

Melody Maker

NOVEMBER 16, 1957

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Lanza on Presley!

See Pages 2 and 3

Film Partners



JATP PARADE AT EASTER

With Ella Fitzgerald

NORMAN GRANZ'S Jazz At The Philharmonic unit will provide a parade of U.S. musical talent for Britain next Easter.

And representing Britain in the States in this latest exchange deal will be the Basil Kirchin Band.

Hawk as well?

The JATP package will almost certainly include Ella Fitzgerald, Oscar Peterson, tenormen Stan Getz and Coleman Hawkins, trombonist Jay Johnson, trum-

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NEWS ABOUT THE U.S. DISC STARS

BRITISH TV TRIP FOR JERRY LEE

NEW YORK, Wednesday.—Jerry Lee Lewis is likely to star in two British TV shows next month.

Disc Reporter REN GREVATT

declays Jack Jackson and Jack Payne. Officials of William Morris are working out final details for the Lewis trek.

Sam Cook

Disc bombshell

MORRIS also represents one of the newest of the State-side disc bombshells, Sam Cook. Cook's first release, "You Send Me," has been an overnight sensation here.

Frontic

His newest release, the wild and frantic "Great Balls of Fire" coupled with the wonderful old Hank Williams weeper "You Win Again," figures to break quickly both here and in England.

Jamboree

By the way, "Great Balls of Fire" is performed by Lewis in the rock-'n'-roll film "Jamboree," due for British release in January.

VOICE IN THE WILDERNESS

From BURT KORALL

NEW YORK, Wednesday.—Willis Conover, the "Voice of America's" jazz celebrity, is appalled by the lack of jazz on the New York airwaves.

So this week he announced that he would be willing to introduce a jazz show, or even a series, on any of the New York stations—absolutely free. His idea is for a show similar to the one he does for the "Voice"—interviews with jazz stars and explanations on all forms of jazz.

W. C. Handy

Dancing years

A DANCE in tribute to famed blues composer W. C. Handy will take place at the Savoy Ballroom on December 11. It is under the sponsorship of the Negro Actors' Guild of America.

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MARIO LANZA



Above—Elvis. Below—Lanza. They are fans.

"It may surprise you—but I am a Presley fan! And Elvis recently saw my folks in California and told them he was a fan of mine—that I had been an inspiration to him."

The speaker was the new streamlined, bouncing, buoyant Mario Lanza, who was talking to me in Rome before leaving for his first trip to Britain.

He continued: "I take my hat off to Elvis Presley. I have a great respect for success. What that boy has done is phenomenal. He has busted many of the disc sales records I held in a little over a year."



BID FOR FAME BY SECOND CITY BAND

THE Second City Jazzmen, a resident band at the Midlands Jazz Club, won the "Saturday Swingtime" contest at Birmingham on Friday.

NEWSBOX... by Jerry Dawson

WEEK-END. They play tomorrow (Saturday) at Wood Green and on Sunday at the Humphrey Lyttelton Club. YORKS.—Saxist Les Buckland has left Dave Dalmour's Quartet at Leeds. Majestic to form his own small group. Replacement is Vic Bennett.

LANZA SAYS-

'Presley is wonderful!'

HENRY THODY sent this exclusive article from Rome just before Mario Lanza left for Britain to appear in Monday's Royal Variety Performance

tells you to do. There was no precedent for Elvis Presley. "I think the boy is humble—not arrogant. He is honest. He respects the audience."

Ambition

Tails

Highlights

Mario's British visit will, I predict, be a treat for his fans. For "the Voice" has never been in better shape.

He appears on the Royal Variety Performance on Monday and will be in ATV's "Sunday Night At The Palladium" on November 24.

"I've had plenty of highlights in my musical career—and a few setbacks too—but, believe me, the Variety Performance will be the greatest night in my life."



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SERIOUS

"I shall come back to London in January for three dates at the Royal Albert Hall," says Lanza. "The first is getting paid a record price for my appearance. Fifty per cent. more than Giggs got."

I have found a peace of mind in Europe

"I shall bring the series up to date, though, with new recordings of my latest numbers."

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ALL EYES ON



Three of the fans listen intently to the bands.

THE ALL-BRITAIN, 1957

THE SINGER



Eric Delaney singer Vicki Anderson ironing her dress before taking the stage on Sunday.

Music Masters win the 'Melody Maker' trophy

THE man who'd been humping music stands behind scenes at the All-Britain wearily demanded a cup of tea.

"I can't stand these concerts," he observed. "Dead waste of time." Not many who heard the 11 competing bands would agree—and even the odd disgruntled competitor might feel that it was putting it too strong.

Atmosphere

FOR there is nothing quite like the All-Britain in colour and atmosphere. There is the drama of ordeal in the circular arena of Belle Vue's King's Hall, with each band mounting the stage to suffer under the glare of arc lights and batteries of eyes.

It is absolutely unreasonable to expect them to produce something like their best form, yet they often do. Certainly, the boys from Barrow-in-Furness pulled something extra out of the bag to tickle the ears of the judges and defeat their rivals.

Wild excitement indicated that the Music Masters, listening to

SHOW REPORT by TONY BROWN

the results from the upper tiers, didn't expect their win. Several leapt clear of the floor, whooped in joy and then stampeded down to the artists' entrance to receive their monster trophy.

Judges

THE Music Masters had been the fifth band on and were, in fact, the first to be wholeheartedly acclaimed by the crowd—and make no mistake, those who attend the All-Britain know what to applaud.

In this case, they appreciated the attractive individual sound of the band, its breadth of tone and sensitive acknowledgement of dynamics.

There was a round of applause for the trumpeters of the Fairey Aviation Works Band, who came just to provide fanfares. There

THE COMPERE



BBC disc-jockey David Jacobs was the compere for the final.

were enough musicians present for musicianship to get its due.

Searching

THOSE familiar contestants, The Beavers, set about the job in powerful style, as indeed a band boasting six confident brass and five saxes can.

In direct contrast was the following group, Birmingham's Bev Patty Quintet. Within the limits of its adopted style, this is stylish and artistic and manages a quietly insistent beat. One heard feet tapping during the odd rest, a sure sign that the crowd was with them in spirit.

Strong bid

BEARING in mind both past form and what had gone before, one expected a strong bid from Jimmy Heyworth.

As the results show, his band made it. Only two points separated it from the winning band. The Beavers were a mere four behind.

There was almost a gasp of delight when the Music Masters were hailed as 1957 champions of the semi-professional world. And it was, I suppose, something of a surprise victory. It was a quiet, musicianly band overshadowed by the more spectacular Heyworth and The Beavers. Yet the win was popular and it was accepted without (as has been the case in the past) a counter-demonstration.

Slick

THE rest of the afternoon was given over to less exacting listening. The Hedley Ward Trio broke things up very successfully with their slick and riotous comedy and the Eric Delaney Band blew with vigour. Eric went through the usual motions with tympani and the rest of his scintillating paraphernalia.

Both Cab Kaye and Vicki Anderson made an impression with their vocal spots and Vicki scored rather with "Polka Dots And Moonbeams."

THE JUDGING PANEL



Photo shot of the judging panel shows (l-r.) Eric Delaney, Leslie Evans, Pat Brand, Maurice Burman and Steve Race.

Dates with the Stars

- (Week commencing November 17)
- Max BYGRAVES
Season: Palladium, W.
 - Jill DAY
Season: Adelphi Theatre, W.
 - Terry DENE
Week: New Theatre, Cardiff
 - Lonnie DONEGAN
Week: Hippodrome, Birmingham
 - Johnny DUNCAN
Week: Empire, Edinburgh
 - FOUR JONES Boys
Week: Metropolitan, W.
 - Nat GONELLA
Week: Palladium, Edinburgh
 - The GOOFERS
Season: Palladium, W.
 - GROUP ONE
Week: Empire, Newcastle
 - Russ HAMILTON
Week: Empire, Liverpool
 - Ronnie HARRIS
Week: Empire, Pinnerbury Park
 - Colin HICKS
Week: Empire, Nottingham
 - Ronnie HILTON
Week: Empire, Newcastle
 - Les HOBEAUX
Week: New Theatre, Cardiff
 - Edmund HOCKRIDGE
Week: Hippodrome, Brighton
 - Frank HOLDER
Week: Empire, Edinburgh
 - Terry KENNEDY
Week: New Theatre, Cardiff
 - Janie MARDEN
Week: Hippodrome, Bristol
 - Chas McDEVITT
Week: Palace, Leicester
 - Joan REGAN
Season: Palladium, W.
 - Marion RYAN
Week: Empire, Newcastle
 - Cyril STAPLETON
Week: Empire, Newcastle
 - Sister Rosetta THARPE
Friday: Town Hall, Birmingham
 - THREE KAYE Sisters
Season: Palladium, W.
 - THREE MONARCHS
Season: Prince of Wales, W.
 - Dickie VALENTINE
Week: Alhambra, Bradford
 - Terry WAYNE
Week: Palace, Leicester
 - David WHITFIELD
Week: Empire, Leeds
 - Marty WILDE
Week: Empire, Nottingham
 - YANA
Week: Hippodrome, Brighton

ALL BRITAIN, 1957 RESULTS

- 1st.—The Music Masters Dance Orchestra. (Barrow-in-Furness, Lancs) .. 156
Eric Coward (leader), Jack Kitcher, Bill Werden, Ray Mitchell, Bernard Deloh, Bob Gelling, Malcolm Stansfeld, Ken Pearce, John Chapman, Brian Judge, Frank Milligan and Harry Green.
 - 2nd.—Jimmy Heyworth Orchestra (Burnley) .. 154
 - 3rd.—The Beavers Dance Orchestra (Glasgow) .. 150
 - 4th.—Ken Stevens Orchestra (Cambridge) .. 145
 - 5th.—Bev Patty Quintet (Birmingham) .. 140
 - 6th.—Ted Needham Quartet (Sheffield) .. 138
 - 7th.—Jack Mann and his Music (Leeds) .. 127
 - 8th.—Ronnie Smith and Orchestra (Worthing) .. 120
Paul Hurst Orchettes (Ilford) .. 120
 - 9th.—Freddie Pottage and Music (Liverpool) .. 117
 - 10th.—Klm Cordon Group (Stoke-on-Trent) .. 112
- Outstanding Musician—Michael Waller, of the Ken Stevens Orchestra.

WINNER'S REWARD

STEVE RACE has invited trombonist Michael Waller—winner of the Musician award—to guest on his "Music About Town" (11.15 p.m., L.) tonight (Friday).

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MORRIS

**WITCHCRAFT
LIPS OF WINE**

FRANK

**LET ME BE
LOVED**

VICTORIA

JUST BETWEEN YOU AND ME

SHELDON

BE MY GIRL

THE LANGUAGE OF LOVE
• IN THE PRESS •

LETTERS

MJQ plus
Rendell:
NJF reply

DURING the past year I have been fortunate enough to spend a great deal of time with visiting American Jazzmen. They have been unstinting in their praise of such British musicians as they have heard, and, in fact, Jack Teagarden offered Alex Welsh the trumpet chair in his band—an ironic commentary on the value we place upon our own jazzmen.

In addition to musical ability, the things the Americans admired most in our jazzmen was their stamina. They were often incredulous when I assured them that two-hour concerts by one band were quite commonplace in this country, and frankly disbelieving as regards three-hour concerts.

Although groups such as Basie and the Teagarden-Hines All-Stars were able to meet the expectations of British audiences in this respect, it is quite impossible to ask small groups to play a full two-hour show.

The same

The Modern Jazz Quartet, on their forthcoming tour of Great Britain, intend to play exactly the same length concert as they are now presenting on the Continent—in fact, 75 minutes. It is because our audiences expect to hear a two-hour show that the NJF decided to offer one of the leading British groups the chance of playing opposite and listening to this great American group.

If our critic, Mr. Zeffert (LETTERS, 9/11/57), had given a moment's thought he would have realised that it is unsound economics to add six British musicians in order to "short-weight the public."

Showmanship

As for his remark that the NJF is "insulting the musicians," I feel that if, instead of letting them play the length of programme they feel most suitable, the NJF insisted upon them playing the entire show, sometimes twice a night, they would be really insulted.

Finally, although Gerry Mulligan always closed his show by implying that he would like to play on, Mr. Zeffert must be very naive if he cannot recognise this as good showmanship.—Harold Pendleton, Executive Secretary, National Jazz Federation.

Freddie Greene and those 'rhythm waves'

THESE days the guitar needs the help of electricity before it can even begin to compete with its more obtrusive companions. But Basie guitarist Freddie Greene, centrepiece of one of the world's most admired rhythm groups, still plays acoustic guitar.

He never plays a solo. Clearly he is destined to remain one of the backroom boys of jazz.

Unspectacular

This youthful-looking 46-year-old seems content to sit year after year feeding the Basie band with accurate chords and an incisive beat.

Because of the unspectacular nature of his band duties, he can hardly have expected to win polls or influence people. Nevertheless he has now, somewhat late in his professional life, been so honoured.

British critics named Freddie their favourite guitarist in the recent MM poll—and a few readers immediately complained that the result was ridiculous.

But "Down Beat's" International Critics' Poll placed Greene second among the world's guitarists.

First time at top

When I asked him how he felt about it, he replied: "How should I feel? This is the first time with me. I have run second or third before but this is the first poll I ever topped."

I asked whether he had ever done any single-string work.

"Well," he said, "I experimented with a couple of things when I joined Basie in 1937. About half a chorus, that's all. Then people started looking at me as if to say: 'What's happening?'"

So that was the last I did of that.

"There was so much going on that the only thing to do was to play straight rhythm. And it was my first band job. I thought: 'If that's what they want, why I'll do it.'"

The penetrating quality of Greene's chording has been noted and I wondered if there was anything abnormal about his guitar or method.

COLLECTORS' CORNER

by Max Jones and Sinclair Trail

The instrument is a Stromberg, 'cello-built, and Freddie plays it tilted almost flat. "I feel it better that way," he says. "And I have the strings up higher than the average guitarist, because I find that you can be heard better."

When he joined Count Basie, Greene was just 26, a self-taught player from Charleston, South Carolina, who had been discovered by the perceptive John Hammond.

Greene's thoughts, mirrored on his face, are often betrayed on-stage by worried looks in the direction of any offending sound. The smile which illuminates his features when the band begins hitting properly, came into play as he talked of Ellington.

The Duke

"I still like Duke's band. That feeling, that train of thought is still there. And those rhythm waves. You can distinguish the band the moment you hear it."

Then he returned to Basie, and a question about the celebrated Basie - Jones - Page - Greene rhythm section.

"It just happened," he said. "We didn't work out any sound, you know. We created it while we played it."

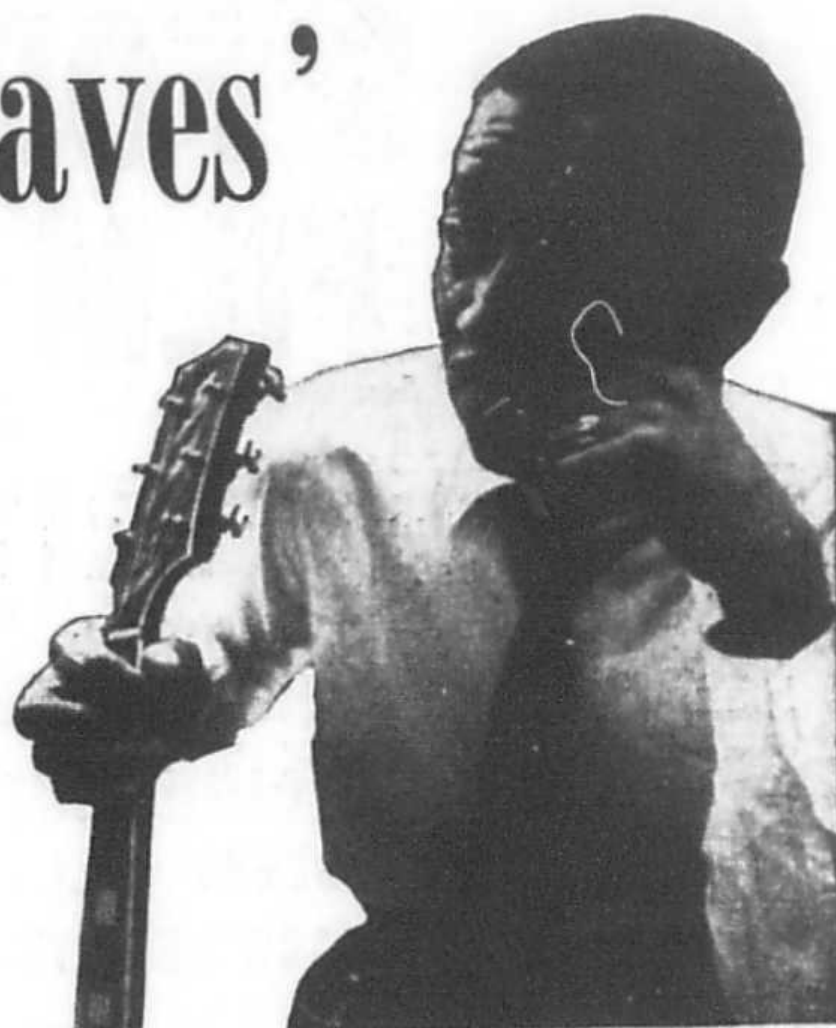
"How does the Basie rhythm maintain its high quality? That's hard to say. Basie mostly gives us a foundation. He finds the tempo, plays around until he finally decides this will be it."

"Then, of course, every player is important. A section or a band has to move together to swing."

Survivor

"Now you asked about people I admired. At one time Lester Young was my idol. I loved to play in the background for him. He seemed to ride it—it's those rhythm waves again."

He pulled his ear and smiled ruefully, as though I might be thinking he was putting too much emphasis on this matter of rhythm. Which is perhaps natural, for Greene is one of the few survivors of the vanishing race of true rhythm guitarists.—M. J.



Freddie Greene, Basie guitarist, plays an acoustic guitar and never takes a solo—"one of the backroom boys of jazz." Yet he recently topped the MM Critics' Poll and came second in the "Down Beat" International Critics' Poll.

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VALENTINE SIGNS FOR 6-5 FILM

SINGING stars Dickie Valentine and Don Lang will be showcased in the forthcoming film of BBC Television's "Six-Five Special." And it is expected that the Johnny Dankworth Orchestra and MM poll-topping singer Cleo Laine will also be in the film.

NEW TOUR PLAN FOR SHOW BAND

SHOW BAND leader Cyril Stapleton will discuss plans for a second Variety tour when he returns to London at the end of this month.

He told the MM this week at Glasgow: "So far, I am glad to say, this first Variety tour of the Show Band Show has been a great success."

The BBC are planning a new TV series for Stapleton early next year.

PAJAMA CHORDS

DORIS DAY fans are organising a pajama party on December 16 to celebrate her latest musical "The Pajama Game."

French Hot Club is 25 years old

PARIS, Wednesday.—The Hot Club of France celebrated its 25th anniversary on Sunday.

In 1934 the club first presented the famous Django Reinhardt-Stephane Grappelly Quintet, and its concerts have featured such jazz greats as Armstrong, Coleman Hawkins, Mezz Mezzrow, Rex Stewart and Big Bill Broonzy.

The club was, perhaps, at its height in 1948, when it presented the first jazz festival at Nice.

Lonnie Donegan and Russ Hamilton have already been booked.

Producers

Producers of the film, to be made by Insignia, will be Herbert Smith and "Six-Five Special" commère Josephine Douglas.

Shooting is expected to start on November 25 at Insignia's Twickenham studios.

'DEEPS' WILL BE BACK NEXT YEAR

THE Deep River Boys, whose tour of Britain ends this week, expect to return next summer for their tenth visit.

They will also go to Scandinavia for folk-park concert appearances and will visit Spain for the first time.

The Deeps fly back to the States next week for a short season at the Lake Club, Springfield, Illinois.

HMV plan an EP of the Deeps, featuring four romantic ballads under the title of "Romance A La Mode." This was the number they recorded with Fats Waller just before he died.

BLUE ANGEL

Blues singer Beryl Bryden on Monday started a two-week cabaret season at the Blue Angel Club, W.

Welcome from the chef



A welcome from the Colony Club chef—M. Bagole—for glamorous singer Tonia Bern as she arrived at the club on Monday evening to start a cabaret season.

Winnie Atwell is back on Sunday

WINIFRED ATWELL has made a successful recovery from the chest operation performed on her last week and will be back on the television screens on Sunday, when she stars with the Ted Heath Band in a special George Gershwin programme.

The show commemorates the 20th anniversary of Gershwin's death, and will be transmitted by BBC-TV at 7.30 p.m. Producer is Russell Turner. Highspot of the programme is a dance-band arrangement—by Roland Shaw—of Gershwin's "Rhapsody In Blue."

Newcomer

Singer Tilda Lee has joined the Peter Malam Group at La Ronde Restaurant, W.

500 STARS WILL AID SPASTICS

At least 500 stars of show business will attend a ball in aid of the Stars' Organisation for Spastics at Grosvenor House on November 25.

Artists appearing include Vera Lynn, Kenny Baker, Dickie Valentine, Benny Lee, Dennis Lotis, Petula Clark, Tony Britton, David Jacobs and Dickie Henderson.

Britain's TOP TWENTY



Player's please

Special OK

Low Levisohn, Winnie's husband and manager, told the MM: "We had to get special permission from Gershwin's executors to score this dance-band arrangement."

A recording featuring Winnie playing the work with Ted Heath and his Music is due to be released by Decca this week-end.

Added Levisohn: "Following the TV show, Winnie will be taking a long rest. We plan to return to Australia as soon as possible—maybe in February—for another tour."

"She has been guaranteed over £2,500 a week out there."

FELDMAN WITH BUDDY

New York, Wednesday.—British multi-instrumentalist Victor Feldman last week waxed an LP with an all-star group led by Buddy De Franco.

TORONTO TELEGRAM

Woody Herman guest spot

TORONTO, Wednesday.—Woody Herman and his Band will next Thursday guest on Music Makers '58, a local CBC television show. The half-hour programme features big-band arrangements by Jack Kane and has proved so popular that the producers intend to bring in other guest bands.

Shaky Patti

PATTI LEWIS, after a rather shaky debut on "Cross Canada Hit Parade" a couple of weeks ago, will be back on the show this Saturday.

Anka date

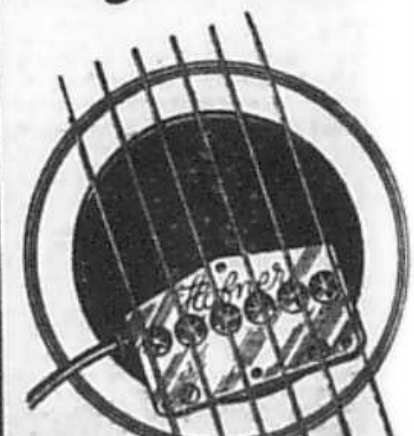
PAUL ANKA, the Ottawa-born hit parade singer, guests on Patti Page's "Big Record" TV show, on December 4, just before he leaves for his English tour.

Diamonds change

MIKE DOUGLAS has replaced Phil Levitt in The Diamonds Quartet. . . . Australian-born pianist Brian Adams is leading a jazz quartet on a Saturday CKLB radio programme called Music in the Modern Manner. . . . English-born Tommy Danton, currently leading a trio at the Westover Hotel, is slated to take part in a Hollywood movie.

—Helen McNamara

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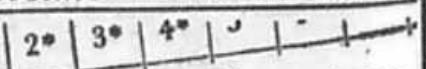
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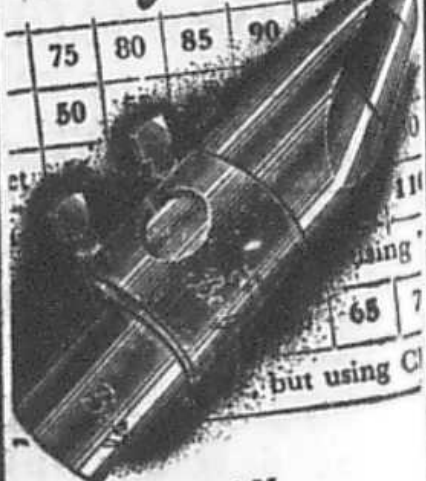
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THAT'S HOW

I'VE been looking into this business of mutation—you know, the biological change in the species and all that scientific gear. It's dead topical these days—but the jazz fan needn't enter the gruesome realms of radio-activity and atomic fall-out to find examples of it. It's right under his nose.

HUMPHREY LYTTTELTON
talks about
the New Look
jazzmen

You don't need Dr. Leonard Bernstein to tell you that there has been a profound biological change in the species known as the Jazzman.

Remember, in his "What Is Jazz?" LP, how he describes the New Look jazzman as an intellectual type with horn-rim glasses, crew cut and Ivy League clothes?

M i n d
y o u , i t ' s
u n s a f e t o
g o b y a p p e a r a n c e s a l o n e .
L o u i s
A r m s t r o n g
w e a r s
h o r n - r i m
g l a s s e s o n
o c c a s i o n , a n d n o b o d y h a s e v e r
s u s p e c t e d h i m o f b e i n g a n e g g -
h e a d .

No, it's by their utterances that one can most easily tell the new jazzmen from the old.

There used to be a legend that all jazzmen were inarticulate—that if you asked them about their music, they could only mumble haltingly about playing "the way they feel."

That's how critics were born—to fill a long-felt want for those people who don't know

whether they like a thing or not until they've read a book about it first.

It's depressing and disillusioning for an earnest young fan, with high notions of jazz as a Twentieth Century Art Form, to hear Mutt Carey say about his art: "If you couldn't blow a man down with your horn, at

least you could use it to hit him alongside the head."

So some obliging critic steps forward with an understanding smile to sugar the whole thing with words like "sonority," "dissonance" and "timbre."

Nowadays, things are different. It's the jazzmen who do the talking—endlessly, with-



Dave Brubeck

Teddy Charles

Paul Desmond

"... serious dichotomy."

"... aesthetic unity."

"... polytonalities."

CRITICS WERE BORN

Steaks, Ale and Jazz

IF you're getting tired of padding through underground caverns—fighting for air, Coca Cola and a snatch of jazz—I can recommend an attractive alternative: the Piccadilly Club.

Just opened in Denman Street, within a minute of the

Skrimshire (gtr.) and Russ Allen (bass).

The Fawkes band is resident on Friday and Saturday but the club is open every night of the week and a variety of jazz styles is offered.

Layton, Laurie Gold, Eddie Harvey and Johnnie Parker.

Major-domo of this new establishment is the slightly cadaverous Jim Godbolt who handles all the awkward situations—like putting up the ban at closing time—with great tact and true jazz feeling.

out drawing breath, in a manner which makes the average critic sound as intellectual as a public school rugger captain.

"I do not think there is any serious dichotomy between jazz and what is called serious music," says Mr. Dave Brubeck—and all we can do is bring notebook and pencil out and hang on his every word.

"We haven't taken complete advantage of polytonal and polyrhythmic possibilities in jazz," confesses Mr. Paul Desmond, positively bursting with humility.

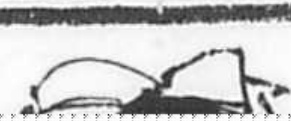
"You hear many young players say: 'I just want to express myself,' and that's contrary to aesthetic principles of

unity," proclaims Mr. Teddy Charles, liquidating with one sweeping gesture all the generations of jazzmen who "played as they felt" and left the talking to someone else.

One thing disturbs me. The new jazzmen talk incessantly about music.

The old men talked about life, because they were a vital part of it. Nobody had told them that they were artists—and if anyone had, the chances are they would have "hit him alongside the head."

Now the Ivory Tower lads are in charge. And if they do to jazz what they have managed to do to the other arts, we'd better start getting dressed for the funeral.



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The Chris Barber combine



I SETTLED myself comfortably in Chris Barber's posh AC saloon. "So this," I remarked, "is what you get for playing the blues with that stiff, jerky band of yours?"

I made this impertinent remark deliberately, to test Barber's reaction. Other leaders might have been annoyed or embarrassed. Few could have answered with such aplomb.

"The basic idea behind your statement is reasonable, but I don't necessarily accept the implication about my band," he said calmly.

"It is true that at times I have pulled up some of the boys for being stiff and jerky," he went on. "We are alive to the possibility, as other bands should be, that we are capable of playing badly. Though we don't consider this problem applies to us alone.

has the result while the promoter is still half way down the column.

Barber, in fact, is that very rare combination: a good jazzman and a good businessman.

As we talked I studied his face. With his straight flaxen hair falling on each side of his massive forehead, he looks something like an ancient yeoman.

The words come pouring out at such a speed that they trip each other up. He is a very quick thinker—excitable, generous in his respect for the opinions of others and very sincere in his views on jazz.

But his face remains curiously immobile and somehow out of focus with his own words.

We continued the conversation at my chiropodist's—my foot daintily balanced on the lady's lap while Chris obligingly took my notes for me.

Hearing what

JAZZ on the AIR

(Times: GMT/CET plus 1)

SATURDAY, NOVEMBER 16:
 10.0-10.30 a.m. DL: Skiffle Club.
 11.30-12.0 p.m. A 1: Mezz, Nicholas, Stuff Smith, Baker-Jaspar, Basie.
 12.0-12.15; 12.31-12.30 A 1 2: Mahalia Jackson at Newport.
 2.15-2.45 Z: For Trads.
 4.0-4.30 C 2: Modern Swing Combo.
 4.15-4.45 Z: Swing Serenade.
 5.5-5.30 B-218m.: Kings Of Jazz.
 6.30-7.0 DL: Just Jazz.
 7.0-9.0 T: (1) Mashed, Clinton, May, Anthony. (2) Kirk, Cole, Edison, Puentes, Hamp, Spanier, Manone, Sarah V., Gifford, Freeman.
 8.0-8.25 J: N. Orleans Band.
 8.30-9.30 J: Bands. 9.0, Hollywood Views.
 9.10-9.55 F 1: Carlos de Raditzky.
 9.30-10.0 W: Jazz Time.
 9.30-9.57 B: Louis by Panassié.
 10.0-12.0 T: Repeat of 7.0 p.m.
 10.5-10.35 F 2: Bechet.
 10.5-11.0 J: America's Pop Music.
 10.10-10.30 Y: Jazz Gallery.
 11.5-12.0 J: D-J Shows.
 11.21-12.57 a.m. A 1: Night Route.

SUNDAY, NOVEMBER 17:
 4.45-5.30 p.m. A 1 2: Oscar Pettiford.
 7.0-9.0 T: (1) Elman, Elgart, Peggy L., Sinatra, Bushkin, etc. (2) Scobey, Albam, Phineas, Bauer, Herman, W. de Paris.
 9.10 S: Jazz Requests.
 10.0-10.55 F 1: Sunday Jazz.
 10.0-12.0 T: Repeat of 7.0 p.m.

MONDAY, NOVEMBER 18:
 7.0-9.0 p.m. T: (1) Herman, S-F, James, Australian Jazz Quartet, Louis, T.D. (2) Henry Allen All Stars, Dizzy, Duke, Kenton, Farmer, Monk.
 9.10-9.50 S: For Jazz Fans.
 9.30-10.30 app. K: Jam Session.
 10.0-12.0 T: Repeat of 7.0 p.m.
 10.5-12.0 J: D-J Shows (nightly).

TUESDAY, NOVEMBER 19:
 7.0-9.0 p.m. T: (1) Gorme, Miller, Barnet, S-F, Happy Wanderers, Herman. (2) Tony Scott, MJQ, Chu Berry, Watters, Berigan '36 All-Stars, Bauduc, Sims.
 9.10-9.50 S: For Jazz Fans.
 9.15-9.45 B-258m.: The Real Jazz.
 9.30-10.15 I: Tal Farlow.
 9.30-10.0 N: Jazz Programme.
 10.0-12.0 T: Repeat of 7.0 p.m.

WEDNESDAY, NOVEMBER 20:
 7.0-9.0 p.m. T: (1) 30 Minutes With Harry James, Miller, Sinatra. (2) The Trombone In Jazz—a 60-Minute Survey.
 8.30-8.55 S: The Life Of Django.
 8.30-9.30 F 3: Jazz For Everyone.
 9.11-10.0 F 4: Blues And Variations. 9.45: Modern Jazz.
 10.40-11.55 DL: Johnny Dankworth.
 11.5-12.0 O: Spirituals.

THURSDAY, NOVEMBER 21:
 11.45-12.15 p.m. A 1: Champs-Elysees Jazz.
 6.30-7.0 DE: Jazz Session.
 7.0-9.0 T: (1) 30 Minutes With

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Julie London

JULIE LONDON'S elevation to stardom started one day in 1946 when she took an actor's agent up in her lift at a Hollywood store.

She was a luscious 16, called herself Julie Peck—in her innocence—and did not know very much about acting, or anything else.

Different

It was a very different Julie who, two children and several LPs later, landed in London this week with her accompanist Bobby Troup. They stayed for 48 hours before leaving for a fortnight's holiday in France. Then they are to return to London where Julie will start on a film, co-starring Anthony Steele, "A Question Of Adultery."

But at 16, Julie was tractable and shy. Film producers like that and she was soon given a big part in "The Red House," with Edward G. Robinson. She was even promised starring status for her next attempt. But girls of that age aren't a bit realistic.

Julie had met a sharp-eyed actor called Jack Webb. He was playing cops and robbers as far back as that in various radio shows.

Devoted wife

Julie married him, worked on until she was expecting a baby, then retired to play the devoted wife.

They say that while this was happening, Julie didn't even exercise her voice over the dishes. Certainly she didn't need to sing.

Webb was making progress with "Dragnet." They moved to bigger, better houses. The marriage deteriorated in strict ratio to their financial success.

"One morning Jack went to work and didn't come home for six weeks," Julie told the divorce

IN LONDON

judge. A \$500,000 settlement didn't seem to cheer her up a bit. They asked her as she left the court if she preferred a happy home to a million dollars.

"I guess so," she sadly replied.

She didn't need to work—and that was lucky, because she hadn't the heart for it.

Scared

"When I met her," says her accompanist Bobby Troup, "she was scared—had lost her nerve for everything. She came into the club where I was playing and I noticed her. Who wouldn't?"

"Later, I heard her sing. I was dumb-founded. You just don't expect a girl as pretty as that to sing so good."

Troup got her a job, after hours of persuasion, in the 881 Club in Beverly Hills. The London husky intimacy registered there. It was a small place and Julie had a bass and guitar backing for convenience.

Her first LP was of the show she did in the club, and it sold well. One number was a really big hit.

"Funny," recalls Troup. "She picked that song herself . . . happened to like it . . . 'Cry Me A River'."

Epitomise

It seemed to epitomise the London personality, held a quality of suffering that seemed as spontaneous as a sigh.

Despite newspaper forecasts of a Troup-London marriage, they deny they will marry yet. Perhaps Julie wants to make certain of her fame first this time.

Julie learned about life the hard way...

"One morning Jack went to work and didn't come home for six weeks..."



Julie London, arriving in Britain this week, with accompanist Bobby Troup

says
TONY BROWN

Long-awaited book

JAZZ DIRECTORY, Vol. 5, compiled by Albert J. McCarthy and Dave Carey (Cassell and Co., Ltd., 12s. 6d.).

THIS long-awaited sixth instalment of "The Directory of Recorded Jazz and Swing Music" takes us from Ed Kirkeby through to Fred Longshaw.

Between these come listings of records by scores of artists: Marie Knight, Lee Konitz, Gene Krupa, Eddie Lang, Sam Lanin, Cy Laurie, Leadbelly, Julia Lee, the Lewises—George, Ted and 40 others.

Certainly the best volume in the series to date in that records are listed in greater detail than ever before; more recording dates and master numbers—the delight of the discographical brigade—and a comparatively small percentage of items on which there is no information.

The Kirkeby section is enormous—40 pages—and is by no means complete. Here are listed California Ramblers, Ted Wallace, Varsity Eight, University Six and

the like. The Lanin section runs to but 13 pages and is selective rather than all-embracing.

Collectors inclined to this type of record will have a deal of enjoyment in adding to and correcting these listings.

This is not to dismiss the present work as worthless, but to point up the compilers' difficulties in tackling the work of such prolific recorders.

Extremes

To quote extremes, Leadbelly is listed in fine detail with the difficult Folkways LPs occupying a lot of space; Ted Lewis is listed in full, the completely corny sides, too.

One could continue like this for pages. Sufficient to say that it is obvious that a tremendous amount of work has gone into this book.—Bert Wyatt.

THE WHITE BATON, by Stanley Laudan (Allan Wingate (Publishers), Ltd., 13s. 6d.).

THE only thing that surprised me after putting down his book was that Hollywood had

been so slow in getting on to the Stanley Laudan Story.

The way I see it, such a film would have everything that a Big Public Success needs—sex, sadism and slaughter set to music—and, as an additional sop, the answers to the enigmatic questions: What Goes On Behind The Iron Curtain? and Are The Russians Human? (As a band-leader, Laudan enjoyed Russian sponsorship.)

Laudan was a popular band-leader in Poland at the time of the German invasion, saw front-line action.

He was captured, escaped to Russian-occupied Poland, formed a band and played all over Russia, delighting peasants and plenipotentiaries alike.

Sometimes the delight was idyllic. ("After a meal of strawberries, brown bread and milk, we became lovers.") Concerning his amorous deeds in Russia, Laudan speaks both with pride of achievement and condemnation of his victims.

The whole makes an absorbing account.—Tony Brown.

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Hollywood raves about the Heath Band

EVERYONE here has been raving so much about the Ted Heath band that I've been positively glowing with pride!

Bob Allison, popular manager of the Stan Kenton organization, summed up the feelings of the trade: "I wouldn't have missed a note... absolutely delightful... the most enjoyable concert I've ever attended here."

Such an impressive and professional manner. And with the Heath arrangements, real old beaten-up standards like 'Stardust,' 'My Funny Valentine,' etc., come right to life again... What showmanship and musicianship!"



John Saxon and Debbie Reynolds in "This Happy Feeling"

Hollywood Round-up by Howard Lucraft

Pete Rugolo is named West Coast A and R for Mercury.

FILM CLIPS... Ella Fitzgerald sings one number only in "Beale Street Blues" in "St. Louis Blues"...

TV TOPICS... Nat "King" Cole was the subject of an Edward R. Murrow "Person to Person" visit...

television parade of one-record teenage vocalists including Paul Anka, Sam Cooke, Jimmy Rogers, Jerry Lee Lewis.

On a "This Is Your Life" television show, Red Nichols revealed that his father traded a steer for Red's first instrument—a clarinet.

FATS DOMINO has sold 25 million records to date. None of his singles in the last two years has sold less than half a million.

IN BRIEF... British pianist Phil Moody and his sister-in-law Pony Sherrill are writing special material for Betty Grable.

TV TOPICS... Nat "King" Cole was the subject of an Edward R. Murrow "Person to Person" visit...

NEWS IN PICTURES

BUD POWELL took over the piano last week in the Club St. Germain in Paris for a fortnight.

GORDON JENKINS famous American conductor and Judy Garland's MD in her show at London's Dominion Theatre, writes a heartfelt tribute.

MJQ in Germany

The Modern Jazz Quartet is in Germany prior to its British tour which starts in London on November 30.

MORRIS and Mitch—crazy creators of "The Tommy Rot Story"—tell me they're so used to having the disc faded out by the BBC each time it gets to the Winston Churchill take-off that they've decided to title their next EP "The Banned Wagon."

MC v. MU

The gig season is upon us, and the Masters of Ceremonies' Federation is getting ready. Too many handclappers.

Though we may doubt that the

Tribute to Judy Garland

JUDY IS A MIRACULOUS PERSON!



In tramp get-up for "A Couple Of Swells"



Bud Powell

I AM one of the most fortunate men in all of London. Eight times a week I am given the opportunity to be in the pit of the Dominion Theatre when Miss Judy Garland walks on-stage to present what must be one of the happiest hours in the history of show business.

Technically, I am an employee, which is just about as lucky as one can get, but actually I am a violent fan. I am certain that not one of the delighted thousands that have come to see Judy have enjoyed her performance more than I.

There are many reasons for this reaction; for one thing I have been president for many years of the "Hoorsy-For-Judy-Garland-Who-Are-All-Those-Other-People?" fan club; but the most exciting thing about

GORDON JENKINS famous American conductor and Judy Garland's MD in her show at London's Dominion Theatre, writes a heartfelt tribute.

ances throughout her daily life; it's much too high a pitch, too close to perfection for her not to be allowed an occasional imperfection afterwards. I have always believed that the occasional discords in Judy's professional life were caused by the only one thing—the people around her didn't love her enough or try to understand her. I think that all Judy ever wanted during some of these troubled days was to have a friendly arm around her.

a critic reviewing rumours rather than a performance. To find fault with the cut of her jacket or to hint of an unneeded pound or so is quibbling of the highest degree; these misguided people would probably write of Doctor Salk that his shoes needed shining, or his necktie too fancy. Greatness is greatness and should never be confused with insignificant details. I find it hard to close an article about Judy, for I have always been more of everything about this miraculous person; more songs, more laughter, more happiness, more tears... above all, more talent than any of us shall live to see again. Judy walks with music and I hope it's a long, long path with never an end.

The most erroneous and always exaggerated reports on Judy's life have led to some strange, confused reactions from the Press; every so often you find

ON THE BEAT

SOMEBODY has at last let the cat out of the bag. Some of those million-seller U.S. discs—those "golden records"—really didn't sell anything like that number. First to spot the discrepancy (and to feel it most) have been the publishers—whose royalties from the record sales have sometimes fallen far short of expectations raised by publicity blurbs. Now the Record Industry Association of America has a plan to end all this. It intends to check every claim against publishers' disc royalties before

giving its stamp of approval on million-selling 78s and quarter-million LPs. And I can foresee quite a saving in America's gold reserves as a result. **Flying fan** IT'S a good job the pilot of the plane carrying the Heath boys from San Diego (Calif.) to San Antonio (Texas) was a fan of the band's. The boys would never have played the date otherwise. Because, after refuelling at El Paso, the plane was found to be overweight. And out went the instruments!

Panic—until the captain heard about it. "To hell with the gas," said he. "Put back those instruments—the boys need them for their date in San Antonio. I can fill her up again there." And as the instruments went back, out went several hundred gallons of petrol! **Pearly kiss** JAZZ critic Jeff Aldam gives me a PS to my piece last week on the mystery "Basie in London" LP (just issued in the States). Although we may doubt that the

"The Singin' Idol," now being made at 20th Century-Fox. The film, of course, stars rock-'n'-roller Tommy Sands. **Well?** MORRIS and Mitch—crazy creators of "The Tommy Rot Story"—tell me they're so used to having the disc faded out by the BBC each time it gets to the Winston Churchill take-off that they've decided to title their next EP "The Banned Wagon."

Table with 4 columns: Rank, Title, Artist, Label. Includes records like 'BE MY GIRL', 'WANDERIN' EYES', 'GOT-TA HAVE SOMETHING IN THE BANK', etc.

TOP JAZZ DISCS table with columns: This week, Last week, Title, Artist, Label, London, Glasgow, Belfast, Manchester, Birmingham, Liverpool, Cardiff, Newcastle, POINTS.

Advertisement for CBS featuring Johnny Mathis and Sarah Vaughan. Text includes 'Johnny Mathis bringing back the ballad' and 'Sarah Vaughan—her stylish singing is at her best on her latest long-player, says Laurie Henshaw'.

Vertical text on the right side of the advertisement, including 'The new your MS envelope', 'RH proved B at 15s. 4 print. B lem, for have sec', 'TI manager the vast in getting of recip lost a m', 'BE RO pron He tells the firm famous and run tried to this to getting somebody on as so has alwa', 'LIC of Bosw earned f article. Clock', 'quoting a disc mu', 'SO of our A Day's "7', 'RE the Big Music n disc com', 'OR for origi idea in Have S disc wig

Sarah Vaughan sings Gershwin—superbly!

SARAH VAUGHAN "Sings George Gershwin," Vol. 1—How Long Has This Been Going On?; My One And Only; Lorelei; I've Got A Crush On You; Summertime; Isn't It A Pity; Of Thee I Sing; I'll Build A Stairway To Paradise; Someone To Watch Over Me; Bidin' My Time; The Man I Love (Mercury MPL6525)
Vol. 2: Here I Am; Glad We Did; They All Laughed; Looking For A Boy; He Loves And She Loves; My Man's Gone Now; I Won't Say I Will; A Foggy Day; Let's Call The Whole Thing Off; Things Are Looking Up; Please Do It Again; Love Walked In (Mercury MPL6527).

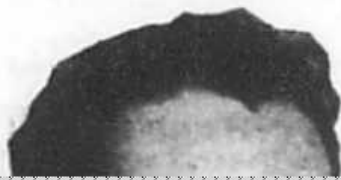
A MEDLEY of Gershwin show songs is hardly the type of material I would choose for such a stylish, essentially jazz-grounded singer as Sarah Vaughan.

Johnny Mathis -bringing back the ballad

JOHNNY MATHIS has been hailed as one of the important new singers—a young man whose mission may be to Bring Back The Ballad. With two of his discs he has already gone some way towards bringing this about. Both "Wonderful, Wonderful" and "It's Not For Me To Say" made their appeal on a higher emotional plane than many Hit Parade predecessors. And what better testimonial could a young singer have than a few words from Billy Eckstine?

Moving up

"There are some good new ballad singers on the way up," he remarked this summer. "Johnny Mathis, for instance. I recall him as a little Negro boy hanging around while we played dates in San Francisco. He was never absent when singers were around. That is both a measure of the Mathis talent and his keenness to learn from others. Results? Johnny, still only 21, has already been voted with Tommy Sands best of the up-and-coming vocalists by the



Unless, of course, the treatment was in the idiom with which one tends to identify Sarah.

Such is not the case here. For Sarah sings in straightforward ballad style to lush accompaniments from the Hal Mooney Orchestra.

But she sings superbly, and her devotees will doubtless want to add this LP to their collection.

PERRY COMO: "We Get Letters"—Swinging Down The Lane; It's Easy To Remember; South Of The Border; That's What I Like; Honey, Honey; Angry/They Can't Take That Away From Me; S'posin'; I Had The Craziest Dream; 'Deed I Do; Somebody Loves Me; Sleepy Time Gal (RCA RD-27035).

FAR more stimulating are the small group backings to this Como LP. Perry is mainly on a beat kick here, and—as always—he sings in the casual and rhythmical manner at which he excels.

There are some admirable solo spots from guitar, tenor and a Braffish trumpet. If Perry continues to turn out tracks like these, he should never run short of letters—mine included.

GARMEN CAVALLARO and his Orchestra: While The Night Wind Sings/An Affair To Remember (Bruno, 48-95708).

TREACLY keyboard meanderings from the sugar daddy of the piano. Adequate for background listening.

HELEN CARR: "Why Do I Love You?"—Be Careful, It's My Heart; My Kind Of Trouble Is You; Lonely Street; Symphony; You're Getting To Be A Habit With Me; Bye Bye Baby; Then You've Never Been Blue; Summer Night; Got A Date With An Angel; Why Do I Love You?; Do I Worry?; I've Got A Feelin' You're Foolin' (London HA-N2065).

HELEN CARR has sung with the Charlie Barnet, Georgie Auld and Stan Kenton bands—so the sleeve note tells us.

She has a winsome "little girl" vocal quality that appeals at the first listening—then palls with repetition. Here again it is the accompaniments that sustain the interest throughout.

They come from a trio comprising Cappy Lewis (tpt.), Howard Roberts (gtr.) and Red Mitchell (bass). Lewis is a player with a fierce full tone and tremendous attack. Howard Roberts



Sarah Vaughan—her stylish singing is at her best on her latest long-player, says Laurie Henshaw

"Summer Night," one of the lesser-known efforts by the team of Dubin and Warren.

JULES RUBEN (pno.) and LAURIE STEELE (gtr.): "Music From The Wardroom"—Continental; Out Of Nowhere; The Lady Is A Tramp; La Mer; Tea For Two/Cheek To Cheek; The Man I Love; All The Things You Are; Don't Blame Me; The Way You Look Tonight (Col. SEG7729).

ANOTHER one for the musically element. This recorded debut of duetists Jules Ruben (pno.) and Laurie Steele (gtr.) is due to the enterprise of Columbia A&R chief Norrie Paramor, who heard the couple while he was visiting the Wardroom Club. Jules has accompanied many

Pop discs by LAURIE HENSHAW

stars during his career, among them Hildegard, Martha Raye, Carole Landis, Jessie Matthews and Pat Kirkwood. As a soloist, he has a commendable technique and style.

ing together for over a year. There is a sympathy in their playing that immediately communicates itself to the listener.

I am afraid this EP will pass above the ears of so many of today's pop music enthusiasts—but this is unfortunately true of many other essentially musical performances.

FRANKIE LAINE: The Greater Sin/ East Is East (Philips PB760).

LAINE addicts will doubtless find little fault with these—though "The Greater Sin" is the type of song that imbues me with a faint nausea.

MARLENE DIETRICH: Near You/ Another Spring, Another Love (London 45-HLD8492).

I FEEL that Marlene Dietrich's talents should extend no farther than acting. If she insists on singing, then she must take the consequences. It is hardly fair for listeners to have to suffer.

Her incursion into rock-'n'-roll in "Near You" is ill-advised, to put it politely.

She is more tolerable on the backing, which is less disastrous than some of her song efforts.

PERRY COMO: Marching Along To The Blues/Dancin' (RCA 45RCA1016).

COMO could make a comeback to the best-seller list with "Marching." This, as the title

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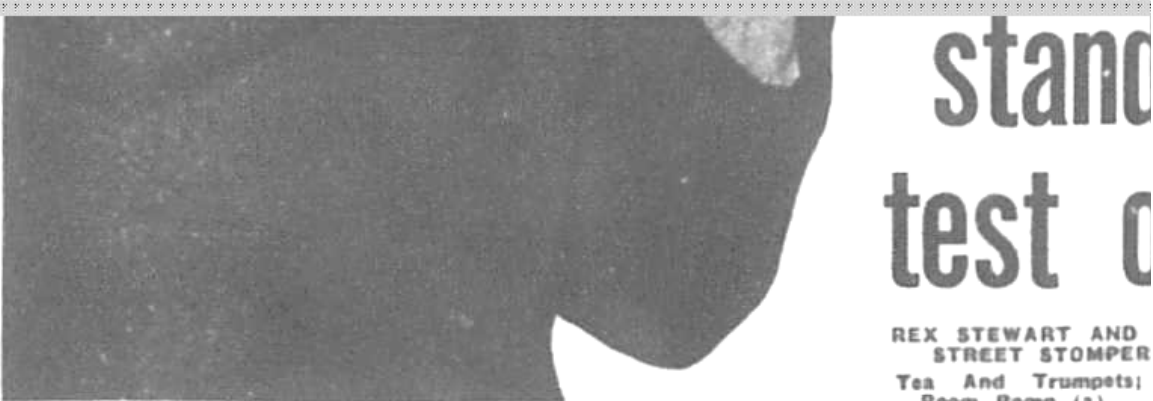
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emories. The story was amplified into "Mister Jelly" (1950). In the Autumn of 1950, Max came over to Britain. He has been London-based ever since, working on his World Library Of Folk And Imitive Music LP series for U.S. Columbia, writing free more books, and presenting radio and TV shows. Before his European visit, Max made several more expeditions to tape-record music which could not properly be captured on disc.

Dying out

At the Mississippi State Penitentiary, where he found at the custom of working singing was dying out," recorded the material on Murderers' Home.

A magnificent documentary LP, at least as important as predecessor, "Blues In Mississippi Night," this gives us real insight into American Negro work-singing. The most impressive



Rex Stewart—after an interval of 20 years, Max Jones finds the Duke Ellington small-ensemble records have special importance, with Stewart's trumpet displaying the drive and ferocity of jazz at its best.

REX STEWART AND STREET STOMPER Tea And Trumpets; Room Ramp (s). OOOTIE WILLIAMS AND CUTTERS Delta Mood; The Boy Lem (b). (HMV 7EG529)

(a)—Stewart (cornet); Hodges (alto); Harry Ca; Freddy Jenkins (tpt.); ton (pno.); Roger "Bri (gtr.); Hayes Alvis (l; Maisei (dra.); 7/7/37. New Irving Mills.) (b)—Williams (tpt.); Bi

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