place for Britain in the Eurovision Song Contest last night in London.

They were joined by the French with "Sine Little Birdie" and the Dutch with "The Young Girl."

Little Miss Maudie, who sang "The Young Girl," was the winner of the contest, which was held in London.

DISCS • JAZZ • TV • VARIETY • POPS

Melody Maker

March 14, 1959 FOR THE BEST IN JAZZ Every Friday 6d.

DANKWORTH BAND FOR NEWPORT



Johnny Dankworth

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Latin-American

Somehow stereotyped choral interpretations by one of America's favorite groups.

HARRY ZIMMERMAN & Band

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

LUIS ALBERTO DEL PARANA AND TRIO LOS PARAGUAYOS

1. "The Bird" (Lester Koenig)
2. "The Bird" (Lester Koenig)
3. "The Bird" (Lester Koenig)

EDDIE MCKAY ORCHESTRA

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LOUIS PRIMA

MP TO QUIZ BBC ON DISC SHOWS

COMPLAINTS that British songwriters do not get a square deal from the BBC are to be put to Sir Ian Jacob, director-general of the BBC, by Mr. George Chetwynd, M.P. for Stockton-on-Tees.

In a letter to Sir Ian Jacob, Chetwynd asked for an interview and said that he has been in touch with the Songwriters Guild of Great Britain.

He told the M.M.: "This complaint was first brought to my notice by a songwriting committee of mine, Chris Charlesworth, Director of Light Entertainment, Eddie Pola told the MM on Wednesday.

It is almost certain that he will now go into another major show," Granada Director of Light Entertainment, Eddie Pola told the MM on Wednesday.

Chetwynd made their third appearance on ABC's "Friday Night" this week-end. With the M.M. in London, the M.M. was in Wokingham, Thames (Friday) and Wotton-on-Thames (Saturday).

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MARION RYAN IS TV'S 'NO. 1'

MARION RYAN is now the highest-paid singer on TV, claims her press agent Les Perrin.

She has just signed a three-year contract with Granada at "a fabulous fee," which will increase annually.

Starting in October, she will televise once or twice a week, 36 weeks out of 52.

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Lucky break

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Stop Press, U.S.A.

U.S. TV producer plans more jazz

NEW YORK, Wednesday.—Robert Herridge, the CBS-TV producer responsible for the best jazz TV show, "The Sound of Jazz," plans to put together a half-hour series of similar shows.

His writer, Nat Hentoff, is to act as host.

Dick Clark is STEPPING OUT

NEW YORK, Wednesday.—The high status of the American dee-jay was spotlighted again this week with the announcement of the fantastic number of plans in the works for Dick Clark's TV & film schedules.

Clark is now launching a production empire which will include activity in television and motion pictures. Over the next 18 months, he will do half-a-dozen TV special shows, will reactivate an old TV series called "This is Showbusiness," and will institute a weekly, one-hour, daytime show and a daytime dramatic show—all in addition to his daily network rock-n-roll party and his Saturday evening disc sessions.

Five movies are now projected by Clark in two of which he will appear.

Despite this heavy schedule, Clark still finds time to do record work around his hometown of Philadelphia.

Duke to film in Stewart thriller

From HOWARD LUCRAFT

HOLLYWOOD, Wednesday.—Duke Ellington will do the film score for "Anatomy of a Murder," and he will also appear in the picture and record the piano music to be shown on screen by James Stewart and Frank Lane in "Sunnyside Of The Street," both just passing the million mark.

MONK BAND CASHES IN

From HURT

NEW YORK, Wednesday.—The Thelonious Monk 10-piece band was an artistic and financial success in its first concert appearance at New York's Town Hall.

The band included such jazz stars as Monk, Elvin Bishop, Cecil Taylor, Roy Porter, Art Taylor, Elmer Ray, and Charlie Haden.

On the strength of Saturday's concert, the band was booked for the Newport Jazz Festival.

Monk plans to take to the road next fall, commencing with the major cities around the country.

He is also planning to record a full-time enterprise, Riverside Records, which recorded the Town Hall concert. It is not known what the results are, but they are rushing out the LP for April 1.

Jottings

The Let Brown Band has been set to play the New Air Force on June 2. Brown has a new album coming out on the Coral label, called "The Swing Showcase." The Let Brown Band used to be called the "The Sound of Jazz."

It is reported that the band will return to New York City next week to play in April and open at the Copacabana.

No smiles

AS FRANK Sinatra has apparently been talking to Stan Lee, it is reported that the jazz singer will return to New York City next week to play in April and open at the Copacabana.



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A leather grained reed wallet which dries and keeps reeds flat and outproof. Three baritone reeds supplied in polythene reed holder.

PRICES	
Clarinet	packed 6 per wallet 7/6
Alto	4/6
Baritone	5/6
3/6 holder 7/6	

Dick Clark is STEPPING OUT

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FABIAN

"Most promising"

THE eight million viewers of Dick Clark's Bandstand TV show have voted Fabian the "most promising" new male vocalist of the year.

CHRIS BARBER

Selling LP

LAURENCE is putting out a major promotion effort for his new album "Pete and the Platters."

PERRY COMO

Friendly TV

AN all-star tribute to the late comedian will be recorded by Perry Como and other industry executives.

Million-dollar set

ONE-million-dollar recording studios in Hollywood and one in New York City are being set up by RCA Victor.

New star

KIM HAMILTON, a pretty 24-year-old Negro lass from Los Angeles who has been singing in the Greenwich Village in New York City since she was 16, is reportedly very much in vogue with beautiful young Negroes.

Record breaker

NEW YORK.—The new record by Duke Ellington and his orchestra, "The New Sound of Jazz," has broken the record for the longest time on the charts.

Modernists

PARIS.—The most modern jazz in Paris is being played by the Quartet Modern.

Going places

GENEVA.—The new record by Duke Ellington and his orchestra, "The New Sound of Jazz," has broken the record for the longest time on the charts.

Busy 1960

ITALY.—The Marino Marini Quartet already has bookings for 1960.

Dates with the Stars

(Work commencing March 15)

Wanda Jackson, Memphis, Tenn. (CBS)

Wanda Jackson, Memphis, Tenn. (CBS)

Wanda Jackson, Memphis, Tenn. (CBS)

REG OWEN

Another hit?

PALETTE RECORDS has released a new Rex Owen disc.

MARILYN MONROE

Sizzling disc

ONE of the hottest new discs of the week here is Marilyn Monroe's version of "Some Like It Hot."

Ren Grevatt

FROM

Who this week became a father.

NEWS AND NOTES—FROM HERE AND THERE

BRITISH BANDS COMPETING FOR VIENNA SHOW

WHO will represent British jazz at the 7th World Youth Festival to be held in Vienna from July 25 to August 4?

Drug charge

NEW YORK.—A 34-year-old Negro man, who was arrested on a charge of possession of a small amount of marijuana, was sentenced to 30 days in jail.

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Laurie Henshaw interviews JOHNNIE RAY

YES—I'm a SQUARE

"JAZZWISE," said Johnnie Ray, "you can call me a square." The Cry Guy was seated in the star dressing-room at London's Palace Theatre. Former occupants have included Sir Laurence Olivier, Sir John Gielgud and Anna Neagle. But if the singer was awed by his august environment, he showed little outward concern.

His immediate preoccupation was with opening his mail. "Plenty of 'Welcome Back' telegrams," he said, "but no photograph requests." At that moment, Johnnie would have made a pretty saleable picture. He wore an open-necked sports shirt bedecked with the fleur-de-lis motif. His feet were encased in a pair of casuals. On his right wrist dangled a heavy gold bracelet. A gold chain was around his throat.

Johnnie doesn't go along much with rock-'n-roll and blues," he says. "The kids go for it because of the beat, but it all stemmed from R&B."

If anything, Ray would consider himself something of a gospel singer. "Because I record things like 'I'm Gonna Walk And Talk With My Lord,' and 'Up Above My Head,' some people say I sing spirituals; they're really gospel songs. They're called spirituals by people who don't know any better."

Working with the Duke was a great experience. We took three hours to do two songs. Normally I can do three or four numbers in a three-hour session. "I guess we took so long because Ellington thinks out things as he goes along. He has such a fertile mind. You can almost see how his mind works musically."

Ray points to the fact that his releases still rack up a steady sale in the 200,000 bracket. And, of course, in the eight years since he knocked the disc market sideways with "Cry and The Little White Cloud That Cried," he is still a top draw both in America and Britain.

Ray looked anxious when I asked him the lites he had recorded with Ellington. "They haven't been issued yet," he said. "I can tell you; maybe some other company would get in and record them."

Was he worried about not having had a hit record in Britain for about two years? "You people in England place too much emphasis on a hit record," he said. "Over a period, a record can sell as many copies as those that get to the top of the Hit Parade—the ones that make a big splash."

Johnnie certainly didn't let them down. He put on his little boy look, panted into the mike, threw a girl conveniently sitting next to the stage steps, kicked the mike into the air and himself backwards on top of the piano.

Unfortunately, he sang most of his numbers out of tune but, judging by the response he got, that was the least of his worries.

Best supporting act was The Three Monarchs who played a nice strain of fun and made difficult harmonica playing look ridiculously easy.—H. C.



Says Ray: "I can better understand what Kenton and Heath are doing than Gerry Mulligan. That big bold sound means far more to me."

"This is my seventh appearance in the West End," says Johnnie. "And it's my most testing one. It's a new venture—and a big challenge. Nervous? I shall start feeling sick about 6.45. It's human nature to respond as you can do."

"Well, I just got out there and work. You warm up to theatre—and the people out front warm up to you. It's human nature to respond as you can do."

"I've never had a bad audience—one that would want me to bow out. Maybe that's famous last words," he grinned over a hostile audience up North.

Offering a mild tranquilizer, I told Ray that London agent Leslie Grade says he is "one of the really great performers of our time."

There are some people who will come to see," admits Grade. "They're read so afraid to grin back at that much about Johnnie Ray, wisecrack."

SHRIEKS, SHOWERS OF FLOWERS

WHEN Johnnie Ray walked on stage at London's Palace Theatre last Monday evening it was a signal for shrieks, showers of flowers from dozens of his teenage female followers who turned up in large numbers.

Johnnie certainly didn't let them down. He put on his little boy look, panted into the mike, threw a girl conveniently sitting next to the stage steps, kicked the mike into the air and himself backwards on top of the piano.

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DUKE—A FERTILE MIND

with the Billy Taylor Trio. Now he's recorded two titles with Duke Ellington.

"People are always asking me that," said Johnnie. "Frankly, I hardly know what the word jazz means. I guess my idea of jazz, is being something by Oscar Peterson or Gerry Mulligan. Or maybe Stan Kenton or Ted Heath."

I can better understand what Kenton and Heath are doing than Gerry Mulligan. That big bold sound means far more to me. I've toured a lot with Vic Lewis. He plays some jazz things. But I'm a real square on this subject."

Gospel

But what about Ray's obvious feeling for the idiom? "That's a matter of interpretation. Like Billie Holiday and Kay Starr. I don't mean around with the melody too much. If I'm singing at all, it's just that I love the way I feel a song should be sung."

RONNIE LORD says:

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M.M. 111

IN THE HEAT

SHOULD bandleaders have to pay out of their own pockets for the privilege of broadcasting? Do they, in fact, do so? The answer to the first is, obviously, NO.

But the answer to the second is, frequently, YES. And this ridiculous situation—involving a State-subsidised organisation—came to a head last week when I asked Sydney Lipton what progress had been made towards the sixty-minute Sunday morning series the BBC had asked him to undertake.

Asked him, you notice, for they had heard his "Sweet Harmony" discs. LF and I wanted a series in similar vein. Only a week or two ago, he was outlining his plans to me—plans involving a 31-piece orchestra (as was used on the LP) in a programme blending sweet and beat music in proportions that seemed to me ideal for the time of day intended.

No charge
IDEAL, too, to the BBC. Who, aware of the size of the band, pointed out that they did not expect him to undertake the series at a financial loss. Nor to forgo his personal fees.

"We do not," they said laughingly in effect, "expect you to subsidise these programmes. Impressed by this attitude, Sydney, in turn, pointed out that his library already contained the orchestras used on the LP. He would make no charge for the use of these (though he was fully entitled to do so).

What happened?



ONE might say that here are some of the big trouble of the jazz world. For the occasion, the Los Angeles jazz scene was gathered at the KNBC 10th Jazz Radio Station booth. L. to r. are Stan Kenton, MM Hollywood Correspondent Howard Lovatt, Sleeping Stein, the top jazz singer, Art Lavigne and Joe Robinson, Seattle, all the West Coast jazz stars and their wives over at the KNBC at this show, during which Stein, playing her horn, was demonstrating its stereo recording.

Disgust
"MY frankness at these discussions was shamefully abused," he told me this week. "For the BBC came back

completely open as to what music was already in his library and how much new material would be needed. "Had I been a little less honest," he told me, "I am certain that the offer would have been very much more realistic."

How did the BBC reply? "That they thought I had much more material already available—and that they were making a contribution towards the costs of new arrangements."

Shameful
"BUT the BBC has no moral right to expect to use existing arrangements free of any charge. My offer in this respect has been shamefully taken advantage of."

He has, of course, refused the offer. And has thus struck a blow on behalf of all broadcasting bandleaders.



in due course with an offer which was little short of insulting.

In disgust, he wrote to Pat Hilliard, BBC Head of Light Entertainment (Sound), pointing out that he had been completely

Or else to ignore the BBC for the whole hog—and buy their own airtime on Radio Luxembourg.

All of a Twitty
I SEE that an insurance agent in America has sought legal aid to prohibit local stations from playing Conway Twitty discs. Because his name is Twitty, too.

He claims the mis-spelling has caused him irreparable injury. "I've even," he says, "been compelled several times to prove I don't exist and that I'm not a con man for a living."

How do you prove that? Surely not by signing them!

Worldwide
IF someone hadn't already used the title, then Fleming could justifiably write "My Song Goes Round The World."

Montmartre is sporting each of his current American concertos with Don's "City Rhapsody" and, in Australia, Whittaker Atwell is strongly featuring his "Concerto In Jazz."

The versatility of this British writer is shown by his penning such successes as "Get Well Soon" and "Old Piano Rags" (with Mrs. Dickie Valentine).

And "Melody From The Sky," which has just been accorded an Ivor Novello Award in the Light Orchestral Section.

Wh?
NOW that rock-'n'-roll records in a solo church (see page 17), they're beginning to sound it. *Tin Pan Allouah!*

But think...
A PART from being a house hold name in Britain, and Musical Director of the Grosvenor House Hotel, he is also Chairman of the Music Directors' Association.

In this capacity he may well have inspired his fellow members to take a united stand against the Corporation's long-overlooked charge for poor payment for arrangements.

"But think of the publicity!"

I WANTED TO PLAY TENOR!

"THE funny thing is," said Joe Newman (trumpet star with the Basie band), backstage at the New Victoria cinema last Friday, "that my ambition was to be a tenor man; but my dad played piano with his own band and my brothers played saxophone. I was the youngest and everybody had a horn except me."

Then I was loaned a trumpet and I picked up a few lines. One night my brother were rehearsing and I was playing the horn with them on the back porch. They suddenly stopped and I went up.

"Apparently they liked what they heard so they gave me lessons and I joined the band."

A very pretty girl came and sat down beside us. I asked Joe about other players.

"My favourite musicians?"

"Right now it's pianist Ahmad Jamal, but I think Dizzy, the greatest, and I like Miles, Pops and Thad."

"How does Basie today compare with the 1937 band?"

"He sure took on a rapid expansion. That band and these records you've inspired me. I was my greatest ambition to work with Basie."

Kidding
"Unfortunately, I never heard the band in the flesh. As I lived in New Orleans, and my hands didn't come that way."

Joe Newman, 37, slight, good-looking, well-spoken and smiling off the stand, is inclined to seriousness when working on the stand.

"Why do you look so serious on the stand?"

"Well, I do so because I concentrate on what I'm doing. Any good musician has to get lost in what he is doing."

"At this particular show I noticed you were smiling a good deal. Why?"

"Well, the boys were kidding me a bit during the show. They said I had a great soul together because of my name."

"Which number is it?"

"The first one, 'I did three numbers with my own group. And I made an LP. On the river we had a picture of a beautiful girl. Her name is Signar and she is sitting right beside you now."

"I'd forgotten the appropriate words of Adolphe and what not."

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PARIS REPORT

Sonny Rollins says 'No pianos for me'

PARIS, WEDNESDAY.

SONNY ROLLINS, the New York born tenor player sat with me in the St. Germain Club this week and said that, in his opinion, great jazzmen never die musically. Sonny, who is 34, refuses to criticise the great players of past years. "Let me be frank," he told me, "Jazz is the kind of music one feels and age has nothing to do with it."

Sonny poured a little water into that rare commodity in France these days, French whisky, and went on: "I do not believe that any modern jazzman can develop his style until he has thoroughly mastered older styles. You simply cannot start right away as a modern jazz player."

Sonny had to break off to take the stand with his trio—drummer Peter Lawrence and Henry Thomas on bass.

His playing might be described as novel for while he plays some numbers almost straight others develop into the most surprising improvisations. At times he sounds a little like Don Byas.

The piano has no piano, says Sonny: "I don't like piano. I find it takes over the direction of the combo and that is what I want to avoid."

The reaction of the fans was by no means delirious. This may have been due in the fact that Sonny was not giving a concert but was playing in a club. The fans did not dance, they preferred to listen. That, at least, showed appreciation.

On the other hand I wondered if they could have danced to this music had they wished to. "We imply the beat," says Sonny. That is that enough!—HENRY KEMP.

A jazzman's life is never dull

ONE of the most persistent charges against the Welfare State—usually levelled by those who have inhabited a private welfare state of their own for generations—is that it makes life flat and humdrum. We are told that one of the things which urge Teddy Boys to puncture each other with flick-knives or to set about old ladies is the feeling of revolt against the monotony of modern life.

Perhaps we in the jazz world are privileged in this respect. Our occupational state of mind tends to be anarchistic.

However else modern life may appear to us—frustrating, infuriating, farcical, insane—we certainly cannot claim that it's dull.

Clodpole
Take two examples from last week's newspapers. Under the heading "Jazzman in Kiss Protest," we read that a member of Count Basie's Band was kissing five English girls good-bye at London Airport when he was prodded by an umbrella.

Welding It was a local peasant who is reported to have said: "Don't do that in front of the public or children. I object to that sort of thing—and the British public won't stand for it."

We will be kind to the poor clodpole and assume that it was prudery and not protection from whom?

Glucose
Then we read that an earnest lady has collected 500,000 signatures to a petition demanding "protection" for the works of Gilbert and Sullivan.

Protection from whom? From Tin Pan Alley, of course, and those who would "jazz-up" the light opera.

Personally, I doubt whether the most gifted jazzman could render Sullivan's glucose melodious palatable to me.

I can only assure the good lady and her clothed associates that if Mr. Sullivan is prone to turn in his grave, then the systematic massacre of his works by brass bands, theatre organs and Palm Court trios will have kept him busy gratifying for years.

She can take it from me that Tin Pan Alley has nothing in its armoury more lethal than "Take A Pair Of Sparkling Eyes" played as a cornet solo.

TOMMY STEELE

Hypnotist!

"Concentrate on my left eye," said Tommy : : : Thus began one of the most unusual interviews ever given by the rock 'n' roll idol.

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WHAT DOES BARBARA THINK ABOUT THIS? SHE SAYS: "My advice to anyone wishing to become a really good Accordion player is to work hard under a good teacher and buy a first-class instrument such as the Sonola 35-30." Barbara is taught by Ivor Beynon.

Yes, indeed, the choice of an Accordion is a major decision—and the fact that so many of the top-class players today play and recommend the Sonola bears eloquent witness to the outstanding qualities of these fine instruments. They all admire the sound, action and styling—they all appreciate the perfect response. Player and instrument are one, and in that happy combination they feel their talents blossoming to their full splendour.

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THE
ELVIS PRESLEY
PHOTO



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BUY IT
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Must film jazz always suggest vice?



C-O-O-O-L
Gerry Mulligan, Frank Rosolino and Bud Shank "cool it" in the film "I Want To Live."

HOLLYWOOD has called the film "I Want To Live" the most controversial in the history of the year.

It's based on the true story of the Los Angeles girl, Barbara Graham, and features Susan Hayward, Barbara Luddy, and Bud Shank. The music of the film is in equal proportion to the story of a young girl of 24, convicted for a murder, prostitution and, finally, murder.

The film leads up, and finally, to a lengthy, spine-chilling chamber scene. As "Variety" reported: "In particular, Barbara Graham as inmate is also perhaps the most convincing indication of capital punishment ever presented in any entertainment medium."

The background music to the picture is all jazz. It is by Johnny Mandel and it is all very inventive, impelling and intense.

By the nature of the film, the jazz is almost exclusively background music to vice and violence. Some may accuse us of realizing that jazz can also be effective in pointing up romance, humour, etc. Only seven musicians are actually featured: Shelly Manne, Red Mitchell, Art Farmer, Pete Jolly, Frank Rosolino, Gerry Mulligan and Bud Shank. They are in the opening of the picture.

Two 'cats'

The scene is a very lively, smoke-filled San Francisco club. A prostitute walks across the floor and picks up a customer. By the men's foot, two cats are smoking marijuana.

Meanwhile on the stand, the group blows lustily rather dominantly. The music is a big baritone horn, Shelly Manne, Art Farmer, Pete Jolly, Frank Rosolino, Gerry Mulligan and Bud Shank. They are in the opening of the picture.

The seven musicians are actually featured in their names in the credits. I expressed the opinion here that this scene doesn't exactly elevate the status of jazz and the musicians involved.

Not today

Shelly said to me deprecatingly: "I played in clubs just like this a long time ago. Of course, I don't think you would have your own group today." I suggested to Frank Rosolino that he would be fired on the spot if he drank from a beer bottle while working in a nightclub group at the Light House.

He replied: "Yes, you're probably right. But what are you doing to do?" The film director tells you to do something so you do it."

MAILBAG

I HAVE always believed the best popular music was provided during the years of World War II—a fact borne out by many of today's "reissues."

Could't an enterprising company produce an LP of some of the top tunes of 1939 to 1945, performed as far as possible by the original artists? It would be a memorable record.—G. A. Talbot, Ewell, Sorey.

Where is it?

ABOUT six months ago, the newly appointed controller of the BBC's Third Programme announced that the network was to be made a little more popular by featuring good jazz.

After all this time I still haven't heard any.—G. McKay, Belfast.

No interest

THE arrival of top-line American artists such as Carmen McRae and the Lambert Singers, seems to arouse little or no interest from the BBC.

Yet one would think sound



Carmen McRae

Share the space

SOME of Britain's lesser-known jazz groups are continually ignored by the record companies.

Admittedly, on their own they may not have the sales potential of top-toppers like the Heath, Dankworth and the Jazz Couriers.

But couldn't leaders of name bands sponsor the lesser lights by allowing them a little better records—say, one side of an EP?

In this way, much encouragement would be given to promising new groups.—R. A. James, W.2.

Poor response

I WAS horrified to see the Royal Festival Hall almost empty for the Christian Action concert, which I thought far more interesting, original and exciting than any of those by the much over-rated Base Band.

But the failure of the concert was not due solely to the lack of interest in the Christian Action, but partly to blame for arranging it at such short notice, and by charging too much for the seats.—P. Jenner, N.1.

Why it's good

I HOPE that V. G. of Manchester, was only joking. It's not a matter of anything American must be good, but a case of giving credit where it's due.

Base is the leader of a good, honest, postwar jazz orchestra. Dankworth plays in a different style, while Heath leads a good post-war dance band. How can you possibly compare them?

Jazz was born in America and it was Americans who developed the music. Composers like Beethoven are praised, so why not Base and Parker who are just as great in their own particular field?—A. Linspar, Warrington.

For the birds

I HEARTILY endorse Steve Race's remarks in last week's MM on the stagnation which, unfortunately, still exists between some supporters of different types of jazz.

Such rivalry is strictly for the immature—the real jazz lover has learned to appreciate good jazz of any style or period.—B. J. Goodchild, Weymouth, Dorset.

Cover quality

I RECENTLY came across some American LPs which was amazed at the quality of

the covers. They were much thicker and stronger than our weak, paper-like efforts, which tear and bend so easily.

It is time our record companies remedied this situation.—J. F. Welsh, Liverpool, 6.

Send your letters to

Mailbag, Melody Maker, 4, Arc Street, London, W.C.2—you may win an LP.

Pen pals

I AM interested in corresponding with jazz fans in any part of the world. Anyone who is interested in corresponding on jazz—any sort so long as it is good—folk and classical music, drop me a line.—G. Farren, Africa, 31, Greenfield Road, Mt. Merris, Gloucestershire, Co. Dublin.

PI and minks

DID you know the purchase tax on records is twice that (per cent) on mink coats? I am a schoolboy and the extra cash I pay on my records breaks me. I'm sure that any amount of PT would not affect the buyers of mink coats.

A cheer for the MM for making America's mink a little hotter. M. O'Keefe, E.11.

Red light

DURING a recent Base concert, the audience saw very little of the orchestra because it was smothered in a deep red light.

This sort of lighting may be effective in a small club, but it is annoying in a large cinema or theatre where you may be sitting a long way from the stage.—T. Prudente, N.2.

Poetry...

IT is not easy to convince the unconverted that jazz is a major art form. So I was delighted to hear "Red Hot Dancing on Ivory"—Christopher Logue's broadcast of poetry read to an accompaniment by Tony Kinsey's Quintet.

Full marks for attempting such a difficult venture and congratulations on making it an unqualified success. This could be the first move in getting jazz universally recognised as an art form.—J. Huckle, Farnley.

...and jazz

MANY thanks to the BBC for their programme "Red Hot Dancing on Ivory." This is an experiment which should definitely be repeated—and not just on the Third Programme.

John Cardiff.
● For review, see page 11.

What is TV PARADE?

—see back page

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Not today

Shelly said to me deprecatingly: "I played in clubs just like this a long time ago. Of course, I don't think you would have your own group today."

I suggested to Frank Rosolino that he would be fired on the spot if he drank from a beer bottle while working in a nightclub group at the Light House.

He replied: "Yes, you're probably right. But what are you doing to do?" The film director tells you to do something so you do it."

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'Porgy' premiere fixed for June



Pearl Bailey ("Mario") and Sidney Poitier ("Porgy").
Sidney Poitier with Dorothy Dandridge ("Bess").
Sammy Davis, Jr., as "Sporting Life."
Howard Lucraft

THE BBC JAZZ POLL and a new Gunpowder Plot

ON February 14 I invited the BBC's "Just Jazz" listeners to register their tastes in jazz.

Correspondents were asked to vote for one (or more) of five categories: Basic, Traditional, Mainstream, Modern and Experimental.

As I said on the air: "Let's take a poll which means something to our readers. So far so good. It does not necessarily mean that he is the best."

Imagine the same principle applied to a really vast nationwide poll. Imagine that every man, woman and child in Great Britain is asked to name his or her favourite conductor.

The result at a guess might read:
1. Billy Cotton
2. Sir Thomas Beecham
3. Victor Silvester
4. Johnny Dankworth

Traditional may include the early jazz, of course, but for our purposes it also includes Dave Brubeck or the Hampstead Street Paraders.

Modernism might be summed up as a few names: Vic Dickenson, Johnny Hodges, swinging, non-partisan, period jazz.

And-on includes Miles Davis, J. J. Johnson, G. M. Greig, Gerry Mulligan.

And we'll take Experimental to mean the more academic work of people like John O'Gaara or Charles Mingus.

What name awarded the Majority placed printed the list of categories, with a conventional poll form, to be used by as many as possible of our correspondents.

The following were Humphrey Littleton, who had read the name, and printed, and heard the broadcast, decided to abdicate the scheme.

"I have this to say: a pollman has been put in a hard position. But I had been in the journal a more sinister symptom emerged."

Complaining that the United Nations is a "totalitarian" system without "the smallest effect on the conduct of world affairs," he did a swift "about-face" and went on to express the oppositionist's view that the BBC's poll might have some effect on the content of programmes.

Having thus done his bit, both counting and going, he suggested that readers should nullify the voting by returning the coupon to the BBC "with all five categories ticked."

I am happy to report that a more handful of voters took his advice, perhaps 50 or so. Even to them we are grateful.

This would mean that Billy Cotton had a larger numerical following than Sir Thomas Beecham, and so on down the list. It would not mean, for example, that as a conductor Billy Cotton was four times as good as Johnny Dankworth.

I repeat—there is nothing wrong with polls, only with their interpretation.

"Just Jazz" poll was conducted in order to find out what listeners want to hear.

When Humphrey asks: "Is jazz to be voted out on the basis of proportional representation?" my answer is a proud and confident Yes. How else?

"Humphrey is the first of his line to oppose the democratic method. A 17th century Hum-

phrey Littleton was executed for attempting, with Guy Fawkes, to blow up parliament."

The results of the poll were both encouraging and clear-cut. The total number of votes cast was 3,317. Over 100 came from overseas, mainly from Germany and Holland, but also from France, Belgium, Norway, Sweden, Denmark, Finland and Malaya.

Here, then, are the classification:

Traditional 31 per cent.

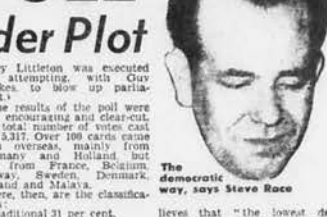
Modern 26 per cent.

Mainstream and Basic 18 per cent each.

Experimental 7 per cent.

From which you may draw your own conclusions. We have drawn ours.

Traditional—modernist mainstream Humphrey will be tongue-



The democratic way, says Steve Race
leaves that "the lowest denominator in taste and intelligence has the loudest voice," must content himself with the thought that—despite occasional attempts to silence it on the part of the Littleton family—British public opinion continues to have an effective mainstay in Humphrey's tongue.

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joins the long list of enthusiastic U.S. users!

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NEWSBOX

by Jerry Dawson

JOHNNIE RAY makes his only appearance outside London, at the De Montfort Hall, Leicester, on Easter Sunday (March 29).

Next Sunday (22nd), Connie Francis is at the De Montfort Hall with Jimmy Lloyd and Frank Weir and his Orchestra.

Who's Sorry Now?
A jazz group playing at the De Montfort Hall will greet Jack Ferris, drummer with Dennis King's Trio. The group leaves at 10.30 p.m. for his marriage to TV hostess, Rosemary.

FASTER—Cue Richard and the Drifters will be the Easter week attraction at Coventry Theatre. Visitors to the Eastbourne Theatre are Max Jaffe (Good Friday), Edmund Hooper (Easter), and Frank Weir and his Orchestra on Bank Holiday Monday.

JAZZWISE—Eric Sisk and his Southern Jazzmen have a date tomorrow at the De Montfort Hall, Leicester. The group leaves at 10.30 p.m. for his marriage to TV hostess, Rosemary.

IRELAND—Don Lang will be guest star at Dublin's Crystal Ballroom during next week's birthday celebrations. The group leaves at 10.30 p.m. for his marriage to TV hostess, Rosemary.

Promising
PETER RAY, singer-songwriter, is choosing for St. George's Day. He is also choosing for St. George's Day. He is also choosing for St. George's Day.

SUMMER—Don Lang will be guest star at Dublin's Crystal Ballroom during next week's birthday celebrations. The group leaves at 10.30 p.m. for his marriage to TV hostess, Rosemary.


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Herman bringing all-star six

WOODY HERMAN has set an all-star line-up of American and British jazzmen for his British tour next month. From America, Woody (cell. alto) will bring Charlie Shavers (tp.), Nat Adderley (tr.), Bill Harris (tmb.), Eddie Costa (pno.), Charlie Byrd (gtr.) and Jimmy Campbell (drg.).

DESIGNED FOR YOU

Twenty guinea is offered for the best poster design to be used in connection with this year's Beaulieu Jazz Festival. In addition, the winning artist will be given free admission to the Festival throughout his three-day run. Full details of this competition—which is open to professional artists, art students and amateur artists—can be obtained on application to the "Melody Maker".

Twelve bands
The Festival will be held at usual in the grounds of the centuries-old Palace House, home of Lord Montagu, in Beaulieu, Hampshire, and will feature 12 bands from August 1 to August 3. It will be covered by the BBC both on sound and TV.

Panel of judges
The poster to be used in connection with this famous jazz event will be selected by a panel of judges comprising Lord Montagu, Miss Belinda Crossley, Sir Hugh Casson, Barry Barron, Director of Television, Metropolitan Advertising, Ltd., and MM Editor Pat Brand.

Billy Cotton to get song 'Oscar'

BILLY COTTON is to receive an Ivor Novello Award for "outstanding services to British popular music in 1958". The presentation of the awards, made annually by the Songwriters' Guild of Great Britain, will be televised by the BBC on June 2.

Judged the most popular British song of the year was Joe Henderson's "Travis" (Henderson's was "You Need Hands" by Max Bygraves (Lakeside Music). Johnny Dismuth again won first prize for the year's best composition in the jazz or beat idiom, with "The Colonel's Waltz" (published by B.P. Woods). This is the fourth year that this firm has swept the board in this section.

Other awards
Best song, music and lyrics—"I'm Not Gonna Head" by Peter Hart (Berry Music) (scored by "There Goes My Lover" (David Hull).
Novelty—number—"I'm So Amused" (Egan Hare) (Brem).
Followed by "The Army Gonna" (Pat Napier) and "Red Collar" (Pat Napier).
Best orchestral composition—"Loving Lovers" (Ron Goodwin) (scored by "The Sea" (Don Phillips (Lawrence) (1958).

Judges
Outstanding contribution to stage, films, TV or radio—The Best of the Best (Henderson).
Best instrumental—"The Sound of Silence" (Pat Napier).
Best orchestral composition—"Loving Lovers" (Ron Goodwin) (scored by "The Sea" (Don Phillips (Lawrence) (1958).

TREBLETONES ON ORIOLE DISC
JOHNNY WILTSHIRE and the Trebletones have their first release on April 1 with "The Shape of Things to Come" on Oriole. The session was produced by the session man Bob Sharpe. The Trebletones have been booked for 13 consecutive Sunday appearances at the North Pier, Blackpool, from June 21. On Sunday they will give a concert at the Regal, Colchester, and the following day start a 10-day tour of cinema.

The group has Light-Programme airings this week-end in Saturday and on April 11 in the Festival of April 11.

'The World Of Paul Slicky'



LYTELTON CLUB TO FEATURE THE WARD SINGERS
The Clara Ward Singers have been booked for four days at the Humphrey Lyttelton Club—the only London dates of their short British tour.

£3,000 BILL FOR 'STARS' SHOW
MORE top-liners have been added to the bill for the "Our Friends The Stars" show at the Regal Palace on April 12.

CLIFF RICHARD SET TO TOUR
Teenage rock star Cliff Richard has been signed for two weeks in variety and a series of Sunday concerts and one-night stands.

Geraldo bands for Rank ballroom
Geraldo is supplying the two bands for Rank's new Majestic Ballroom, Glasgow, (formerly the Savoy Cinema)—which opens on March 23.

Cliff Richard set to tour
Teenage rock star Cliff Richard has been signed for two weeks in variety and a series of Sunday concerts and one-night stands.

Other dates for the Singers
Other dates for the Singers are: City Hall, Newcastle (April 16) and Free Trade Hall, Manchester (17th).
With the Lyttelton Club on a TV show from Bournemouth on April 17 and the Kewen Jazz Festival the following day.
After a TV date in Belgium on April 21, they then start a series of dates in Sweden on April 28.

They're at it again!
DAVID SEVILLE and THE CHIPMUNKS
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MAX BYGRAVES
Napoli—Napoli
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PAT BOONE
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HELD 8924 DECCA 4575

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'OH BOY!' DID NOT INFLUENCE THE DECISION—BBC

'DIG THIS!' 'FADED OUT' BY BBC

THE BBC's short-lived "Dig This!" TV show fades out on March 28. It has run for only 13 weeks. But a new teenage show, "Drumbeat," described by the BBC as a "continuation" of "Dig This!" will be screened each Saturday from April 4. And Bob Miller and his Millermen and singer Susan Jons will again be resident. Viewing time will be 25 minutes later than the present 8.4.30 p.m. period. The show will go on from 6.30 to 7 p.m. and Stewart Morris has taken over from "Dig This!" producer Francis Essex. The BBC denies that "Dig This!" has been knocked out of its 6.30 slot by the rival half-hour "Oh Boy!" show on ABC-TV.

ROYAL VISITOR FOR BASIE

PRINCESS MARJORIE was a surprise visitor to Count Basie's "farewell" concert at the Clarendon State, Kilburn, on Friday. After the show, the Princess went backstage where she talked to Basie and members of the band. Basie: "It was a great all the boys in the band." On Saturday the band flew to Amsterdam for the last concert of the European tour, returning home to New York on Sunday. Asked if the band would be back this year, Basie said: "Not until 1960." Featured singer Joe Williams will remain for leaving in that I shall shortly be producing a new television series on the BBC-TV of the musical "Carnegie".

FOOTNOTE: "Dig This!" was criticised by Don Lang and Super soon after its first screening on January 3.

STARS IN THE NEWS

Ray will be singing in the light. The Jazz Counters Burns will open the Saturday Club's 1959 programme at the Regal, Manchester, next Tuesday (March 26).
Bridie started a one-night stand on Sunday. Gallagher tour on Sunday. Andrew Hall, Glasgow. Other dates for the Irish folk singer include Birmingham today (Friday) and tomorrow (Saturday), Manchester (Monday) and London's Albert Hall (Tuesday).
Wally opens his own jazz club at the Six Bells, King's Road, Chelsea. Ted Heath for a dance run at the Contemporary Club at the London Ambassador, Seymour Hall on Easter Monday.

Cyril Stapleton will share the bill with Frank Sinatra, Howard Keel and the Princess. The Princess Club, Scarborough. Tony Scott will be featured on ABC-TV's "Cool" for Cats next Friday (19th).

Tommy Steele is one of the members of the TV All Stars XI which plays a Trade Music Guild XI in a charity football match at the Arena, Old Trafford Park, Manchester, on Sunday (23rd). Other in the team include Lonnie Donegan and Alie and Bernie Winters.

Dickie Valentine has a guest appearance on ABC-TV's "Music Show" on Sunday. Other artists on the show are Jack Deval and Israeli singer Carmela Corren.

Ronnie Hilton makes a solo appearance on ABC-TV's "Jack Jackson" on Wednesday. With him will be American singer, Ariane Fontana, Ray Ellington and Bonnie Hilton.

Ken Colyer's current tour of Germany and Holland. Organist-clarinetist George Lewis ends at Bournemouth on March 22. The Colyer Band has been rescheduled with the following day at South Marrow Jazz Club.

Mudrarks to tour with Diana Dors
Diana Dors and The Mudrarks have an all-star package which marks an important stage in the careers of the North and Midlands on March 22 at King George's Hall, Blackburn.

Joote has it!
The package then visits the City Hall, Newcastle (23rd), Free Trade Hall, Manchester (24th), and City Hall, Wolverhampton (25th). Other dates are being booked for the first season on that date are the Terry Lightfoot Jazzmen and the Johnny Parker Trio.

Mudrarks to tour with Diana Dors
Diana Dors and The Mudrarks have an all-star package which marks an important stage in the careers of the North and Midlands on March 22 at King George's Hall, Blackburn.

We stock the finest drums ever made, plus Olympic—world's biggest value. The newest super-styled lumps can be yours now, on the easiest pay-as-you-play terms. Send for details or come and see.



Billy Daniels in Palladium TV
BILLY DANIELS and piano-partner Benny Payne will star on ATV's "Sunday Night At The London Palladium" during their British tour. Actual date was being fixed at press-time.

Joan for Germany
IMMEDIATELY after her ATV "Lunch Box" week, starting on April 6, singer Joan Sims flies to Germany for a five-week hotel club tour. She is expected also to record and appear on German TV.

'OH BOY!' GUEST
Dickie Valentine guest stars in "Oh Boy!" next Saturday (21st).

HAROLD DAVISON PRESENTS FAREWELL APPEARANCE OF LOUIS ARMSTRONG AND HIS ALL-STARS GAUMONT STATE · KILBURN

LEWIS SIDEMEN GO SIGHTSEEING
TWO George Lewis sidemen—drummer Joe Watkins and bassist—spent two days sightseeing in London, before leaving on Friday morning for Washington to visit the American Embassy.

Cyrl Stapleton will share the bill with Frank Sinatra, Howard Keel and the Princess. The Princess Club, Scarborough. Tony Scott will be featured on ABC-TV's "Cool" for Cats next Friday (19th).

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Send for details of special catalogue (NAME) and full details of various terms (CAPTION) including the wonderful OLYMPIC! ADDRESS: DR. M.

Music with you

Mains-standard portable

TWO transistor radio portables by Pye make their bow this month. Each has six transistors in a printed circuit and "push-pull" output. This means that volume and tone are up to mains-set standard, despite the small dimensions, which make it an ideal travelling companion.

Model Q5, in a black plastic and gold leather-cloth case, with gold fittings, covers long- and medium-waves receiving on internal aerials and feeding a 5in. speaker.

A NEW inexpensive record player, the Disc-Jockey Junior is offered by Philips for 151 gns. The lightweight fully portable cabinet weighs only 9lb.

Speaker is a 5in. high efficiency, 6 volt battery.

Model P150B is a pocket size with a case, housed in unbreakable plastic. Medium waveband can be tuned and there is a fixed long-wave position for the Light Programme. Speaker is a 3in. version. Price of this sturdy little companion is 16 gns. again less battery, which should be of the 2.3 volt type.

Cut-price quality

THOUGH it costs less than 50 gns., the Viscount tape recorder (Windsor Recording Co.) embodies features rarely found only in the upper-price range.

Of prime interest is the elliptical 18 x 5 speaker, housed in a detachable lid, permitting the push-button to be sited away from the point of operation.

Push-button track change and an independent high impedance output socket for subsequent amplification if desired are in the specification.

The price of 49 gns. includes

Dee-jay junior

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ALFRED SORKIN

Advice Bureau Manager 'Electrical & Radio Trading' reviews the month's new sound equipment

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Push-button track change and an independent high impedance output socket for subsequent amplification if desired are in the specification.

The price of 49 gns. includes

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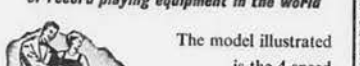
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Garrard produce the finest and widest range of record playing equipment in the world



The model illustrated is the 4-speed R.C. 121/4D Mark II Record Changer mounted on an attractive base.

Just plug in to your radio, connect to the power supply and you have the complete record player.

Price (as illustrated on B.I. base) £16.2.10 (inc. P.T.). Price (without base) £13.13.10 (inc. P.T.). This model is for A.C. only.



An illustrated Catalogue of the whole Garrard range is available on request.

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There will never be another Armstrong

THE transatlantic herds have withdrawn, after giving us a few extremely lively weeks, and I look forward to comparative peace until Easter.

Louis's All-Stars left London on Thursday. At Tottenham Court Road on Saturday they played two excellent concerts; and Sunday's two at Croydon furnished some terrific Armstrong trumpet.

Louis looks a little stouter than when he was last here. And he seems fitter and even more amiable. At Croydon, in the dressing room he recited off one joke after another between choruses.

I believe he is playing more powerfully, too, than last time. When the trumpet combination were beamed in my direction they struck me as being easily the most exciting brass duo extant.

One thing I am convinced of: when Louis trumpets we shall never again hear such sounds from any instrument. It's worth experiencing all you can of it now, if you can. And that means the 26th and 27th for us in England.

Strling Britain
ALTHOUGH Britain is temporarily cleared of jazz visitors, other parts of Europe still abound to the music of American players.

C. R. Wayland of Zurich, who recently wrote about Goodman in this column, now reports on last week's Silver-Hollings concert in that city.

"The concert by the All-Stars over the past year or two could have been present at the Davis Theatre, Croydon, last Sunday for the first show."

Louis was in prodigious form, smacking out his top ones with staggering ease and producing the biggest, broadest, most beautiful tone I have ever heard. This was the best of supreme jazz sound, the best of all 40 Armstrong performances I have attended.

Excitement
It was almost unbelievable that Louis, in 1958, could perform "Wind, End Blues" with such sureness, clarity and power, that he could equal the excitement of his classic recorded version. Yet he did just that for me.

It's ludicrous to talk about Armstrong's age in connection with his playing. Just produce one jazz trumpet who could fill every corner of the vast Davis Theatre with such superb sound—irrespective of years.

THURSDAY, MARCH 13:
8.15-9.15 P.M. T.O. 1481.
9.30-10 P.M. Blakey (15), Mercer (16), Kaye, Van Horn.

FRIDAY, MARCH 14:
8.15-9.15 P.M. Pettie Wickman (16), Seattle.
9.30-10 P.M. Jazz Session.
10.15-11.15 P.M. Chubby Jackson Band, Herbie Mann, Anthony, Charlie.

SATURDAY, MARCH 15:
8.15-9.15 P.M. T.O. 1481.
9.30-10 P.M. Jazz Session.
10.15-11.15 P.M. Chubby Jackson Band, Herbie Mann, Anthony, Charlie.

SUNDAY, MARCH 16:
8.15-9.15 P.M. T.O. 1481.
9.30-10 P.M. Jazz Session.
10.15-11.15 P.M. Chubby Jackson Band, Herbie Mann, Anthony, Charlie.

MONDAY, MARCH 17:
8.15-9.15 P.M. T.O. 1481.
9.30-10 P.M. Jazz Session.
10.15-11.15 P.M. Chubby Jackson Band, Herbie Mann, Anthony, Charlie.

TUESDAY, MARCH 18:
8.15-9.15 P.M. T.O. 1481.
9.30-10 P.M. Jazz Session.
10.15-11.15 P.M. Chubby Jackson Band, Herbie Mann, Anthony, Charlie.

WEDNESDAY, MARCH 19:
8.15-9.15 P.M. T.O. 1481.
9.30-10 P.M. Jazz Session.
10.15-11.15 P.M. Chubby Jackson Band, Herbie Mann, Anthony, Charlie.

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Russell (Big Chief) Moore (see "American Indians.")

holding a musical conversation with himself. The last number of the night was a solo—incidentally long and played without spots for bassist Henry Grimes and drummer Pete La Rocca—in which Rollins tested his technique to the utmost.

"In the presence of this man, and his continual flow of ideas, you realise you are listening to a giant who forces what he has to say on you. Rollins is the most vibrant musician I have ever seen."

Hall in Ghana
TWO more letters from the Americas carry news of former Armstrong associates.

Edmond Hall, from New York, says: "Wanna and myself are going to Ghana March 6. We are going as visitors for about a month. Have just made an album for United Artists, called 'Petite Fleur.' It's out around March 9."

The second letter, post-marked Durango, Mexico, explains the absence of a familiar figure from the Louis camp. It is for a Negro audience by John Huston's film, "The Unforgiven," which is signed "Your correspondent—Ernie Anderson."

Life ambition
OTTILIE PATTERSON, touring the USA with Chris Barber's band, says that in Chicago "she achieved a life's ambition."

She went to the South Side club where Muddy Waters works, and sang with a Negro band for a Negro audience. Some of Barber's men heard during Jefferson on trumpet, turning a spare night in.

Red bird dancing on ivory
BRITAIN'S first major jazz-and-poetry experiment featuring poet Christopher Logue and the Tony Kinsey Orchestra playing music by Rimsky and Bizet, came to the BBC's Third Programme on Sunday night.

With the incisive title of "Red Bird Dancing On Ivory" it featured Les Condon (1st), Ken Wray (1st), Kenny Napper (bass), Bill Le Sage (piano, and tibia) and Tony Kinsey on drums.

The result was sometimes extremely effective, particularly when Logue read a short poem very quickly to the accompaniment of Kinsey's intricate drum work.

Other times, either the words seemed to get in the way of the jazz, or vice versa. Perhaps next time they'll get a bit closer to the "third element" of words-integrated with music that Logue was striving for—Fred Dallas.

jazz on the air

Melody Maker

MARCH 14, 1959 EVERY FRIDAY 6d.

Oh Boy! MD still on secret list

"OH BOY!" was shrouded in mystery at prestime. On Monday, "Hootman" Harry Robinson, programme controller of ABC-TV, saying that his contract had ended.

This confirmed the report in last week's Melody Maker that major changes were taking place in the teenage beat show.

But this week Harry has been attending "Oh Boy!" rehearsals in Islington. Also there on Wednesday was Bill Stephens, who will actually be taking over as MD on tomorrow's programme as an open question on Wednesday. No one at ABC-TV headquarters was prepared to give the answer.

XI less 5

One thing is definite: five original members of the Rocking-head XI will not be in this week's programme. Says producer Jack Good: "They have not signed the new contracts set to them."

The musicians are Ronnie Blake (bass), Bernie Taylor (drums), Eric Ford (sax), Reg. Weller (tenor sax), and Leslie (piano). Signed in their place are Fred Donahoe (bass), Bernie Preston (baritone sax), Tony Crombie (percussion), Vic Peck (trumpet) and Lewy Saunders (drums).

Musicians Harry Robinson-Jack Good dispute over rights to the name of Rocking-head XI has again been adjourned in the High Court until Tuesday.

DE MONTFORT HALL - LEICESTER
SUNDAY, MARCH 22nd, at 8.40 p.m. & 8.0 p.m.
Arthur Kimbell presents AMERICA'S TOP VOCAL STAR

CONNIE FRANCIS

Plus a Big All-Star Supporting Bill

SUNDAY, MARCH 29th, at 8.40 p.m. & 8.0 p.m.
JOHNNIE RAY
CYRIL STAPLETON AND THE SHOW BAND

Tickets for both shows—Box 100, 9/6, Gal. 7/6. Seats 9/-, 7/-, 5/-.
Municipal Box Office, Charles St., Leicester, or Arthur Kimbell, 38 Rugby Road, Hinckley, Leicester. Enclaves S.A.E.

THE DOWNBEAT CLUB
20 OLD COMPTON ST., W.1

Presented AT THE PIANO
ALAN CLARE

NIGHTLY FROM MONDAY, MARCH 16th
Strictly Members Only

SHELLEY MARSHALL
RECORDING ARTIST with 60 CHORUS VOICES
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CARMEN
CARMEN MOORE
AT THE FABULOUS FLAMINGO
33-37 WARDOUR AVE., W.1

ON APRIL 1st, 3rd, 5th, 8th & 10th
Book Now! Tickets only 10/6 from Kruger Enterprises Ltd., 140A, Shaftesbury Ave., W.C.2

LOUIS ARMSTRONG
is in Ostend.
We offer a four-day Easter holiday in Ostend, inclusive air fare and accommodation in first-class hotel 15 guineas
BOOK NOW!
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FLAMINGO CLUB INTRODUCES



London's Flamingo Club celebrated its third birthday on Friday by presenting two new groups.

The group is comprised by Eddie Harrow (piano), Leslie (bass) and Jackie Donnan (drums). Featured right are three members of the new Tony Kin-Quad—Leslie, Stuart Hamer, Kinsey and Kenny Napper. Musical Director, Leslie, conducted the group.

PYE SIGN DEAL WITH U.S. 'PARIS' LABEL

The Pye International label has come to a reciprocal exchange with the American Paris Records that will find an outlet for new American artists in Britain.

Among the British stars are Chuck Berry (signed to the "Oh Boy!" ABC-TV show, and Marvin Ray will be released on Paris in the States.

Preview: Already, Pye International has previewed released Paris discs by Arlene Fontana—appearing with Johnny Ray in this week's "Sunday Night At The London Palladium"—and "Reverend Tune, whose 'In Apple Blossom Time' is being previewed on the Four Emperors, Nicky DeMatteo, and the Sparks'.

DANKWORTH TOUR

From Page 1
Davison, who filed the deal with George Wein, of the Newport Festival Committee. Everyone is looking for Johnny, everyone from Norman Granz to George Wein has been anxious for him to join the States.

"This is really the biggest break for the jazz man in Europe," says Davison, who is starting at the Festival. "It is a fantastic deal for the most famous names in American music."

Johnny's wife, postwar singer Cleo Laine, will not be making the trip because of her commitments with "Valmout" in which she is starring at London's Saville Theatre.

"New look"
For his second trip to Britain in two years, JTY will be given a new look by Norman Granz. He is planning to take the Oscar Peterson Trio—Peterson (piano), Elmer Brown (bass) and Ed Thigpen (drums)—to the States. Also, "Krippa (drum), Britain's Ronnie (sax), and a band led by Lou Levy (piano), Ray Ellis (trumpet), and Gene Robinson (drums). Muddabrooks (bass) and Gene Robinson (drums) and solo stars Stan Chia (trumpet) and Roy Eldridge (trumpet).

MELODY MAKER OF GALA DISC

A "JEKYLL and Hyde" record with two musical "faces" is passing across the counters of supermarkets, tobacconists, chemists and newsagents in towns up and down Britain.

Ivy + Alyn = U.S. leader

"Music For Lonely Lovers" by America's Mark Andrews and his Orchestra. It is a Gala low-price EP sold under the name of Sava Alyn Almsworth.

Reason for the mix-up: Gala compiled the EP from a Sava Andrews LP received from the States. The original tracks were recorded by Alyn Almsworth and Ivy Benson for U.S. cut-price record operator Mamee Kopelman in Britain three years ago. Now the LP has been bought by Gala.

TWO NEW GROUPS



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TV PARADE

Do you watch TV? Of course you do. And for that reason you cannot afford to miss next week's Melody Maker. As ever first in the field, the next issue of the MM will present the first of a regular weekly four-page TV supplement. It will take you behind the screens for the news, gossip, reviews and pictures of the people who make TV tick. Among the fascinating stories in the first TV supplement you can read about:

• The Perry Como Show. • Michael Holliday. • Marion Ryan and Jackie Rae—the stars of "Spot The Tune." • The money in those "Jingles." • Jack Parnell. • And Steve Race writing of a topical show.

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Vol. 34 No. 1323
EDITORIAL OFFICES: 4, Arne Street, W.C.2
Telephone: WAREHAM 3848. Editor: PAT BRAND
ADVERTISING OFFICES: 96, Long Acre, W.C.2
Telephone: TRAFALGAR 2446. Advertisement: JOHN A. OGDEN
Printed: Printed and Published by JERRY DAVISON
4 Old Bailey Lane, Manchester 1. Control 3133
ISSN 0025-7718

DISCS • JAZZ • TV • POPS

Melody Maker

March 21, 1959 FOR THE BEST IN JAZZ Every Friday 6d.



This is one of the last pictures of Lester Young. It was taken a few days before his death by photographer Campbell MacCallum at the Blue Note in Paris.

LESTER YOUNG IS DEAD

JAZZ lost its President this week.

Known to musicians and millions of jazz fans as the President, or just "Pres," tenor sax star Lester Young died of a heart attack at the Alvin Hotel on New York's Broadway at 4.30 a.m. on Sunday. He was 49.

Young had been living at the hotel for the past year and had returned only the day before from Paris, where he played his last notes at the Blue Note. He had been in Europe for six weeks.

He leaves a widow, Mary, and a son, Lester Junior, at present living in New York.

"GREAT ARTIST"
Ben Benjamin, boss of the Blue Note, told the MM: "Lester was very ill when he was playing for me. It was almost pathetic. He wanted to go home because he said he couldn't talk to a French doctor. He had ulcers and I'm afraid he drank a little too much. I deeply regret the passing of a great artist."

Tomorrow (Saturday) night French radio will present a Back Page, Col. 1

DAVE KING NETS U.S. TV SERIES

Twenty-nine-year-old comedian Dave King, one-time electrician's mate in Ealing, has just signed for a 13-week series on American TV.

On Wednesday, May 20, Dave will take over from American comedian Milton Berle with his own live weekly TV series of "Kraft Music Hall" programmes for the U.S.

WELCOME HOME TO BARBER

IT will be a red carpet "welcome home" for Chris Barber when he returns from America on Thursday, April 9. A reception will be staged at London's Savoy Hotel by Denis Preston, Barber's recording manager, his agent, Lyn Dutton, and Pye-Nixa Records.

Press reception
The West End soirée will be attended by the Press in honour of Barber's best-selling record. Total sales in America, Britain and Germany are now under the million-and-a-half mark.

Chris Barber Jazz Parade
And Barber will be awarded a British Gold Disc to mark the event. It is hoped to make the presentation on ATV.

At prestime dates were being fixed for Barber's Continental tour. This will take in Holland, Germany, and possibly Switzerland and Switzerland.

He appears in Amsterdam on May 9 and the following day is at The Hague.

Pye-Nixa will shortly be releasing five EPs under the title "Chris Barber Jazz Parade." This will be compiled from existing Barber LPs.

JO STAFFORD AND HOAGY
JO STAFFORD and Hoagy Carmichael are due to fly to Britain soon for ATV spots on "Sunday Night At The London Palladium" and "Saturday Spectacular."

Hoagy will be here in May, which is expected in June. Actual dates were being negotiated at prestime.

These are just two of the top-line American artists signed by the States.

Jo Stafford appeared at the Palladium for a season in 1952. Hoagy Carmichael was here for Variety Sunday concerts and recordings in 1955.

DON'T FORGET
Due to Easter, the MM will be on sale next week, THURS., MARCH 26

MILES BAINS TOUR BRITAIN?

Stop Press, U.S.A.

JAZZMAN MAY WED JUDY HOLLIDAY?

From HOWARD LUCRAFT

HOLLYWOOD, Wednesday—Gerry Mulligan is expected to divorce Arlene and marry Judy Holliday, according to local columnists. . . . Academy nominee Theodore Bikel, ("The Defiant Ones") has just recorded six LPs of folk songs.

New names
SINGER Dakota Staton and musician Al Barrymore, who were recently married, both follow the Motown faith.

The GREATEST SOUND in CYMBALS!



From Dealers in 74 Countries
To Promote It Better In London, U.K. I am a drummer. Without a cymbal, I can't make a first copy of "Cymbals Unlimited".

Name _____
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From REN GREVATT
NEW YORK, Wednesday—Willard Alexander, head of the Willard Alexander agency, plans to become increasingly active in Europe.

He told me this week that he will personally take over his agency's foreign operations. Executive Jack Green, who handled all foreign work, has now shifted to Joe Glaser's Associated Booking Corp.

Alexander expects to visit Europe himself in April to discuss future bookings. "We hope to send Miles Davis with his group to England in September," he said, "and it's very possible that tour will be set for both the Glenn Miller and the Tommy Dorsey bands this year."

"We are extremely interested in broadening the exchange programme. If they possibly can, the British bands should get the record companies to push their records harder here. Chris Barber is a good example of what can happen. He's doing very well on his tour and there could be a lot of Chris Barbers."

CONWAY TWITTY

In package
FIRST General Artists Corp. promotion package sent to Britain at last appears to be set. It's expected the group will get moving toward the end of April. Twitty, Duane "Tom" Dooley, and Dale Hawkins featured. Fraze Avision, named to go earlier, will be held out this time but may be next later.

BENNY GOODMAN

Power-packed
MEANWHILE, GAO is sending the U.S. starting April. The tour will be a three-and-a-half-week affair, specializing in Benny Goodman with a brand new big band, the Alvin Karpis Group and through Dakota Staton, top pianist in the agency plans projecting similar.

EARL GRANT

British TV date
EARL GRANT, who will appear on British TV on May 31, has a scheduled new routine on this week, including the title song from the upcoming film, "Imitation of Life."

Other new ones find Preley out with "A Fool Such As I" and "I Need Your Love Tonight," and Johnny Mathis with "So Close" and "Love, Love, Love," both high-quality commercial sides.

Check-up
PARIS—Sidney Bechet, who was ill for three months at the end of last year, suffering from bronchitis, is back in a Paris clinic for a check-up.

In Town Tonight
FINLAND—Pop singer Wlodek Torski flew to London last week and appeared in the BBC's "In Town Tonight" on Saturday.

Attractions
PARIS—Menz Mezzrow and Peter Nelson Williams are the big attractions at the Tons Maitette, the "Le's Bank" club.

Tour offer
SOUTH AFRICA—Planté Russé Conway has been offered a tour of South Africa. Whether he'll accept depends on his BBC-TV commitment.

First trip
SWEDEN—Tennege rock singer Dickie Dennis is set for his first trip to Sweden in May. He is in London next week to work on an LP for Columbia.

Folk songs
NEW YORK—Alan Lomax and New York's "The Folk Song" are presenting a Carnegie Hall concert titled "Folk Songs '59" on April 3. Signed to appear are Maudy Waters, the Bonny Mountain Boys, Memphis Slim, The Seals, Jubilee Singers, Jimmy Eat Wood and his Quack Band and Pete and Mike Seeger.

LESTER

LESTER YOUNG died in a New York hotel on Sunday—and one of the greatest original talents of jazz has blown his last arid, sensuous note.

His playing had declined over the last decade but his contribution to jazz can hardly be overestimated. His cool, savoring sound changed the whole course of the jazz saxophone and became the basis and inspiration of an entire new generation of musicians.

An appreciation by
BOB DAWBARN

The "President" is dead but his music can be heard not only on his many recordings, but also in the playing of Stan Getz, Paul Quinichette, Bill Perkins, Zoot Sims, Gene Ammons and the entire West Coast school.

That Garner tour is cancelled

From BURT KORALL

NEW YORK, Wednesday—The projected British tour by Erroll Garner—top pianist in the MELODY MAKER Folk Poll—is off.

His manager, Martha Glaser told me the William Morris office says that the Harold Fielding office in London has not produced an exchange list. "So how can they offer us a tour without having an exchange list in mind?" she said.

Disappointed
When Garner was told that the British tour was off, I received many wonderful letters from British fans, when the news broke that I might be able to say for them. "To say I am disappointed is an understatement."

Check-up
PARIS—Sidney Bechet, who was ill for three months at the end of last year, suffering from bronchitis, is back in a Paris clinic for a check-up.

Automatic
PARIS—The new St. Germain Club has opened on automatic "D'Arban" which changes its policy and menu every night. A list of the new club is in the Melody Maker, etc. at the club.

Day return
DUBLIN—Appearing at Dublin's "The Club" next week is the new band of the "The Heat On A Man."

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Leading professionals demand the very best, and in the Besson "Academy" range they find a superior degree of craftsmanship. Ultra-smooth slide action, full, rich tone and perfect intonation—all are combined to make "Academy" the best-selling professional Trombones today.
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WARRANT OF JAZZ

His death is an irreparable loss

Zoot Sims, Gene Ammons and the entire West Coast school. Charlie Parker admired "Pres" but denied being influenced by him. That is a moot point and Lester was certainly the inspiration behind many of the pioneers of modern jazz.

His influence was not confined to saxophonists. His comparatively rare work on clarinet is easily discernible in the playing of such current favorites as Jimmy Guinn and Hal McKisick, while Billie Holiday admits the debt she owes Lester's phrasing and tone.

He played the C Melody saxophone, said Pres. "I tried to get the sound of a C Melody on tenor. That's why I don't sound like other people."

In November 1956, I travelled to Holland to hear concerts at Haarlem and Amsterdam which featured Lester on a bill with Miles Davis, Bud Powell and the Modern Jazz Quartet. At the time, I reported in the MM my disappointment at his playing.

The traces of past greatness were there, but he seemed disinterested in what his colleagues were playing and content to stand hunched over his tenor, reproducing the phrasing which his many imitators had long since turned into cliché.

It is not perhaps easy non to realise how much opposition there used to be to Young's soft but somewhat acid tone and generally disinterested approach.

Critics wrote about his "motor-horn tone," and even in the USA he was often found shouting—for example, by the Henderson band and also, according to Mary Lou Williams, by Andy Kirk's "Lester Young" band. "I never liked the band that my teacher had."

I suppose it is always so with new, revolutionary jazz styles. For myself, I learned to appreciate Lester Young's music, and I continued to enjoy his tone and rather fast-paced improvisations of recent years—while preferring the ripper sound of players like Hawkins, Webster, Sims and Thompson.

See also "World of Jazz."

Max Jones writes—

I CAN still remember how disappointed I felt with Lester Young's playing the first time I heard it.

The record was the Basie Quintet's "Lady Be Good" / "Shoe Shine Skins," which afterwards became quite a favourite. But then I came across to the large tones and strong vibrations of the Hawkins school, the new sound sounded pallid and a little too honky in his method.

For some while I remained lukewarm about his solos with the Basie orchestra—though admiring their swing and fluency—and I was first reconciled to Lester Young by way of his sympathetic accompaniments to Billie Holiday.

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See also "World of Jazz."

At the age of 10 he started to play drums, searching and mysterious. He spent much of his boyhood touring with carnivals where his father was in charge of the band.

He first worked with his father's band and a group called the Bostonians. He then spent a year with King Oliver before joining Walter Page's Blue Devils. King Oliver's band was a member of the first Count Basie group.

A brief spell with Fletcher Henderson in 1934, ended because he was constantly criticised for not sounding like the band's previous tenor—Coleman Hawkins. After working with Andy Kirk, he rejoined Basie in the

TRIBUTES...

AMERICAN jazz circles were shocked at the news of Lester's death, writes Ben Grant, from New York.

In Hollywood, where he is regarded as the Greatest Count Basie solo!

We have lost a precious jewel. He was one of the very best.

Veteran agent Willard Alexander says he has known him since the original Basie band.

Lester Young was one of the best of the best. I have heard in 15 years in the States and I don't recall ever like him.

In Paris, Lester was the only one to replace me at the Casino de Paris. He was a great player and a great person. I don't forget the way Pres played. He was a great player to copy them.

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BILL SHEARER

• Billy Daniels — "I only make albums these days"



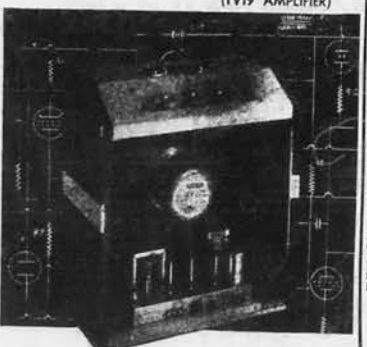
I leave hit records to the newcomers

AFTER a seven-month spell at the "Stardust"—newest, biggest, plushiest hotel that even the fabulous Las Vegas can boast—Billy Daniels must have felt strange in the present confinement of the number one dressing-room at Manchester Hippodrome.

And Billy knows what he is talking about, for during his long stay in the desert, workaholic he worked alongside the band he led for the first time. The answer was just as direct: "That Basie band—it

BILLY DANIELS tells Jerry Dawson

INSIDE STORY... AUDITORIUM (TV19 AMPLIFIER)



Have you ever looked inside an amplifier? There's a chance then to look in one of ours, it's the least we can do to prove we use only the best components, arranged in the most practical circuit to give real dynamics to your playing.

3 inputs, one for mike, two for instruments, all 3 inputs may be used at once, bass and treble tones independently adjustable. Price 45 gns.

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THE BEAT

MEMO. to British TV producers: If you want to sell your whodunnits to the States—sprinkle them with jazz! U.S. viewers are getting pretty cool. And ever since the jazz backing to the "Peter Gunn" series sparked off follow-up tracks on similar thrillers, bloodshed without a beat leaves them merely cold.



For example, our "Dial 999" is hitting the screens. And, as one reviewer puts it: "With no sultry dames and jazzy background music, this bundle from Britain is rather flat." Adding, obviously from personal experience: "I like their warm beer."

Whether or not one approves the lack of association of trumpets and tearaways, this is surely one way in which we can infiltrate our jazzmen into the American consciousness.

Start spinning
And let's face it into the consciousness of millions, too. For nowadays, where TV leads, pictures follow. And Hollywood is following us strongly.

For the new United Artists' pic, "I Want To Live," for example, composer Johnny Mandel was given complete freedom to which to write his numbers, without regard to the

frame-by-frame scoring usually required. Gerry Mulligan plays the music in the film. And the Mulligan LP has already sold nearly 100,000.

For (again) where soundtracks track, records follow. The "Gun" music, for instance, is tracked by such people as Shelly Manne, Joe Wilder, Ray Anthony, Aaron Bell and his composer, Bill Mancini.

It's a far-from-vicious circle. And one that we could well start spinning here.

Cool Mermaid
WATCH out, by the way, for another Irish girl. Her name is Bridie. She has taken a leaf out of Pat's book.

Phil discovered Ruby Murray's name came up with Deirdre O'Connell. Who was signed on Tuesday by Top Rank.

Sssh!
H-F-T and stereo are all very well, but sense like to be quiet. Notably a Detroit colleague, who's producing silent LP's.

Not just silent, of course. For when you hear these, he explains a real genuine affair, played by a combination of straight musicians and jazzmen who, to put it mildly, are not often seen in a theatre orchestra.

"Sssh" is too, the operative word. For the orchestra will be the most part "in vision." The jazz just around and later—concert style.

The talk switched to records, and he was not in the least embarrassed when I mentioned he had once had a "hit" record for some time.

"But I only ever had one," he said. "Since 'Black Magic' has done very nicely without entering the Gold Disc charts. After 27 years in show business (he is now 64) I can leave the excitement of hit records to the newcomers."

These 'old boys' are in their prime

A FEW weeks ago I discussed Andre Hodeir's theory that as a general rule, jazzmen fade at 40; I have just heard a record which should put paid to it once and for all.

It's an American LP (to be issued here I sincerely hope)

made by the re-constructed Fletcher Henderson Orchestra, under the leadership of Rex Stewart.

Since most of the musicians were in the great Henderson era, you can imagine that I laid end to end, their combined ages would stretch back into the time of Ethelred the Unready.

But the Henderson revival which took place at a jazz festival in the States and subsequently in the recording studios, may turn out to have been more than just an old boys' reunion.

For the galvanic results in the studio, the thrilling quality of performance by each and every soloist, above and beyond that of these men of 40 and 50 are in their prime.

Maybe this season, the very best of mainstream, will encourage those who have the power to give these musicians the opportunity which their great talents deserve.

HIBERNATION
According to Hodeir's theory, the result of this veterans' outing should have been a "hit" record of the glory of the Swing Era. Indeed, there is every reason why it should have been.

Since the advent of pop and revivalism, many of these players have been buried in old orchestras for a decade, Dickie Wells toured for a long time in a

At 49, Jonah finds himself back on top

ONE of the best things about the big boom in jazz is that it has brought back to the top such talented, long-neglected people as Robert Elliott "Jonah" Jones.

When his 11-year stretch with the Cab Calloway orchestra ended, in 1952, things looked rough.

He played with Joe Bushkin at the Embers, toured with an Earl Hines sextet, then got a job in a pit band with "Porgy And Bess" on Broadway.

Except in Europe, where he appeared at the Paris Jazz Festival in 1954, followed by a few months' reluctantly playing Dixieland around Belgium and France, Jonah seemed to be a forgotten man.

Then came his three lucky breaks: a chance to lead his own quartet at the Embers (it resulted in a 10-year contract with Capitol Records) and, a best-of-all—a feature spot for his "mood jazz" a few months ago on the Fred Astaire Show on NBC.

Getting rich
With Astaire's help, he clicked decisively before an audience of tens of millions.

Today, of the U.S. top ten jazz LP's, three are Jonah's. In his fiftieth year, he's getting rich.

My family worried hard and there wasn't much money," says Jonah of his childhood in Louisville. "One day I saw a band of kids marching down the street. They wore uniforms and one of them was playing a shiny, pretty instrument. I was told it was called a trombone and I went home and said I wanted one. I was 11 at the time."

"My dad said trombones cost money, but he took me to the lady who ran the band, Bessie Allen. It was a segregated band and they gave free lessons because the mayor thought that



JOHANN JONES — back at the top

told him about the job. Dix looked it and a little later I joined, too.

"Dix at that time was breaking out of the Roy Eldridge style, trying ideas of his own. Nobody in Cab's band could understand or appreciate this at the time, and most of the time I didn't have the courage to try them.

"I love Dix because I know what he got up with before he made it—and it took a lot of courage and heart to get it across successfully."

Uneventful
Jonah's years with Calloway were musically uneventful. Though he was on numerous records with Cab, mostly for Columbia, they are now deleted.

His best sessions were made in the late 1930s, when he was heard on numerous small band dates with Lionel Hampton, Teddy Wilson and Billie Holiday.

Stuff Smith
Jonah decided to stay in Buffalo. After working a while with Wes Helvey's band, he replaced Paul Webster with Jimmie Lunceford.

Then, in 1952, he teamed up with Stuff Smith, a partnership that lasted off and on until 1949 the interruptions brought jobs with Les Armstrong and McKinney's Cotton Pickers.

Followed jobs with Benny Carter. "A real chance to learn things," says Jonah. "That band was really like going to school." In 1941, he got an offer from Cab Calloway.

"I couldn't make it, but I'd got to know Dixie Gillespie and he was the brightest young

musicians I hated it at first, because I was proud of my own tone and people dug it. But now I'm used to playing muted. No matter how many mutes he may use, one thing remains clear: Jonah's style still swings, still remains one of the most valuable surviving relics of the swing era's brightest young

Dates with the Stars

- LUIS ARMSTRONG: Thursday, City Hall, Sheffield Row, Basement, State, Kilburn
- SHIRLEY BASSEY: Friday, Empire State, Kilburn
- MURRAY CAMPBELL: Friday, Empire State, Kilburn
- ALMA COGAN: Saturday, Palace Theatre, W.
- BUS CONWAY: Saturday, Palace Theatre, W.
- BILLY DANIELS: Sunday, Empire, Liverpool
- JARVIS DENNIS: Sunday, Merseyside, W.
- LENNY DONAGAN: Sunday, Palace Theatre, W.
- CEDDY DUDLEY: Sunday, Wildie Tour
- JOHNNY DONICAN: Sunday, Merseyside, W.
- ROBERT EARL: Sunday, Merseyside, W.
- CONNY FRANCES: Sunday, The Marlborough, Hatfield
- MARSHALL MARSH: Sunday, Harmonica Gang, W.
- WILKIE MARRIS: Sunday, Empire, Liverpool
- EDMUND ROCKRIDGE: Sunday, Empire, Liverpool
- LANA STARR: Sunday, Merseyside, W.

OH BOY! its a REGENT!

OH BOY! its a REGENT! says RED PRICE—star of the ABC series "Oh Boy!"

CASH PRICE ONLY £22.10.6 including tax

You know, it's not until you've actually played the "Regent" that you realise just how good it is. Granted, its appearance, with the rich grained African black wood and nickel-plated key work, it just about perfect, but when you take it in your hands and let your fingers run over the responsive keys—place it to your lips and hear the wonderful intonation, then you know that you've got an instrument that is hard to beat.

Try one at your local music shop

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Steve Race and Maurice Burman are writing this week in TV Parade which opens on page 13

Music note
EDDIE CONDON was able to enlighten a customer at his club, the New End, who asked the difference between a "trump" and a "trumpet." "There's no difference," said the reluctant authority. "You could call a trumpet a trumpet or a trumpet a trumpet, but it's a trumpet in a trumpet case."

TOP TEN POPS from TOP POP CLUB presented by DAVID JACOBS every Friday at 9 p.m.

Selmer

TV PARADE

The End of Jingles

ASKED Johnny Johnston how much a jingle costs. "How long is a piece of string?" he countered.

Trying to get the facts and figures on this new industry that marries music to advertising can be frustrating.

That if jingles kings are recent, there are figures that show for themselves how much the market is. According to the Television Press Agency...

LES PERRIN Investigates a new industry

That's the kind of money they have to spend. How much of it reaches the pockets of those who write, sing, play...

Fees "I reckon it will be worth every bit of the £10,000. I'm making," said his agent.

There's the bottom end of the scale to be considered, though. The run-of-the-mill singer can expect to get a mere £100 for a session...

And if the Stargazers broke up the announcing with Kenneth McLeod. "How do these new singers manage with TV nerves?"

MAURICE BURMAN talks to the man who seeks the singers—LOU PRAGER

OUTSIDE AR-TV's studios in Wembley Park on a Friday morning it is as peaceful as a village street.

Even if you are in the show yourself, you are always in the way of a camera.

views the singers and shares the announcing with Kenneth McLeod. "How do these new singers manage with TV nerves?"

SEASONED "Generally they don't show as much in this context as they did at the Palais Party...

VITALITY He formed his own band in 1933 and worked at Ciro Romano's and has been at the Hammermith Palais for 17 years.

ROYAL ALBERT HALL The BBC LIGHT PROGRAMME presents FIFTH ANNUAL FESTIVAL OF DANCE MUSIC 1959

- "Down Beat" MARCH 21 Cy Laurie Jazz Band BBC Northern Dance Orch. Bob Miller and his Millermen Oscar Robie Band Fraser Hayes Four Jazz Couriers The Bobcats Sheila Buxton Cuddy Dudley Johnny Grey Don Long June Marlow Al Saxon Joan Small



Billie was so nervous

ON Wednesday, "Chelsea At Nine" singer Billie Holiday singing for the first time on British television.

Billie stepped out before the camera looking a bit nervous. She recovered before the end of "Porgy" and sang into "Piano Blues" in complete command.

IN my view... I WATCHED 20 minutes of Ginger Rogers and Fred Astaire pre-war epic.

ARMSTRONG The engaging Armstrong personality added weight to TV's "Look In My View"...

PARADOX Louis volunteered the information that he would be prepared to play to segregated audiences in South Africa...

NEXT WEEK Four more pages packed with features including a behind-the-scenes look at the cost of jazz.

HUMPHREY LYTTTELTON CLUB

"THE 100," 100 Oxford St. W.1 Friday, March 20th MUCKY ASHMAN'S JAZZ BAND

Saturday, March 21st HUMPHREY LYTTTELTON AND HIS BAND

LENNIE FELIX ALL STARS Sunday, March 22nd

"NEW ORLEANS NIGHT" GRAHAM STEWART SEVEN

Monday, March 23rd TERRY LIGHTFOOT AND HIS BAND

Tuesday, March 24th THE FAIRWEATHER-BROWN ALL STARS

Wednesday, March 25th HUMPHREY LYTTTELTON AND HIS BAND

Thursday, March 26th TERRY LIGHTFOOT AND HIS BAND

LENNIE FELIX will be a featured soloist next week

AMERICA'S CLARA WARD and the WARD SINGERS

Appear on SUNDAY, APRIL 5th, MONDAY, APRIL 6th, WEDNESDAY, APRIL 8th.

KEN COLYER JAZZ CLUB At Studio 51, 10/11 Gt. Newport Street, Leicester Square (20)

FRI. 12-2 p.m.—Admission 2/6 MUCKY ASHMAN JAZZ BAND

FRI. 2-3 p.m.—Welcome back to SONNY MORRIS JAZZMEN

SAT. 7.30. The one and only GRAHAM STEWART SEVEN

SUN. 7.15. New Orleans Jazz TERRY LIGHTFOOT JAZZMEN

MON. 7.30. These popular THE TEMPERANCE SEVEN

WED. 7.30. No kidding—it's the KID SHILLITO JAZZMEN

Ad-Mis Revs No. 5. This Sat. at 12 TERRY LIGHTFOOT JAZZMEN & JOHNNY PARKER TRIO

CLUB EL TORO

21 Finsbury Park, W.3 FRI. 7.30. WELCOME BACK TO SONNY MORRIS JAZZMEN

8 Hill midnight DILL JONES TRIO VIC ASH HARRY KLEIN Kim Novell Ladies 3/6

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15 Abchurch Lane, LONDON E.C.4

TONITE FRIDAY 7-11 p.m. MARCH 20

SATURDAY 7-11 p.m. MARCH 21

SUNDAY 7-11 p.m. MARCH 22

MONDAY 7-11 p.m. MARCH 23

TUESDAY 7-11 p.m. MARCH 24



CLUB CALENDAR

AT THE MAPLETON RESTAURANT CLUB "H.C." under the leadership of MICKY ASHMAN

FRIDAY, MARCH 20 TONIGHT 8.15 p.m. BOB BAKER, BOB BAKER, BOB BAKER

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THE DANKWORTH CLUB

SUNDAY—cont'd. REE BELLING, JAZZ CLUB, FRODO JAZZMEN, JAZZ CLUB, BALL

MONDAY CY LAURIE Club, BAUPHIN STREET SIX

TUESDAY DOBELL'S RECORD, RICHARD CLUB, WILLY WEAVER, Lyle Street, W.C.2

WEDNESDAY WOOD GREEN, 1 p.m., "THE DADDIE OF DIAL" ALEX. WELSH

THURSDAY BLUES AND BARRELHOUSE, OWEN LISA TURNER, ROBY MCKAY

FRIDAY "THE WHITE HEAT" CY LAURIE Club, Great West Road, Brentford

SATURDAY BAR-BASCUE, Gilling Club, Gilling Broadway, ART WOOD, BOB COLBY, BRUNNELL JAZZ BAND

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SATURDAY BAR-BASCUE, Gilling Club, Gilling Broadway, ART WOOD, BOB COLBY, BRUNNELL JAZZ BAND

SUNDAY WOOD GREEN, 1 p.m., "THE DADDIE OF DIAL" ALEX. WELSH

MONDAY CY LAURIE Club, BAUPHIN STREET SIX

TUESDAY DOBELL'S RECORD, RICHARD CLUB, WILLY WEAVER, Lyle Street, W.C.2

WEDNESDAY WOOD GREEN, 1 p.m., "THE DADDIE OF DIAL" ALEX. WELSH

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TAVISTOCK RESTAURANT

18 Charing Cross Road 7.15 to 11.30 p.m.

2-BAND SESSION

Tubby Ronnie HAYES SCOTT the JAZZMAKERS

Ronnie Allan ROSS GANLEY the JAZZMAKERS

plus the JOHNNY DANKWORTH SEVEN

NATIONAL JAZZ FEDERATION NOTICE BOARD

MARQUEE

185 Oxford St., W.1 (at Green)

FRIDAY (20th) at 7.30: JOE HARRIOTT'S QUINTET

with Hank Shaw, Harry South, Bobby Orr, Coleridge Goode

with THE JAZZMAKERS

with Ronnie Ross, Allan Ganley, Art Hayes

SATURDAY (21st) at 7.30: JOE HARRIOTT'S QUINTET

with Hank Shaw, Harry South, Bobby Orr, Coleridge Goode

with MICHAEL GARRICK QUARTET

featuring Peter Shady

SUNDAY (22nd) at 7.30: ANDRE RICO and the (16-piece) CHA-CHALEROS

MANOR HOUSE Every WEDNESDAY and SUNDAY 7.30-11 LICENSED BAR

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Every WEDNESDAY and SUNDAY 7.30-11 LICENSED BAR

DANCE—EASTER MONDAY SEYMOUR HALL, SEYMOUR PLACE, W.1

TED HEATH AND HIS ORCHESTRA

7.30-11.30 Fully Licensed To receive your party and 10 or more F.O. and vintage imported drinks. The Continental Club, 72 Regent St., W.1

TROG'S CLUB

"SIX BELLS," King's Road, Chelsea Monday, March 23rd, 7.30 p.m. FAIRWEATHER-BROWN ALL STARS Licensed Bar

Meet the Bandleaders

M.D.A. 'BATONBALL' Apollo Ballroom, Manchester Wednesday, 25th March, 1959 (10.00 p.m. to 12.00 a.m. Tickets 7/6 each) and 1st June, Apollo Ballroom, Manchester: 1st June, 10.00 p.m. to 12.00 a.m. Tickets 7/6 each. 2nd June, 10.00 p.m. to 12.00 a.m. Tickets 7/6 each.

Recital Room · ROYAL FESTIVAL HALL

Thursday, March 26th — 8.15 p.m. "PRE VIEW OF BEAULIEU" JAZZMAKERS — THE TONY KINSEY GROUP Compered: PETER BURMAN Watch the BBC preparing for "Jazz Club" Admissions: 7/6, 5/6, 3/6 from Royal Festival Hall

Melody Maker

MARCH 21, 1959 EVERY FRIDAY 6d.



George Melly

Bruce Turner

Betty Smith

Alex Welsh

SPRING SWINGS IN

SPRING was heralded in with a swing on Monday night. Seven bands and four singers played for 2,000 fans at a special "Spring Jazz Band Ball" at Hammermith Palais.

Says organiser Ruby Bard: "It seems that Spring is late this year as Monday was very cold and wintry. But the fans soon got warmed up!"

The artists who appeared for the four-and-a-half-hour ball were—the Mick Mulligan and Alex Welsh bands, Betty Smith's Dixieland All Stars, Bruce Turner's Jump Band, Dick Charlesworth and his City Gents, Bob Wallis's Storyville Jazzmen, the Dauphin Street Six, and singers George Melly, Beryl Bryden, Rudy Marsalis and Eric Lister. Comperes were the BBC's John Hooper and James Asman.

* Spring starts tomorrow (Saturday).

DISC QUIZ MEETING

SIR IAN JACOB, Director-General of the BBC, has agreed to meet Mr. G. R. Chetwynd, MP for Stockton-on-Tees, and officials of the Songwriters' Guild to discuss complaints that too much American material is being used in BBC record programmes.

Mr. Chetwynd, as exclusively reported in the MM last week, requested the meeting after his attention had been drawn to protests that the BBC were not giving British composers a square deal.

Although Sir Ian has consented to the meeting, his reply to Mr. Chetwynd says it cannot be arranged before April. A date is being fixed in that month.

The delegation will include the chairman and secretary of the Songwriters' Guild in addition to Mr. Chetwynd.

Burgess considers 'Wise Guy' offer

Bernard Burgess, former member of the Jones Boys vocal group, is considering an offer to join the vocal-instrumental group, the Wise Guys.

The offer was made to Burgess by his wife Ruby Murray, who is topping the bill in Variety at the Empire Theatre.

LESTER YOUNG

From Page 1

concert of the last recordings made by Lester when he was in Paris only a few days ago. Young came to fame in the 1930s with the Count Basie Band and his emphatically original tone and phrasing influenced a whole new generation of saxmen. He was one of the true Giants of Jazz and was first dubbed "The President" by singer Billie Holiday.

Only visit

He played only once in Britain on March 8, 1954, when he appeared with Norman Grant's Jazz At The Phil. Unit at the Gaumont, State, Kilburn, for a 30-minute concert organised by Harold Peilding and the Muzoor Music.

In a poll organised by Leonard Feather among over 100 musicians two years ago, Young was voted the "Greatest Ever" on his instrument.

For the past decade he had led his own small groups and toured with Jazz At The Phil.

(For an appreciation of his work see Page 2 and 3.)

CHORDS for PLECTRUM BANJO

IN EVERY KEY • DIAGRAMS AND NOTATION COMPLETELY DIAGRAMMATIC. Price 2/6 By Post 2/10

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DAVID JACOBS spins the TOP TEN POPS from TOP POP CLUB

RADIO LUXEMBOURG 9pm FRIDAYS

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BATTLE FOR TEENAGERS

TWENTY-FOUR-year-old rock-'n'-roller John Barry has been signed to put the beat into the BBC's "Drumbeat". The 13-week series, which kicks off on April 4 (6.30-7p.m.), is the latest BBC blast against ABC's "Oh Boy!"

Resident with the Barry Seven will be Bob Miller and his Millermen, singer Vince Eager, comperes Gus Goodwin and two rocking vocal groups—the Barry Sisters and the Kinpinks.

Teenage talent

Top-line post stars will be presented each week with Dennis Lotis and Russ Conway featured in the first show. In addition, the best new teenage talent available will be seen.

Signs for the first three shows are teenage singers Roy Young, Sylvia Sands and Adam Faith.

The producer responsible for "Drumbeat" is 29-year-old Londoner Stewart Morris. He has

been in television only four months and this is his first series.

He told the MM: "This will be a fresh, fast-moving teenage show with the emphasis on excitement."

The show—which will be entirely different from "Dig This!"—will be a tremendous test of the general talent. And we are inviting youngsters along to the studio to watch it.

"In the John Barry Seven and the other residents we have the best acts of their type. The series should have great appeal for the kids."

But we will be holding auditions all the time to keep the show fresh.

MU WINS AWARD FOR BALLROOMS

MANY musicians in the big ballroom chains will get a pay rise of up to 21 per cent under an Industrial Court Award made known on Wednesday.

This climaxes a 12-month battle between the Musicians' Union and the ballroom proprietors.

The increase applies to ballrooms controlled by Mecca Management Ltd., Circuit Management Ltd., and the ballrooms in the West End which will be 21 per cent, instead of 14 2s. In the inner suburbs of London they will be 21 1s. and in the outer suburbs and provinces 21s. 6d.

NOT SO GOOD...

British disc sales took a big drop in January, according to figures dropped by the Board of Trade on Tuesday.

They dropped by 21 per cent, compared with the same month in 1958.

WANTED

First-class Speciality Musicians

Only really top men need apply. Letters and photographs only to:

DEREK BOULTON MANAGEMENT LTD. 37 Sudbrooke Road, London, S.W.12

MELODY MAKER

Vol. 34 No. 1324

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EXTRA! EXTRA! FOUR-PAGE 'TV PARADE'

Melody Maker

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

Carmen McRae

See Page 5

IN GOOD COMPANY



What better company could a disc star have when his latest disc—titled "Venus"—is the star is Dickie Valentine and he is pictured with four of the Vernon Girls on Saturday's "Oh Boy!". The girls are Ann O'Brien, Barbara Steele, Jill Graham and Mary Redmond. Dickie, appearing this week at the Queen's, Blackpool, is at the Royal Albert Hall, next week and the New Theatre, Cardiff, the week after.

'A wonderful tour,' says Chris

U.S. ENCORE FOR BARBER

AMERICA has already signed a "repeat performance" by Chris Barber—before he has even arrived home from his present Stateside "Golden Disc" trip.

In New York this week, Chris told MM correspondent Ren Gravatt that the band has been booked to play at the Monterey Festival in California on October 2. It has also been asked to appear at a series of concerts at Californian colleges.

"Despite the lack of sleep we have had a wonderful tour," said Chris, "and we shall look forward to doing it all again next October."

The Barber Band barnstormed through the States on the heels of his million-selling "Petite Fleur" disc.

Chris is to be presented with a Gold Disc—to mark

BRITISH—AND BEST



Two British stars—Lonnie Donegan and Alma Cooper—opened at London's Palace Theatre, on Monday, for a fortnight. And the show is described as the best of this year's Palace variety season. (See review on page 4.) The stars are pictured arriving for their rehearsal.

Top-level mission

Dave King leaves for the States this Sunday to appear on "The Perry Como Show" on April 4. Travelling with him will be Leslie Grade executive producer.

MU BARS DRUMMER ON LP DATE

U.S. drummer Herman Kapp was this week banned by the Musicians' Union from playing for Johnnie Ray at a Philips LP session.

This was an echo of 1953.

Billy Daniels for Palladium TV

"Mr. Black Magic" Billy Daniels, has been signed for "Sunday Night At The Palladium" on April 12.

Another American attraction will be the Clara Ward Sextet.

Then the MU prevented U.S. drummer Sammy Fede from accompanying Ray at the London Palladium.

The MU had allowed Kapp to play for Johnnie Ray during his season at London's Palace Theatre, which ended on Saturday, and on television.

This permission was given because of "special circumstances"—his impaired hearing.

But the MU would not allow the same concession for the LP.

Said an MU spokesman: "We did not consider it necessary for a recording session."

"Extra work"

Bernie Lang, Johnnie Ray's manager, commented: "It doesn't make sense. We are not depriving British musicians of work. On the contrary, we booked 14 of them to make the LP, including a stand-by drummer."

Prophetic footnote: Testa's title of the LP is "A Sinner Ain't I."

SHOW BIZ CELEBRITIES HELP TO CHOOSE A SONG IN 21,000



The final judging session of "The People's Song Contest" took place at London's Savoy Hotel on Tuesday, and here are some of the show business celebrities who attended. From left to right: Victor Knight (Sec., Songwriters' Guild), Peggy Roberts (Chairman of the Guild), Howard Thomas (Chairman of ABC-TV), Walter Rilling (A&R manager, HMV), Roy Barry (Berry Maule producer, BBC-TV), Pat Brand (Editor, MM), Anne Shelton, Ronnie Hilton, Stuart Campbell (Editor, "The People") and Geoffrey

Everitt (London joint managing director, Radio Luxembourg); 21,024 songs from amateur and professional songwriters had been submitted for this 2500 contest. Results will be announced in "The People" on Sunday.

Stop Press, U.S.A. 90-minute Newport

From LEONARD FEATHER

NEW YORK, Tuesday.—Haven Films has completed a 90-minute film, "Jazz on a Summer's Day," which was filmed at last year's Newport Jazz Festival.

Artists include Louis Armstrong, Mahalia Jackson, Gerry Mulligan, Chico Hamilton, Diah Washington, Anita O'Day, Sonny Rollins, Jack Teagarden and Sonny Stitt.

SOUNDTRACK for Paramount's biographical film of trumpeter Ned Nickos, entitled "The First Frontier" and starring Danny Kaye, was recorded by Decca.

The 12 features Kaye, Louis Armstrong, Betty Hutton, Bobby Troup, Ray Anthony, Benny Carter and Nicholas.

MATTY MALNECK, former vocalist and arranger with Paul Whiteman, is now a well-known songwriter.

He recently wrote the title song for Mattimeo's film, "Some Like It Hot."

GIL EVANS has recorded an album of jazz standards for World Pacific, featuring Johnnie Cole (trumpet) and Steve Lacy (saxophone).

He recently wrote the title song for Mattimeo's film, "Some Like It Hot."

On radio, the Canadian Broadcasting Corporation is getting excellent ratings.

At its best, it is getting excellent ratings.

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BEFORE FILM ON LOCATION

NEW YORK, Tuesday.—Harry Belafonte and his production crew have moved into New York's Central Park to film scenes for "Odds Against Tomorrow."

This is the film which not only stars Belafonte but is produced by him.

It's a grisly tale of what happens after the world is destroyed by atomic attacks.

On the record front, Belafonte is slated to do a "Foxy and Beas" album with Letta Stovall.

THE PLATTERS In new film

JONI JAMES Soft symphony

MATTY MALNECK Promotion switch

MIKE COLLIER Own air shows

MIKE COLLIER Promotion switch

MIKE COLLIER Promotion switch

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MEET THE STARS with REN GREVATT

LIONEL HAMPTON

'Swing into Spring'

JIMMIE RODGERS...

JONI JAMES

MIKE COLLIER

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'Goodbye' to Lester

From BURT KORALL

NEW YORK, Tuesday.—The jazz world said goodbye to Lester Young last Thursday. Hundreds were at the service at the Universal Funeral Home on 32nd Street and Lexington Avenue in Manhattan.

The Minister spoke of Young as "the greatest and most versatile of jazz musicians throughout the world because of the intensity of his contribution."

Celebrities During the service, from host-Tyler Green played a solo and Al Hibbler sang. Members of the Dixie Band served as pall-bearers.

Relatives Members of the band who attended were Bill Holiday, Earl Warren, Jimmy Rushing, Herbie Taylor, and John Hammond.

Lunch welcome SAMMY DAVIS, JR. Next Tuesday, Sammy Davis, Jr. who has played a smash at New York's Copacabana this week and who is currently in the "Anna Lisa" with Earl Warren, will host a trade cocktail party and luncheon at Danny's Hideaway on Friday.

Visiting London THURSDAY June 11. It will be a ballroom outing.

Power station ALL-JAZZ radio station WKNB has increased power to 7000 watts and is now the most powerful station in California.

Drum roll "THE Gene Krupa Story" starring Bob Minto as the famous drummer, is now set to roll on April 6.

Sinatra 'Can Can' FILM producer Jack Cummings said he is excited about the picture with Frank Sinatra in the lead role.

NEW YORK — Sophie Tucker is scheduled to visit Britain for two A.V. appearances in May.

MADRID — Ama Coran has received an order to appear in Madrid in June or August.

PARIS — Jazz promoter for New York, this week to book top names for the European tour.

LOS ANGELES — British multi-instrumentalist Victor Feldman is to do a radio tour for Contemporary Records.

DREHAM — Louis Armstrong and his All Stars New to London Airport, probably Wednesday for the last British concert of their world tour.

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Kingston Trio in plane crash

From HOWARD LUCRAFT

HOLLYWOOD, Tuesday.—The Kingston Trio crashed their small private plane in Indiana but they were uninjured and continued on to their show at Notre Dame.

Quick work TAB HUNTER is taking guitar lessons. Eddie Fisher, whose condition show has been dropped by its sponsor, is expected to return to the States following a successful British tour.

Blues' star CHONNIE BOWWELL will star in Jack Welch's forthcoming "The Blues" television series.

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Britain invades the Top Ten

If anyone had suggested, only a few years ago, that British pop singers and bands would rival American artists in the Top 20 chart, he would have been nominated as a candidate for a strait-jacket.

Yet a glance at the current list shows that Britain holds nine placings in the Top 20—four of them in the Top 10.

Placid, Russ Conway has taken over at No. 1 from American's Platters, while Shirley Bassey's "As I Love You," a weekly feature of the record charts, is now in No. 4 position.

Disc double Moreover, Shirley pulled off a double with "Kiss Me Honey" which shared the Top 20 with "As I Love You" for 11 weeks and is still at No. 18.

When America has virtually monopolized the pop and jazz scene for some 20 years, this is a time to untangle the flag from the drum and blow the trumpet—which, of course, Eddie Calvert has already done. His records, too, have been big hits both in Britain and the States.

Why has the picture so drastically changed? Decca A&R manager Frank Lee

sums it up: "I think everyone on the record front is much harder."

It's not only in these highly competitive days of the American copy the U.S. audience is prevalent in many of our home-produced records.

But this is merely a disc of current pop tastes.

It would be foolish not to cover' numbers that have proved their worth on the American market. But we are also recording singers and bands that can more than hold their own in the States.

Artists like Cyril Stapleton, Mantovani, Ted Heath and Edmundo Ros, to name just a few."

Says Alan Freeman, A&R executive of Pye Records: "TV has helped the exploitation of British artists tremendously, of course. But the standard of our recordings has improved artistically and technically."

This is proved by the success of Chris Barber's "Petite Fleur" in the States, to cite just one example.

Adds Norrie Paramor, Columbia A&R manager: "It's not enough to say 'Buy British'—it's to buy quality."

Sinatra—quality

Presley—copied

Presley—copied

Presley—copied

Presley—copied

Presley—copied

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Jazz International

MONTREAL, Tuesday.—The jazz scene in Canada is picking up following a present series here.

At present, there are regular jazz sessions in three Montreal clubs, and monthly concerts in Quebec City.

The clubs where jazz is booming are Le Vieux Moulin, the St. Charles Hotel, the new bar-type locale, and the East End Cafe. In Montreal, the jazz scene is picking up following a present series here.

At its best, it is getting excellent ratings.

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BESSON FLUGEL HORNS

NEW STANDARD

NEW STANDARD

NEW STANDARD

NEW STANDARD

NEW STANDARD

NEW STANDARD

NEW STANDARD

NEW STANDARD

NEW STANDARD

NATIONAL JAZZ FEDERATION presents the Woody Herman Herd

on tour: LONDON Royal Festival Hall Sat Apr 4th 5.30 & 8.30 5/- 7/6 10/- 15/- 20/- from RFFH Box Office (WAT 3191)

SOUTHAMPTON Gaumont Sun Apr 5th 6.15 & 8.40 5/- 7/6 10/- 12/6 from Gaumont Box Office (Southampton 22342)

BRISTOL Colston Hall Mon Apr 6th 7.30 5/- 6/6 8/- 10/- 12/6 from Colston Hall (Bristol 21768) also Lockier's (Bristol 23885)

PLYMOUTH Odeon Tues Apr 7th 6.15 & 8.40 3/6 5/6 7/6 10/- 12/6 from Odeon Box Office (Plymouth 65392)

WOLVERHAMPTON Civic Hall Wed Apr 8th 7.30 5/- 7/6 10/- 12/6 from Civic Hall (Wolverhampton 22482)

SHEFFIELD City Hall Thurs Apr 9th 7.30 5/- 6/6 8/- 10/- 12/6 from Wilson Peck 78 Fargate (Sheffield 27074)

JAZZ BOOKLETS

The NIF is now sponsoring a series of booklets which are intended to cover all notable jazzmen.

GEORGE LEWIS a biography appreciation and discography by Albert McCarthy

CHRIS BARBER a biography appreciation and discography by Brian Rat

GERRY MULLIGAN a biography appreciation and discography by Alan Morgan

RUBY BRAFF a biography appreciation and discography by Albert McCarthy

KEN COLYER a biography appreciation and discography by John Roddough

MEMBERSHIP

WE NEED YOU! The National Jazz Federation is a non-profit making and unsubsidized organization and to help us in our work, we need members.

At the famous LONDON PALADINUM

MAR. 30th FOR EIGHT WEEKS

6.15 (PRICE) 8.45

MAT: SATS: 2.40

STARTIME A Starving Spectacular

FRANKIE VAUGHAN

And Terrific Company

BOOKED & PROMOTED BY ROBERT WESSITT

MAY 29th 3rd Season 6.15 (PRICE) 8.45

MAX BYGRAVES

AND ALL-STAR CAST IN The Gay Bird and Lovers

Swinging Down the Lane

ALL SEATS BOOKABLE NOW! 4th to 16th GER:7373

BESSON FLUGEL HORNS

NEW STANDARD

3 models available

Featured by KENNY BAKER with his Duxon radio and records.

the flugel horn, with its wide bore and mellow tone is rapidly gaining popularity. It can be used with great effect in the small group, or as an added tone colour in the big band section. See your dealer, or send the coupon.

TO BESSON & CO. LTD., Boston Road, Burslem, Stoke-on-Trent, Staffs.

Please send details of New Standard/Westminster/Embassy flugel horn.

Name _____

Address _____

MA 282

BRITISH COMPOSITIONS recorded by BRITISH ARTISTS

SIDE SADDLE by Russ Conway (Columbia) No. 1 Record

MY LOVER by Bill Crompton (Fontana)

BARCELONA CHA-CHA by Stanley Laudan (Oriole)

WINNERS OF IVA NOVELLO AWARDS FOR 1958

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JAZZ NEWS

A bright 12 page newspaper full of pictures and features about jazz, jazzmen and jazz records. Order now from your newsagents.

.S audiences are great

WE'VE had a wonderful tour here in the States—even if we haven't had any sleep for three weeks—and we'll be doing it all over again next October.

Last week, Harold Pendleton flew to the coast and lined us up to appear on October 2 at the Monterey Jazz Festival in California.

We'll also play a lot of college concerts in California and I expect we'll be here for that tour. No, I don't know who the exchange American band will be for that tour.

The audiences here have been very good to us. They've been almost ridiculously enthusiastic—as good as any audiences we play in England.

I don't think our style of jazz has ever really died down here in spite of all the talk about the modern jazz. We think our music has humour, pathos and melody.

What's more, we try to do a show. We're ourselves, as entertainers. You know, so many jazz groups get themselves into a huddle on a stand and forget all about the audience.

That's not to say there aren't good modern jazz groups. Take the Modern Jazz Quartet.

The MJQ's music isn't emotional, it's more like chamber music. But it's entertaining and John Lewis is an extremely talented fellow.

I've heard some other wonderful music here, too. In the "Metropole," for instance, you would expect the musicians to be pretty mechanical, playing as long a day as they do there. Yet we got great enjoyment out of hearing J. C. Higginbotham, Red Allen and Buster Bailey.

Ottie and I went out to see Clarence Williams while we were in New York. We had dinner with him and his wife, Eva Taylor.

Then we in Chicago last week, and we heard some wonderful things there. We went out to the South Side to a little place called Smitty's Corner at 34th and Indiana Avenue. We heard Muddy Waters there and he was great.

We saw Satchel Peacock band, too. Satchel plays great trumpet and Thomas Jefferson, his trumpet player, is sensational. We're all fans of the real blues, of course. Fate Domino

CHRIS BARBER



—back in New York after his 32-day American tour—tells Ren Grevatt

is fine. With or without the rock-'n-roll tag he's been given, he still has a very authentic quality.

So has Ray Charles. Both of them have the down to earth sound. I've never been to New Orleans but I certainly want to visit there. That's where our kind of music has its roots.

We feel very lucky to be able to visit America—especially twice in one year. Personally, I'd like to see the exchange programme expanded to allow more tours.

Harold Pendleton has opened a New York office of the British National Jazz Federation and he hopes to work on more exchanges.

Many of the exchanges have been on the big-band level, but a lot of smaller groups like ours, in both countries, could do very well.

Of jazz: "If you don't swing, you're not in the jazz field. And when you stop swinging, you are competing with classical musicians."

"And, to tell the truth, Toscanini 'cuts' you!"

Greatest kick

Proof

Hazard

Humphrey Lyttelton's column

ON THE BEAT

HERMAN. The name is synonymous with clarinet, "Apple Cider" and big-band swing. And, among his friends, with a swinging type of humour that is a joy to journalists.

Some of it is fun. Some satiric. Some hard-hitting truth.

Of his early sax-playing days, he once remarked: "I used to sound like Bud Freeman—with his hands chopped off."

Of jazz singing: "Ella is not a jazz singer. Doris Day is not."

Of band-leading: "You become a father confessor, a tax consultant—and sometimes even a friend."

Of jazz: "If you don't swing, you're not in the jazz field. And when you stop swinging, you are competing with classical musicians."

And film tracks, as I pointed out last week, are one way of getting our music into the American consciousness.

There are occupational hazards in every job—including this one. I remember being nearly trampled to death by a hand-trailer whose wheel was threatening to horse-whip me.

Bradford correspondent Stan Pearson risked wife and job last week on behalf of Cliff Richards.

Appalled to be the manager of St. George's Hall, Stan volunteered to smuggle Cliff away from a horde of screaming girls.

But the chase was on—ending with the Victoria. Because Stan is now the possessor of five ladies' gloves, three ditto handkerchiefs and two lipsticks—all found in his car next morning.

Which could have taken a bit of explaining.

On the ball



with Pat Brand

in recent years, the Anglo-American exchange—that jazz is not an American monopoly. And welcomes "integration."

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On the ball

The Ingram interview was not a success, despite some glorious highspots. Poor psychology and even worse briefing were the trouble.

The now-fashionable "inquisitorial" style of interrogation clearly put Louis on his guard.

Indeed, when Ingram put it to him that he had been sent to a waltz home for "threatening somebody with a gun" and that he had been sent to this version of the legend, Satchel's face became white as he was momentarily clouded with anger.

And really, to ask Louis Armstrong point-blank whether he



Picture this week was taken at the start of a Chicago season which was to produce Quincy Jones's first album in an exclusive Mercury recording artist. And, wishing him into the big parade are Emily Jazz Director Jack Tracy, his wife and the man behind so many Anglo-American band exchanges, Wilbur Azaroff, who is Quincy's agent.

It's been a long road for Carmen

Sang with Count Basie in 1944

CARMEN McRAE—the personable American who arrives in London for Easter—is probably the best of the girl singers who have emerged in the 'fifties.

Brooklyn-born Carmen is no newcomer to jazz. She sang with Benny Carter and Count Basie 15 years ago, and played piano in public before that.

By now she had recorded for the Mustrart, Starday and Venus labels and when, in 1954, she featured on discs by the Mat Mathews Quintet, she began at last to make her mark with the jazz public.

Reviewers admired her warm musically interpretations of top-class songs—some of these vocals came out here on London—and in that year she was voted New Star singer. When the band broke up she

BBC or ITV— it's all the same to a jazz-lover

AMONG the little odd-ments which have filtered through to us from the United States is a recurring criticism of jazz presentation on television.

One show in particular—an hour's jazz extravaganza staged periodically by the network watch people—comes in for a regular pasting from critics and fans alike.

The most recent show in the series had a cast which included Louis Armstrong, Duke Ellington, Dizzy Gillespie, Shearing, Edgerton, Hawkins, Hackett, Dickenson and Jo Jones, among others.

Now, envy is a base and destructive emotion. But it is hard for British fans not to grind their teeth in savage frustration at the very notion of anyone having such a show to criticize.

Most of us would stay in on a night to see any one of the above-named reading the weather summary.

COINCIDENCE

Come to think of it, I'm not sure I wouldn't rather see Louis Armstrong reading the weather summary than being intermittently quizzed by earnest TV interviewers about his pills and laxatives.

I suppose it was an unhappy pre-empting coincidence which caused Michael Ingram to ask the very questions about critics and diet that Derek Hart had asked a week or two earlier.

The Ingram interview was not a success, despite some glorious highspots. Poor psychology and even worse briefing were the trouble.

Indeed, when Ingram put it to him that he had been sent to a waltz home for "threatening somebody with a gun" and that he had been sent to this version of the legend, Satchel's face became white as he was momentarily clouded with anger.

And really, to ask Louis Armstrong point-blank whether he



Carmen McRae is a stylish pianist as well as an accomplished singer.

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When the band broke up she went after club jobs as a solo artist, working for several years as a pianist and singer in and around New York and, later, Chicago.

In 1943, long since separated from Kenny Clark, she returned to New York and spectacular intermission engagements at various night clubs.

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Lonnie and Alma take Variety to new heights

IT took four weeks to do it, but at last, Bernard Delfont seems to have found the right formula for his Variety season at the Palace Theatre.

And it's something of a compliment that the fortnight's bill relies purely on British stars—Lonnie Donegan and Alma Cogan.

This is the fourth time Donegan has played the West End in the last two years. And this is easily his best performance.

He spotlights his newly developed flair for comedy, comparing and dancing. And though he does it all very effectively, it is his brand of rock-'n-roll skills and folk singing which really scores.

Co-star Alma, complete with her customary new dress, is overwhelmingly friendly and the only trouble she has is with the microphones—certainly not with the audience.

Add some good specialty acts and a hard-working vocal comedy team, Mick and Grif, and you have a really enjoyable evening—if only—even out—Bill Hadden.

Like most Top Brass Men, Mick has discovered the sheer delight of playing a craftsman-built "IMPERIAL" by B. & H. Long.

experience in the design of brass instruments coupled with modern engineering know-how, ensure purity of tone, accuracy of intonation, comfortable balance and elegance—in fact all you would expect from a top-grade instrument.

Price £58.16.0 cash

Try the "IMPERIAL" at your local dealer's

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From the M.G.M. Film Production "GIGI" GIGI THANK HEAVEN FOR LITTLE GIRLS FAMOUS CHAPPELL WITH THE WIND AND THE RAIN IN YOUR HAIR — IN THE PRESS. — ACUFF-ROSE PROBLEMS LOVE OF MY LIFE VICTORIA PETER GUNN

CHAPPELL SMOKE GETS IN YOUR EYES MY HAPPINESS WAIT FOR ME A Great New Number from Disney Music TALL PAUL From Rodgers and Hammerstein's "CINDERELLA" DO I LOVE YOU A LOVELY NIGHT

From the HIT Musical "WEST SIDE STORY" TONIGHT I FEEL PRETTY MORRIS CALL ME POOR BOY COMMODORE-IMPERIAL ONE NIGHT SHELTON STAGGER LEE FRANK YELLOW BIRD

Humphrey Lyttelton's column

COINCIDENCE

LOUIS—on guard

Mick Mulligan PLAYS IMPERIAL

Like most Top Brass Men, Mick has discovered the sheer delight of playing a craftsman-built "IMPERIAL" by B. & H. Long.

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NEWSBOX

By Jerry Dawson

MM POLL-WINNING

vocals: George Melly and Mick Mulligan and his Band will play for Southport's Easter holidays-makers at the Floral Hall on Monday.

Edwin Harper and his Band will return to the Floral Hall for the summer, starting at Whitman.

NEW

The George Craven Trio has replaced the group led by Frank Sinatra at the Metropolitan Hotel, Blackpool. Pointing George and Johnny Hilliard (vocals) and Johnny West (dr.) singer Shirley Gibson has replaced Pat Carroll in the Norman Fletcher Band at Bradford and Salford Gaiety Ballrooms.

JAZZMEN

The Third US Air Force Band, the Jazz Marchers—is to appear at a Beachlight Tunes and Lunches home of Sir Harold and Lady Esmé, in May. Formerly with Bryan King, formerly with Bryan King, formerly with Bryan King, formerly with Bryan King.

FRANZISKA

Latin-American leader Jack Diano is to be replaced by the Chachas at the Hotel, Blackpool. Trevor Jenkins' All-stars are now resident at the Floral Hall, Blackpool. Former leader George Newman now leads an eight-piece at the Kingsway Ballroom.

WEDDINGS

Vic Moritoyo, bassist with Scotty Row at the West End Ballroom, Birmingham is to be married today (Thursday) to Doris Hatchwell, at Birmingham. Register Office. June Rhodes, a former member of the Cliff Burgess Orchestra is to marry John Whitby, of East Street, April 11 in her home town of Morley (York).

VENTURES

Birmingham's Rock Island Jazz Club is to stage its second Riverboat Shuffle on Sunday June 7. It will take place at the River Mead between Stourport and Worcester. The River Mead at Levens Empire, is to leave shortly to become licensee of a local hostelry.

THE STARS IN TOWN — AT THE BBC DANCE FESTIVAL • AT THE SOS RECORD SHOW



Over 5,000 fans pass a great reception to the BBC's first 1959 'Festival of Dance Music' concert at the Royal Albert Hall on Saturday. Pictured backstage, Ronnie Scott is flanked by two musical stars—Foxy (l.), his co-leader of the Jazz Couriers, and bassist Tony of the Fraser-Hayes Quartet.



Festival stars—saxist-leaders Bob Miller (l.) and Johnnie Gray—were seen here discussing the concert with producer John Rogers. Also behind were the band of Cy Laurie, Oscar Rubin, the BBC's NDO, the Roberts and Elnora Burton, Cuddihy Dudley, Don Lane, June Marston, Al Saxon and Joan Small.



Over at the Empire Pool, Wembley, the following day, 4,000 fans saw 20 famous stars at the Record Star Show. Pictured on towards a holiday home of British music children. Pictured are Shirley Barry, Maz Hargreaves and Robert Earl.



The famous Shilton sisters—Jo (l.) and Anne—were also on the bill. They are seen (above) with Cyrl Stapleton. With Cyrl on the bandstand were four other musical directors—Ron Goodwin, Bob Owen, Wolf Phillips and Norris Paramor. The show is organised by the Stars' Organisation for Spastics.



Petula Clark was badly shaken on her way to Wembley when her car was involved in a collision. She is pictured (above) after her singing spot, talking about the accident to a group of stars. With her territory are (l.-r.) Peter Sellers, Norris Paramor, Joe Henderson and Mike Preston.

Lewis 'take-over' of Ash Sextet

FROM now on there will be two Vics in the Vic Lewis Orchestra. Leader Lewis has just signed up clarinettist Vic Ash and his Sextet as a permanent unit within the band.

This novel fusion of small and big-band jazz was presented to the public for the first time at Wimbledon Palais on Saturday. 1,300 people applauded the new Lewis-Ash ensemble.

The idea stemmed from Vic Ash's recent trip to the States with the Vic Lewis Band. Now, Ash mainstays Alan Brancome (pno.), Dave Pearson (dr.), and Jan Hamer (tp), have joined leader Vic Ash as regular members of the Lewis band.

Solo dates, too
Two further newcomers are Les Condon (tp) and Harry Klein (dr.).

The Lewis personnel is completed by Danny Deane and Kenny Wheeler (trp.), Roy East and Ben Jondras (trp.), Alec Gould (trp.), and Bill Stark (bass). Vocalist is Irma Logan.

The touring of the two groups will be free to play club dates of Vic Ash's own choice. And it will star in its own right as a band within the Vic Lewis band.

LATE DATE
Petula Clark is one of the guest stars in ABC-TV's "Late Date" today (Thursday).

Spotlight on the News

CLIFF RICHARD will begin recording the music for his film debut in "Expresso Bongo" on June 13 and will start shooting the first scenes in July.

Cliff starts a Variety tour with the Tanner Sisters at Coventry on Monday, followed by Manchester and Birmingham.

Michael Holliday starts a new Variety tour at Southampton on Monday. This week he completed a LP of standards for Columbia, backed by the Norris Paramor Orchestra.

Bill Forbes starts a new Variety tour at Southampton on Monday. This week he completed a LP of standards for Columbia, backed by the Norris Paramor Orchestra.

Jonnie will record an album of standards for Columbia, backed by the Norris Paramor Orchestra.

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END OF AN ERA OF DISC 78s

Will the 78 rpm record soon become a collectors' item?

The death-knell of the 10-inch "single" officially started this week when the first EMI concern stopped making them.

Other companies, although stepping more cautiously, agree that the seven-inch 45 rpm is the disc of the future.

Its benefits? Virtual unbreakability, simplicity of storage and better reproduction.

Announcing the change-over, EMI said this week: "The demand for the breakable 78 rpm record has now fallen to such a low level that we have decided to issue all new discs as 45 rpm discs only."

There may be occasions when 78 rpm equivalents will be issued, but we expect this to occur infrequently and we anticipate that in the not-too-distant future the demand for 78s will have disappeared entirely.

The EMI policy affects HMV, Mercury, Parlophone, MGM and Decca labels. Capitol transferred their "single" pops to the 78 rpm last year.

Decca and Philips confess that sales of 78s are going down, but are not convinced that the disc is finished. Both companies explained that there are plenty of people who do not possess modern record players, who must clearly be catered for. And there is still an extensive export market for 78s.

The switch-over in both cases was "We are studying the market."

Two hundred disc dealers have formed their own association, known as the Gramophone Record Retailers' Association; it has been launched by Peckham dealer H. A. Tupper, who is acting as secretary.

Not convinced
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Disc dealers form own Association
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Record-breaking returns
The Ken Colyer Jazzmen flew into London on Monday after a record-breaking tour of Germany with American clarinetist George Lewis.

At Hamburg on Sunday over 6,000 fans attended the band's concert—a bigger attendance than Louis Armstrong drew in the same city.

In Berlin, the previous weekend, over 8,000 fans packed the giant Sports Palace.

Heath Band Show plus top discs

BRITISH and American singing stars who have been featured with Ted Heath's Band will be heard in Ted's new peak-hour radio series which starts on Monday (Light Programme, 9.30 p.m.).

The one-hour show will run for 12 weeks.

First edition will spotlight discs by June Christy, Lita Roza, Lena Horne, Lydia MacDonald and the Four Freshmen. Second programme will introduce recordings of Kathy Lynn, the Hi-Lo's, Paul Robeson, Dennis Louis and Nat "King" Cole.

To record will be interspersed with band numbers, including a spot featuring bassist Johnny Haskeworth.

The band has also been booked for the BBC's Festival of Dance Music at the Royal Albert Hall on April 11.

Called to the Bar
The Buddy Featherstonhaugh Quartet has a return booking at the Bar Lounge Club, Ealing Broadway, on Saturday.

Herman Starts Tour
(Week commencing March 29.)
Shirley BASSEY
Season: Prince of Wales, W. Epsom
Eddy CALVERT
Week: Winter Gardens, Morecambe
Roy GASTLE
Season: London Palladium
Petula CLARK
Season: Hippodrome, Brighton
Alma COX
Season: Palace Theatre, W. End
Russ CONWAY
Sunday: Cecil Hall
Lindsay GONGHAM
Season: Palace Theatre, W. End
Cuneyd DUDLEY
Tuesday: Granada, Kettering
Wednesday: Granada, Aylesbury
Week: Gaumont, Doncaster
GARY HENDERSON
Week: Winter Gardens, Morecambe
Fraser HAYES Four
Week: Hippodrome, Birmingham
Woody HERMAN
Season: Royal Festival Hall
Renaud HOLT
Week: Empire Leeds
Edward HOGKINS
Week: Hippodrome, Brighton
Michael HOLLIDAY
Week: New Theatre, Cardiff
KATE MARSH
Season: London Palladium
KING BROTHERS
Season: London Palladium
Mavis MARSH
Week: Empire, Glasgow
Carmel MCELROY
Monday: Flamingo Club, W. End
Wednesday: Flamingo Club, W. End
Friday: Flamingo Club, W. End
MONDOLANI
Week: Empire, Sunderland
RUDOLPHS
Monday: Empire, Liverpool
Monday: Victoria Hall, Haverly
RUBY MURRAY
Week: Empire, Sunderland
RANI PRICE
Week: Gaumont, Doncaster
Johnnie RICHARDS
Sunday: De Montfort Hall, Leicester
GUY RICHARD
Week: Coventry Theatre, Coventry
TOMMY TEELE
Wednesday: Coliseum, W. End
TANNER SISTERS
Week: Coventry Theatre, Coventry
FRANK FAUCHAN
Season: London Palladium

Write for literature and name and address of nearest stockist, JOHN GREY & SONS (LONDON) LTD., 79/85 Paul Street, London, E.C.2.

"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.

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PINK SHOE LACES
Dodie Stevens
HLD 8934

IF YOU PASSED ME BY
b/w Rocking away the blues
Joy and David
F 1123

NEIL SEDAKA
I go ape
RCA-1115

The TEDDY BEARS
Follow 'To know him is to love him' with
Oh why
HLP 8936

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Sole distributors to the trade: ROSE, MORRIS & CO. LTD., 79/85 Paul Street, London, E.C.2

The new Sinatra!

To my mind, Johnny Mathis is gradually displacing Frank Sinatra as the world's top male singer.

Johnny's choice of material, his phrasing, diction and his very individual style are rapidly gaining him fans everywhere.

He may not yet have Sinatra's polish—but surely this is only a question of experience!—J. Foley, Edinburgh.

● LP WINNER.

MAILBAG

Art form?

MANY jazz musicians must have been amused at J. Huckle's talk about jazz as a "major art form" (Mailbag, 14-3 58).

Attempts to make jazz respectable are, I hope, doomed to failure. An art form it may be—but let us keep it a minor one.—T. J. Moore, Uplminster.

Gimmickry

THE present practice among well-known jazz stars of demonstrating their proficiency on instruments other than those on which their main abilities lie, is surely to be condemned.

The recent "Mulligan Meets Gato" LP for instance, was spoiled through these artists exchanging instruments on three of the six tracks.

Anti-jazz bias?

THE death of Lester Young once again spotlights the BBC's prejudice against jazz. If he'd been a star of opera, films or old-time music-hall, the news bulletins would undoubtedly have mentioned his passing.

As it is, he was merely a jazz genius and, as such, warranted no mention whatever.—D. G. Lynch, Ipswich.

British Herd

WHO is the comedian that arranged for Woody Herman to use British musicians for his forthcoming tour? With all due respect to our men, they'll never make a Herman Herd!—T. R. Charlton, Birmingham 15.



Johnny Mathis—will he shake Sinatra's throne?

Disc service

HOW is it that many record shops provide no means of playing stereophonic discs, while others possess poor equipment which gives no idea of a record's quality?

How on earth would-be customers are expected to make their choice in these circumstances baffles me.—L. Eggleston, Derby.

Commercials

HOW about using the spaces between tracks on EPs and LPs for advertising purposes? I'm sure the TV mad public would not find this unusual—and it would help to reduce the price of records.—D. B. Cohen, Guildford.

Where are they?

TO quote a famous jazz writer (Hughes Parness): "Ethel Waters is probably the finest jazz singer next to Beale Street"—at which point we can do better than that.—L. L. Donaldson, Port William, N.W.S.

For Charity

WOULD a pianist or any other instrumentalist care to join me, a drummer, in playing for children's parties, hospitals and orphanages and for charity?—G. Richardson, 21 Ashdown Street, London.



For reader K. L. Pullan, of Dagenham, here is a picture of Slim Stewart, former Benny Goodman Sextet and Art Tatum Trio bassist.

YOUR RECORD DEALER

- BIRMINGHAM**
 - THE LATEST RECORDS are always in stock, including the latest releases from the major labels.
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 - MOORES OF BRADFORD RECORD SHOP, 26, North Parade.
- CARDIFF**
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- DARLINGTON**
 - GEO. A. WILLIAMS and Son, Ltd., 10, Victoria Road, Darlington.
- HARROW**
 - SPEARS OF HARROW LTD., 21, Station Road, Harrow, Middlesex. Tel: 850. The only specialist book store open to Harrow.
- HOUNSLOW**
 - WALDEN'S MUSIC, 10, High Street, Hounslow, Middlesex.
- LEEDS**
 - KITCHENS OF LEEDS, Record Shop, 10, 12, Leeds.
- LONDON**
 - BRIXTON—CRAMER LTD., 10, Brixton Road, Brixton, London S.W. 2. Tel: 875. The only specialist book store open to Brixton.

Get your "MM Top 20" (page 6) records from Stock. These TOP RECORD DEALERS carry comprehensive stocks of current hits for your selection.

9 p.m. FRIDAYS

TOP POP CLUB gives you DAVID JACOBS spinning the TOP TEN POPS on RADIO LUXEMBOURG

The 'Stagger Lee' man is here to stay

IN these days of one-shot record performers a new American name in the British charts is apt to be viewed as just another 18-year-old rock-'n'-roller from the backwoods of Tennessee.

The latest name to switch from the American to the British Top Ten is 26-year-old Lloyd Price whose "Stagger Lee" disc has leaptfrogged its way up the MM charts with surprising speed.

But Lloyd is no guitar-strumming unknown who'll be back with his Mum and Dad in less than a year. He's a hard-working musician, and the record royalties will boost an already comfortable income from songwriting, dance band playing and soloing on the night-club circuit.

Lloyd, born in New Orleans, started his musical career early. His father was a professional guitarist and his mother a traditional gospel singer.

Formed band—at school

At high school he began studying the trumpet and, by the time he had reached the second grade, had formed a five-piece combo which was signed by the local radio station.

His first songwriting job was to produce a TV commercial for "Lucky Miss Glawdy". His record of 19 soon became a bestseller.

He followed this with a string of four discs which sold well in the States, but did not reach Britain.

His next contract was for the Government. Demobilised as a sergeant, Lloyd quickly picked up the threads of his show business career. And his first disc, "Just Because," quickly put him back in the big time.

He went on to form a nine-piece group and now, with "Stagger Lee" well past the million mark, the band is one of the busiest in the country.



Lloyd Price is no one-hit-wonder. He is a professional musician and has been playing since he was a boy.

Because," quickly put him back in the big time. He went on to form a nine-piece group and now, with "Stagger Lee" well past the million mark, the band is one of the busiest in the country.

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COME BEHIND THE TELEVISION SCREENS WITH THE MM'S—

TV PARADE

Edited by TONY BROWN

Huge jazz show is on the way

ABC-TV have blue-printed an hour-long Saturday-night TV show aimed to capture Britain's jazz-conscious viewers. The first show should have been transmitted a fortnight ago. And lined up were Elie Fitzgerald, Johnny Dankworth, Alex Welsh, the Jazz Contrabass and trumpeter Dizzy Reece.

HOPS INTO POPS

PUTTING on a disc show is the toughest proposition on TV. Viewers hear the sound from the records. Problem is, what to put in the picture? "Cool For Cats" overcame it by use of slick dancing teams and novel routines. Such leggy lovelies as Barbara Ferris (below) helped to put the hops into pops.



... talented dance teams...

COOL for CATS

PERHAPS the kindest thing to say about the early transmissions of "Cool For Cats" is that something different was being attempted. That over-slick title disguised a laudable aim—to get out of the rut of miming and cosy chats beloved of other disc shows.

Back in December, 1956, they were groping—but in the wrong direction. The screen was occupied by groups of teenagers sitting stary-eyed around a record player on one occasion. On another, goldfish eyed the viewer lugubriously while someone sang a quite unrelated ballad.

Looking back, we may wax superior. But a TV script consists basically of two columns. That on the left deals with vision; the right hand covers sound. And television directors are preoccupied above all with the inter-relation of one with the other.

The director of a disc-programme is given a whole lot of sound, much of it made outside of this country, and told to provide accompanying vision. Even imaginative efforts to solve that type of problem can seem like amateurish gaffes.

So while "Cool For Cats" keeled along unsteadily, two important things happened. The right "front" man for the show was discovered in the Sports Department. Two years later, viewers' mail confirms that Kent Walton is still exactly right.

Then it happened that an experienced director in the Drama Department was between shows. Joan Kemp-Welch was promptly seconded to the Light Entertainment branch.

Her subsequent impact on the show could be seen and heard for miles.

She it was who introduced the expert choreography and talented dance teams which were to become the hallmark of "Cool For Cats."

Unlike some other disc shows presided over by people musically long in the tooth, the "Cool For Cats" team have one thing in common: Not one has a professional musical background.



© KENT WALTON

CONTINUED ON PAGE 16

STARS on your screen

JOHNNIE RAY and Celine Francis co-star in "J. ATTY." Saturday Spectacular" this week-end. They re-recorded the show last Monday.

GUEST singer in the first of the new "Lenny the Lion" series on BBC Children's TV on Wednesday, April 1, will be Rosemary Squires. On April 15, Petula Clark will be guest star.

"THE Joe Loss Orchestra will again provide the musical backing when ABC-TV begins another "Holiday Town Parade" series on Saturday, June 6. The series will be presented by the BBC's arrangements for ABC-TV on Easter Sunday (March 29) and "Big Fat Funnies" and "Top Numbers."

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Melody Maker

MARCH 28, 1959 EVERY FRIDAY 6d.

ABC launch week of jazz epics

THREE rarely seen jazz films will be shown during the "Film Festival of Jazz" at ABC's Broadway Cinema, Hammersmith, for the week commencing April 6.

The full-length feature film "New Orleans" will be supported by two shorts—"Melody Makers" and "Holiday".

"New Orleans" features Louis Armstrong and the Original New Orleans Rhythm Band—(Kid Ory (sax), Barney Bigard (clt.), Charlie "Big Boy" Bold (sax), Bud Scott (gtr.), Red Callender (bass) and Zutty Singleton (drcs.) plus Billie Holiday, the Woody Herman Orchestra and pianist Meade Lux Lewis.

Coach trips
"Melody Makers" features the Duke Ellington Orchestra, Cilla Galloway and the Nat "King" Cole Trio.

The Chris Barber Band plays throughout the soundtrack of "Holiday"—a film about Blackpool—but is not seen on screen. The Broadway Cinema has arranged for special coaches to take fans to the cinema—free of charge.

Saturday nights at the Tropicana

This week-end, the Club Tropicana, which starts weekly Saturday-night parties. And providing the music will be the Clancy Johnson Band alternating with the resident Tony Scott Latin-American Band.

On Mondays, an eight-piece led by former Scott bandmate Eric Thomas will act as relief for the Scott Band instead of Enrico and his Band.

On Fridays, starting April 3, Distinguished music in the lower city will be shared by the resident Gus Calabrese Sextet (Monday, to Thursday), and Lionel Kerrin and his French Distinguished Band (Friday to Sunday).

DICK KATZ LEAVES ELLINGTON GROUP

STAR pianist Dick Katz is leaving the Ray Ellington Quartet to concentrate on his management activities. During his 12 years with Ellington he has combined his keyboard work with managing the group. He will continue to act for leader Ray and also for Marion Hainer, who is also an important role. The popular "Kool For Katz" has won him a solo contract with the label. Replacing him with Ray

Ellington's Quartet is 30-year-old Damian Robinson, who has appeared with Teddy Foster and Tony Crombie. For a time, in partnership with tenorist Lon Hendell, he had his own sextet. Damian taken over at Ormsley today (Thursday).

WRONG SCORE
Boony and Hawkes, the music publishers, have asked us to state that the musical score composed by Mike Theodorakis for the film "Honeymoon" is their copyright.

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SID PHILLIPS · DENNY BOYCE · LES HAGUE
AND THEIR ORCHESTRAS

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and an "Old-Time" Reception

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HARRY SCOMBE to FRANKIE VAUGHAN

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88TH CROSS, Organising Secretary, Music Directors Association,
88-92 Rochester Row, London, S.W.1. (VFCheia 3755-34)
or any Bandleader member of the Association.

THE MUDLAERKS—Britain's top rock-'n'-roll vocal group—have fooled the fans for the past three weeks. Jeff Mudd who sings with sister Mary and brother Fred, has been serving as a private in the Royal Engineers since March 5.

And 20-year-old newcomer David Lane has taken over with the act ever since.



The new Mudlaerks—Fred (top), Mary and 20-year-old David Lane.

Now the closely kept secret is out. And the Melody Maker is able to reveal the full behind-the-scenes story.

Reason for the deception? Explains Mudlaerks manager Brian Lewis: "Jeff received his call-up papers at 10 days notice. But the act was already booked for a week of one-night stands in the Provinces and weeks at the New Theatre, Boston, and the Granada, Dover."

"Impossible" — Advance bookings had sold so heavily, we could not put the act out of show dates. So we agreed to keep the change quiet. We intended to announce the act, prior to the act's fortnight at the Prince Theatre, London, from April 6—but now the story is set.

Haig, however, chief of the New Theatre, Boston, told the SM that only a few of his teenage patrons spotted the new act.

"Everyone seemed quite happy and nobody asked for the money back. I was not aware of the change until it was pointed out by a member of the audience. I was very glad I booked the Mudlaerks as an act—not as individuals."

Noticed
"We had the old pictures of the act on display because we received them long before we changed the act. The new act, Newcomer David Lane is an ex-crewsman. Crewsman from Collyhurst, Manchester. He will be with the act when it plays its summer season for Bernard Beckett at the North Park, Blackpool, from May 15.

TOP LEADERS
Wally Pawkes and Sandy Brown will lead a sextet in ABC-TV's "Top Numbers" on Sunday. Completing the group will be Colin Bass (sax), Russ Allen (bass), Dave Pearson (drcs) and a guitarist to be named.

Woody Herman Herd here on Monday

seven American jazzmen for his Anglo-American big band arrive in London on Monday. Nat Adderley and Remund Jones (sax), Bill Harris (trp), Elmer Garsford (pno), Charlie Byrd (gtr), Kenny Drew (bass) and Jimmy Campbell (drcs).

Completing the Herman Herd will be nine British musicians—Alan Cooper (trp), Eric Elson and Ronnie Ross (sax), Bert Courtney, Les Condon and Kenny Whyte (sax), and Eddie Harvey and Ken Wray (trp).

After the opening concerts at the Royal Festival Hall on April 4, the Herd will play consecutive dates at Southampton, Bristol, Plymouth, Wolverhampton, Sheffield, Scunthorpe, Leeds, Birmingham, Leicester, Hull, Newcastle, Glasgow, Liverpool and Manchester.

NEW RESIDENTS
The Hay Kaze Trio is now resident at Breakham's Stock Club.

The Clara Ward Singers have been set for the BBC's Light Programme "Jazz Club" along with the Humphrey Lyttleton Band on April 3 and start their British tour at the Regency Ballroom, Bath, the next day.

They will finish slightly at the Humphrey Lyttleton Club from April 5, and then play the City Hall, Newcastle 10th, John Free Trade Hall, Manchester 11th and Birmingham Town Hall 16th.

Lonnie—Petula in fun of the fair
Lonnie Donegan and Petula Clark will guest at this season's opening of Butters's Festival Gardens and Fun Fair on Easter Saturday.

The LCC has also booked five jazz concerts for the Festival Gardens in June and July.

These are Chris Barber (June 23), Laurin Kay, Ken Colyer (July 7), Mick Mulligan (June 23), Acker Bilk (June 23), and another LCC venture will be a variety show at Victoria Park, Hackney, featuring Chris Barber (June 23), Ken Colyer (June 23) and Acker Bilk (June 23).

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MELODY MAKER
Vol. 34 No. 1325
EDITORIAL OFFICES: 4, Arne Street, W.C.2
Telephone: TRIMBLE 2-2666. Ad. Manager: JOHN A. GREEN
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