

# Melody Maker

January 31, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

**Tommy Steele**

See Page 3

## They're the Tops!



Chris Barber (centre) is pictured during last year's Scottish tour. With him is clarinetist Andy Hutchings—left of 'Petite Fleur'—and trumpeter Pat Hulco.

## BARBER DISC SET FOR THE MILLION

"PETITE FLEUR" is well set to earn a million-seller Gold Disc for jazzman Chris Barber.

According to Pye-Nixa, it has sold over half-a-million copies in the States alone. German sales account for 15,000 copies, and first advance orders from British wholesalers for the record—released here on February 1—total 12,000. Barber's Stateside success with "Petite Fleur" paves the way for his American debut tour, which opens at New York's Town Hall on February 17.

### With Woody Herman

And on some of the 22 dates the Barber Band shares the stand with the Woody Herman Herd.

This was confirmed on Wednesday by the National Jazz Federation, which is promoting the American trip. The band sails on the s.s. America, arriving in New York on February 16. The tour is in exchange for George Lewis's current British trip and a visit by Woody Herman with an Anglo-American group in April.

The band appears in the "Jack Jackson Show" on ATV on Wednesday. (See Leonard Feather's column on page 2.)

### Vocal version

Peet Carr and Teddy Johnson have left the Nixa label for Columbia. Their last release is a vocal version of "Petite Fleur" the Sidney Bechet rumba, made famous by Chris Barber. The lyrics have been edited by Teddy Bunter and the disc has been down to the States for release.

**Leslie Grade sets new U.S. deal for British stars. And claims:**

# EXCHANGE NOW NO ROBBERY

**AMERICA** has opened its show palace doors to British artists in the grand manner.

No longer will Britain's top talent play "in the sticks" to out-of-season audiences. Instead, they will get the VIP treatment.

Heading this "new deal" for British artists is Mr. Show Business, Frankie Vaughan. He goes into New York's glittering Copacabana—No. 1 night spot in the States—for 26 weeks.

### TOP BILLING

And he will get "100 per cent headline billing." Salary? \$5,000 a week.

And as a "double" to his Stateside triumph, Frankie opens with his own show at the London Palladium for a five to six-week season starting on March 30. This is his first time at the Palladium.

The man who has pulled off this American new deal for Britain is London agent Leslie Grade.

### DISCUSSIONS

Leslie returned from a 10-day trip to the States on Sunday.

He told the MM on Wednesday: "I've really straightened out matters over the other side. It will mean that many more British artists will visit the States. And they will get a far

Back Page, Col. 3



Frankie Vaughan and Leslie Grade discuss the new deal at Tuesday's Press conference.

## STARS OF '1959 SHOW'



Paul and a had a star spot in ABC-TV's "The 1959 Show" on Tuesday. The 15-episode Canadian show "landed in from the Continent the previous day and returned straight after the show to continue his European tour. He is pictured, along with Paula Clark at the Wembley Studios during rehearsal.

## ABC plans for 'Jazz Britain'

**ABC-TV** is planning a bedtime jazz spectacular to reach the small screen in about two months.

Produced by jazzman Dick Lester it will be a fortnightly series, starting at 11 p.m. and lasting an hour. It is tentatively titled "Jazz Britain."

A spokesman told the MM: "We plan to feature the top jazz attractions in the country. It will be just jazz—no pop stars."

Coming from the network which put "On Boy" firmly into the top-bracket, the new show is likely to spring as many surprises as its predecessor.

Dick Lester has produced ABC-TV's "After Hours" and a number of jazz programmes for the BBC.

He has played with many jazz groups on both sides of the Atlantic and while in the States produced a series of TV films.

### DAVE KING PLUS...

The Chas McDevitt Group has been chosen for ABC-TV's "Dave King Show" in February 3.

## HI-LO'S, DAMONE WITH MANTOVANI

**MANTOVANI'S** new 20-week ABC-TV series, which goes out to Scotland, Wales, the Midlands and North, will start on February 8.

The show will be televised three weeks out of four at 11.10 p.m. on Sundays.

Stars in the first three programmes include Vic Damone and Boonco Holder and his Caribbean Dancers (1958).

### NYLTON PRODUCER

Milo Lewis, Granada director responsible for "The Army Game" and "My Wife's Sister," has joined Jack Hilton Television Productions, Ltd., as Executive Producer.

# Stop Press, U.S.A. MURDER... & TV IN BRITAIN

## Liberace to London

HOLLYWOOD, Wednesday.—Liberace is to fly to London to testify in his libel suit against a British paper. Liberace has just moved his home to Palm Springs.

## Col. Parker back in business

From HOWARD LUCRAFT

HOLLYWOOD, Wednesday.—Colonel Parker is in Hollywood to fix future films for Elvis, who gets his ticket in March, 1960. Frank Sinatra will give the proceeds of his next film to his ex-wife and children.

LAURIE LONDON'S "My Mother" disc has been issued here by Capitol. Bobby Darin gets his first straight dramatic part in the "Derry Mass." TV series that will also feature pianist-organist Bobby Troup.

PIETE BUOLO features Shelly Manne, Bud Shank, Bob Cooper and all the West Coast jazz boys on his Richard Diamond, filmed TV backroomer. Bing Crosby plans to film "The Road to the Moon" with Bob Hope claims he has already proceeds for the script. "The Four

NEW YORK, Wednesday.—An Assistant Manager of "Birdland" was stabbed to death at the club in the early hours of Monday. At the time he was standing only six feet from the band.

Violently cut down with a single thrust in the chest was Zachariah "Irving" Levy, 36, a well-liked married man and father of four. He was the brother of Morris Levy, who with two partners owns the jazz spot.

The murder in the world-famous club was apparently without motive. The time of the murder was 2:40 a.m.

After the stabbing Levy staggered from the main room through the service entrance to a back bar, slumped to the concrete floor and died. Bastardier John Mackinnon made the grim discovery of Levy's body.

Members of the Blue Green Band told police they noticed a scuffle at the bar at the time given for Levy's death, but were unable to see what was happening because of the spotlight shining in their eyes and because of the dim lighting in the bar section of the room.

Said Hal Markeson, also sat

star and manager of the Green Band.

"While I was sitting on 'I'm Through With Love,' I heard a glass break, and then I heard a scream. We broke into 'Cherokee' and the murder was discovered."

Police questions

Police arrived and sealed off the exit. Then, methodically they began taking the name of every person in the club during the robbery in the audience was band leader Woody Herman.

Only those able to establish their identity were permitted to leave the club.

Others, including the entire Blue Green Band, were taken to the 54th Street Police Station for questioning.

Suspects

The only possible suspects at this time are a couple seen leaving the club shortly before the police arrived. Who they were remains to be known.

The murder is the second of its kind in less than two months. An unreported "bagman" whose assistant has never been found.

It is unlikely that the two murders are in any way connected. Birdland may be closed tonight until inquiries are complete.

REUNITED

JENNIE TRISTANO will be reunited with Bill Hazer, Lennie Hayton and Lee Konitz for next month's engagements at the Half Note.

## JANE MORGAN TO TV IN BRITAIN

NEW YORK, Wednesday.—Jane Morgan, who hit the best-sellers on both sides of the Atlantic with her version of "The Day The Rain Came" appears on "Sunday Night At The London Palladium" on February 22 and on "Spectacular" on the 28th.

Jane, who returns to London after an absence of nearly six years, will be accompanied by her conductor, Frank Marshall.

Jane's latest British LP releases are "The Day The Rain Came" from Great Shows Of The Century" on the London label.

Jane's single is this week in the No. 5 spot in the MM's Top Twenty.

## THREE MORE HITS FOR BRITAIN

NEW YORK, Wednesday.—Three more British disc acts are scheduled to release here this week. And all three have set the growing list of British records which are in the Hit Parade class at the moment.

Decca's "Hedge" on London Records' "Report" label is also on London and Hit Parade. It was composed of John Leyler and Watson Train on Capitol.

Mercury's Rex Owen leads the British contingent in the Hit Parade with "Mentalist" followed by Cyril Hume's "Children's Meeting Song." Chris Barber's "Little Boy Blue" is also in the Hit Parade.

Decca's "I Talk To The Town Cha Cha."

## DELLA REESE

For Britain

DELLA REESE, Justice recorder, has been booked for "Sunday Night At The London Palladium" on February 8.

She will also do "Saturday Spectacular" on February 14. Later, Miss Reese, who will be accompanied by her manager Lee Hester, will be in Britain where she will record a live album for the Justice release in that state.

## JIMMY RODGERS

This Is Your Life

RODGER'S Jimmy Rodgers was invited to work on the nationally famous "This Is Your Life" show on the NBC television network. Rodgers' twin

## VIP welcome for Barber

From LEONARD FEATHER

NEW YORK, Wednesday.—If present plans materialize, Chris Barber's European tour will include a joint concert with Woody Herman's strings at the Town Hall on February 28.

Also Thursday, Woody's manager, who has been interested in details of the Barber visit, told me today: "I have been so busy on the tour, I haven't been able to see Barber. He will have many British friends who have been over here. We'll give him a first-class treatment as our best that's visited this country."

## TV chance

Turpin also told me that the AP at 10:30 stand will be broadcast on television work for British bands is being related. Barber may be allowed to play ballrooms and there is even the possibility of a major TV appearance.

A celebrity-aided welcome party is expected to herald the two visiting groups' arrival on February 12. Barber will appear on the radio a concert at the Regency Hotel on Tuesday, N.Y.

## From REN GREVATT

AKR, Gable — Hugo Ferrer and Lina Cavalari, who were

the show last year, returned to the label to join RICA's label.

## LES PAUL

8-week tour

LES PAUL, 8-week tour

ESLIE GRAY, 8-week tour

ESLIE GRAY, 8-week tour

## Basie Band opens tour

WOLFE, opening February 13

WOLFE, opening February 13

WOLFE, opening February 13

WOLFE, opening February 13

WOLFE, opening February 13

WOLFE, opening February 13

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WOLFE, opening February 13

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I'M GLAD I'M NOT YOUNG ANY MORE

I REMEMBER IT WELL

SAY A PRAYER FOR ME TONIGHT

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WAIT FOR ME

SMOKE GETS IN YOUR EYES

MORE THAN EVER

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Music by Leonard Bernstein

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TANGERINE CHA-CHA

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with

HARRY LIME THEME CHA-CHA

WILLIAMSON

From "CINDERELLA"

Score by Rodgers and Hammerstein II

### DO I LOVE YOU

### A LEVELY NIGHT

### IN MY OWN

### LITTLE CORNER

### TEN MINUTES AGO

— IN THE PRESS —

ACUFF-ROSE

### PROBLEMS

### LOVE OF MY LIFE

— IN THE PRESS —

COMMODORE IMPERIAL

### ONE NIGHT

FRANK

### YELLOW BIRD

— IN THE PRESS —

SHELDON

### MY HEART IS AN OPEN BOOK

# 'This nice boy stuff is for the birds'

**OUTSIDE** the dressing room door a small card read: Mr. T. Steele. Over it hung a replica of a silver slipper. For this was backstage at the London Coliseum and Mr. Steele is appearing there in "Cinderella."

Inside, wearing long blue stockings, blue breeches and an un-Cinderella-like vest, Tommy was making tea and introducing me to "an old shipmate of mine" and being his very pleasant self.

I settled down beside the "shipmate" and took my bearings. A loudspeaker was relaying the show and now and then a voice broke in to warn the principals when they were on. There was also a portable TV set, record player, two typewriters, cooking utensils, a golf club and a guitar.

"Yes," said Tommy. "I read the *Melody Maker*. I read it for a lot of reasons. But I always watch the adverts. They're first class. I once found an ad for a Gretsch guitar and I raced round to the shop but someone had put a deposit on it. I'm still looking. And then there's the musical side of the paper."

"Naturally," my favourite singer is the same fellow as ever—Frank Sinatra—but I only like him when he's combined with Riddle. And my favourite guitarist is Johnny Smith."

He grabbed his guitar and played a few bars of Smith's version of "Moonlight In Vermont."



## MAURICE BURMAN interviews TOMMY STEELE

I mung of myself the other day when...

"Mr. Steele," came the voice from the speaker. "Don't go," he said. "I'm enjoying myself. I'll be back in a few minutes."

Tommy Steele at 27 is an extraordinary and quite fascinating success. Not only is Tommy quite unaffected, he is also intensely good-natured, most likable and gifted among other things with a strong personality.

He reads worth-while books, like "The Scourge Of The Swastika," designs his own clothes and reminds one of an eager, handsome young puppy with honest eyes. He was laughing when he returned.

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### DOWNFALL

"You know," he went on. "I've got three guitars here and some of the boys in the show also play and we have a right old time." He said happily.

A dismal brass instrument began to bray from the speaker.

"That's Jimmy Edwards," said Tommy, "doing his act. He's a wonderful guy, but I've really got him taped. Comes in here telling me to watch only the cultural things on television—the rest he says is rubbish. Then I go in his dressing room—and him all tensed up watching "Quarter Mass." "Quiet," he says. "I must finish the end of this episode."

### RUSTLING

"Those kids out there," he said. "If you listen to them you can hear the lot rustling and unrustling sweet papers. They sound like a swarm of about 10,000 locusts."

And talking about fans, I remember the day I nearly asphyxiated. It was at the Royal Variety Performance and I walked into Max Bygraves' dressing room and there was Count Basie. "Hikey!"

"And then Freddy Greene walked in. He was holding his guitar like this," he jumped up and gave an imitation. "You ready to swing, King? said Greene, and I wanted to say, 'Can I touch your guitar, Mr. Greene?'"

"What was the first number you learned on your guitar?" "It's Hank Williams' "Jambalaya." I learned it in Bermuda and I used to play it until the blood ran down my fingers from pressing the strings."

"Any ambitions?" "I'm writing short stories. I have always written. And I am working on a symphony which I want to conduct. It's called "Ode To A Trend."

### COLOUR

"I play a little piano and then I put it on tape. I hope Roland Shaw will orchestrate it."

From that we got on to the colour question. "When there's talk about colour," said Eddie Basie, Louis, Sammy Davis and see if you can do better than that. When I was in South Africa they wouldn't let the coloured people in to a concert. So I let a show of the coloured people later and then they put one on for me. It was really marvellous."

He got up and put a Basie record on and gave a very fine imitation of the Count playing. He then mimed all the other soloists.

I felt he wanted to go on entertaining me but reluctantly I had to leave. "Keep your eye open for a Gretsch for me," he shouted as I brushed by like the silver slipper.



Johnny Smith—Steele's favourite guitarist.

"Has Tommy changed much?" I asked the shipmate. "No, not at all," he said. "And if it does, that will be his downfall!"

"Yes, I have," chirped Tommy. "I have taken education lessons to talk better!" "Tommy," I said, "you seem to be a very nice boy. Why are you so?"

He looked at me. "That's come like a quick amon in the gob."

He thought for a moment. "The nice boy stuff is all for the birds. In this business I might be said to be unprofessional. But 99 per cent. of the boys are two-faced. They hide their real selves in a shell of respectability. If you can't be yourself it isn't worth doing."

"Well, what advice would you give to young singers, then?" "Do what you dig, dig what you do in all you dig and all you do don't make a muck of yourself. In other words, think twice before you dig."

"There's nothing wrong in making a muck of yourself. Of course not. I've made a muck of myself more times than I can say "Sott Joe." I made



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# THE BEAT

Do you listen to "The Voice of America"? If you own a radio set, you can't help but do so. And you don't have to catch the Willis Conover short-wave jazz programmes under that title. Just tune in to any of the BBC disc shows.

For "Voice of America" is the term given by the Songwriters' Guild of Great Britain to the BBC Gramophone Dept. And shattering figures, just revealed, bear out this description.

Of the 13,354 popular music items emanating from the Gramophone Department in the first nine months of last year, over 64 per cent were American.

On the Guild's breakdown of six consecutive weeks on the Light Programme, nearly 63 per cent was American—only 19.65 per cent, British.

Some programmes—scored for instance—were 100 per cent American; some—Alan Dell's "Dale with a Disc" for instance—95.83 per cent, 4.17 per cent, British.

Only one was 100 per cent British—and that happened to be devoted to the works of Ivor Novello!

### Foiling

NO one—not even the Guild itself—is asking for a "quota system" whereby a certain percentage of British material, good or bad, must be played.

But everyone, from music publisher to composer, expects the British Broadcasting Corporation (operating under a Royal Charter) to give a fair showing to British music.

How far is it falling in its alleged aim "to ensure that there is the highest possible proportion of British music in its programmes" is shown by these figures.

Which have now been placed before the Director General.

### 'It's British'

SOME of the blame for the preponderance of recorded American material must, of course, be laid at the doors of the gramophone companies.

"Why haven't other companies covered the So-and-so number?" I asked a publisher this week.

"It's a British song," he pointed out.

Two publishers were talking on Tuesday. "Any good numbers coming up?" asked one.

"One very good one," the other assured him. "But it'll be a job getting a record. It's British."

I was assured last week that one British disc company's 1957 catalogue was 98 per cent American.

### Not available

BUT when Capt. George Chelwynd (Lab.) asked the Chancellor of the Exchequer how many record matrices were imported from the States during the last twelve months, he was told that no actual figures were available!

He gleaned the interesting information, however, that they were valued at £18,890. And on asking how much was earned by the exportation of British matrices to the States, he gleaned further interesting information:

£281.

### P.S.

THERE is an interesting postscript to all this. Since the BBC Director General's attention was called to the Guild's analysis, there was a slight increase in British disc material broadcast in November last.

And a slight increase again in December.  
Has somebody been sent a memo?

### On the ball

THE American Federation of Musicians is certainly on the ball. It is taking steps to end that nightmare of the touring band, the out-of-tune piano.

A notice in the current issue of "Overture"—the Los Angeles local's publication—carries this announcement:

"When you run across beat-up pianos that spoil the job, inform Board member Hob Elliott. He is vice-president in charge of trying to convince owners that a good in-tune piano is most desirable."

### Not yet

MY paragraph the other day to the effect that jazz versions of music from the Gilbert and Sullivan operas had been cut by Manny Albam and Tyne Glenn gave the impression that Sir W. S. Gilbert's lyrics were out of copyright.

But this will not happen until December 31, 1961.

It will be some time, therefore, before you can expect to buy "Ella Fitzgerald sings Gilbert and Sullivan."

### Starred

HOW much attention is paid to jazz polls? Sufficient to give George Melly a surprise shortly after being voted top jazz singer.

Previously billed in Bradford as "Mick Mulligan and his Jazz Band featuring George Melly," the band turned up for

## When will jazz grow up?

(ONE of the more lightweight propositions in Andre Hodeir's "Jazz: Its Evolution and Essence" is that, as a rule, jazzmen tend to lose interest and inspiration after the age of 40. Hodeir cites the example of Dickie Wells, who went back to Paris after the war and failed to raise an echo of his prewar splendour.

Of course, we can all rattle off names which seem to confirm Hodeir's theory—and exceptions, which "prove the rule," too.

I think history will judge that Duke Ellington came to maturity as a composer after the age of 40. There's little doubt that Buck Clayton has blossomed out as a trumpet soloist of world class since he entered the 40s.

### Theory invalid

And Louis Armstrong in his late 50s has provided us with as many "I would say more" classic performances on record as Louis in his late 30s.

Of course this age theory holds no water at all. But on the face of it, it is odd how

Hodeir's theory has worked out in practice. The key to the matter is not so much age as opportunity.

Jazz has, in the short space of 40 years, undergone two major stylistic revolutions. Each one has left the scene strewn with casualties—men of strong and distinctive style who could not adapt themselves.

So fickle is the allegiance of jazz fans in the mass that these men have found themselves virtually without an audience.

Sometimes a startling change of fashion brings them back into the limelight—as the New Orleans Revival brought back Bechet, the "mainstream" revival Buck Clayton.

### Immaturity

In this event, unless the damage wrought by frustration and disillusion has gone too far, they respond to the fresh opportunity.

The fact that these violent eruptions, burning alive men still at the height of their creative powers, happen so frequently is a symptom of the immaturity of jazz itself.

When jazz finds itself a real tradition, in which fresh ideas can blend with the old instead of constantly supplanting them, then we can say that it has really grown up.

This is the urgent function of the critics.

with Pat Brand

a Students' Jazz Club concert to find it amended to: "George Melly singing with Mick Mulligan and his Jazz Band."

### Eh?

IT happened at the end of a South London gig the other night. Two of the local lads were watching the sax player pack up. Said one:

"That's a smashing sax he's got there."

"Yeah."

"Look, he's got a clarinet as well."

"Yeah."

"He must have bought the set."

"Yeah."

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AT THE FILMS

# Frankie has a fling!

FROM such a title as "The Lady Is A Square," we all know pretty well what to expect. The lady in the case (portrayed by Anna Neagle) lives in the grand manner in a very West End address.

She is a patron of music classical and sets her lips so primly about it that they could never even frame that objectionable term "pop."

But she has a pretty daughter (Janette Scott) who meets Frankie Vaughan. From then on, it's just a matter of awaiting the inevitable concert that "happily" brings musical extremes together.

Put that way, of course, it sounds an immense bore. Fortunately, the makers of "The Lady Is A Square" have decked them out as a comic romp and given full reign to the artful humour of one Anthony Newley.

**REALITY**  
Newley, piling on the back-slapping approach that often passes for charm along Fin Park Alley, takes the part of song-plugger who also manages Vaughan.

Like all good caricatures, his portrayal magnifies outstanding characteristics without losing touch with reality. It is a portrait that will be recognized with glee along the Alley, for it must be allowed that the



The stars of "The Lady Is A Square" prove they are no squares. L-R—Frankie, Janette Scott, Anthony Newley.

**TONY BROWN**  
goes to see  
"THE LADY IS  
A SQUARE"



boys who push the songs enjoy nothing better than a good laugh on themselves.

**GUSTO**  
Vaughan virtually plays himself. He flings himself into every situation with gusto. As Anna Neagle remarked: "It's Frankie to the life."

I had felt that a film of this nature amounted to mark-time for Vaughan, so far as an acting progress concerned. But the fact is that he reveals a flair for comedy. Which naturally expands his potential for the screen.

He insinuates himself into the household of his girl-friend. First as a piano tuner; then as a butler; foot-flogging it between guests with a tray of drinks

with the unobtrusive adroitness of a professional.

Between times, he hares off to sing at Bernard DeLont's "Talk Of The Town" night-spot. Here we see the Vaughan that the teenagers adore—top hat, stick and the rest of the trappings that he has adopted in his highly profitable recreation of the Edwardian "masher," pop style.

**VIRILITY**  
If this arch and ogling Vaughan does not appeal to me, I can at least recognize the craftsmanship he brings to his stage strutting.

Much more to my taste is his handling of the song itself. Indeed, it was the Melody Maker that first noted

Frankie's gift for projecting a pop song with uncommon—and, alas, un-English—virility. Vaughan's version of "The Lady Is A Square" swings creditably—and a large share of the credit should go to musical director Wally Stott. This is one British pop recording that, musically, deserves to get into the Hit Parade.

Readers already know that Frankie has also essayed Handel's "Largo" accompanied by the National Youth Orchestra. He was quick to see the enormous dangers in attempting this, a pop song idiom must not risk letters from audiences.

**LOONY**

Yet the truth is that Vaughan goes away with it. With the aid of just a little echo to give his voice ringing overtones, somewhat surprising ones. He comes up with a full-voiced interpretation that should delight his fans and could possibly offend Handel lovers. The scene itself is, perhaps, a little on the hokey side, with Anna Neagle bending an ear from her august box while the Vaughan fans (revivise ones, I'll guarantee) go into their act in the gallery.

But the whole film is taken at the tongue-in-cheek level. It sets out to be nothing more than a giggle at music and it certainly achieves it.

Seen in that mood, it is an entertaining film that, like its predecessor, is bound to click at the box office.

IT CERTAINLY WONT DO FILM ACTOR FRANKIE VAUGHAN



The Edwardian "masher" —pop style.

## Oh Boy! With no commercials!

ABC TELEVISION lifted the "wraps" on their teenage beat show "Oh Boy!" this week. From the "seclusion" of the TV studios, they have transplanted it

to the Hammer-Smith, for a week's stage showing.

It's only an experiment, but, judging by the packed houses at the opening on Sunday, it is liable to have the same run-away success that the TV show has had.

Not taking any chances, the producers have relied strictly on the TV show format. Headlining the package is the show's own protégé, 17-year-old Cliff Richard. His show-business career is just about as long as the "Oh Boy!" run—seven months.

**Slick work**

Following him are other acts that the powerful glitter of television has made famous—the Five Dales, Buck the Viper, Don Cole, Neville Taylor, Vince Taylor, Cuddly Dudley and Peter Knight.

Backing them and producing the sound that has put the show into eight million homes each week is Harry Robinson's Lord Rockingham's XI.

The each deserves to be named if only for the slick work they put in. They are: Reg Price and Rex Merris (tenor sax), Cyril Beuben and Benny Green (baritone), Bernie Taylor, Eric Ford, Kenny Packwood (guitars), Reg Wells (percussion), Ronnie Black (bass) and Ian Fraser (piano). Drummer Don Storer and organist Cherry Marlow who complete the group, highlighted the first half with a storming "Topsy Two."

The show is certainly not for the faint-hearted. It's a two-hour teenage tearaway without commercials!

—Bill Halden

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# The tigerish Lena Horne

**LIKE** the girl in the nursery rhyme, the lovely Lena Horne can be very, very good. Or she can be well, if not horrid, below par.

I'm glad to say that Lena—in typically tigerish mood—registers with every fibre of her being on "Give The Lady What She Wants," an LP which should satisfy everyone.

She is assisted in grand measure by the arrangements of Lennie Hayton, who also conducts the orchestra, and Ralph Burns. A standout track is Cole Porter's "Get Out Of Town." Another fine performance is given on "Love," an old favourite of Lena's.

### WATCH THIS!

**PAUL ANKA** led me that his new disk "All Of A Sudden My Heart Sings" out of an old song book. The album might get Paul back in the stratosphere. On the reverse the 17-year-old singer tries his voice out on a number of his own compositions. "That's Love." Verdict: another one for the Anka admirers. (Columbia 45-D8423)

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Miss Wells speaks instruction—an immensely valuable feature



## POP DISCS by Laurie Henshaw

The LP is available in either stereo or monaural version—with stereo, of course, winning on the matter of all-round technical brilliance.

Remaining titles: Diamond—A Girl's Best Friend; People Will Say We're In Love; Just In Time; Honey in The Honey-moon; You'd Better Know It; Goodbye, Stranger And Buddy; Beautiful; At Long Last Love; Speak Low; Let's Put Out The Lights And Go To Sleep. (RCA Victor, HRT5000. Stereo: 295019)

**Tony Crombie**  
MORE cha-cha—this time from Tony Crombie. His "Sugarbees" (the Cha and Champagne) (the Cha are choice confections, delivered with a light and lilting swing. Tony is definitely soft-pedal-ling here! (Columbia 45-D8423)

**De Castro Sisters**  
A FEW years ago, the De Castro Sisters had something of a hit with "Teach Tonight." Evidently believing that lightning strikes in the same place twice, they have come up with

"repeat" performance in "Teach Me Tonight" (the Cha). I wonder if we can expect the same 10" follow-up release? This, though, is more effective than I Yet My Heart—A Goodly with a mid-tempo ballad. (HMV 45-P0952)

**Sue Raney**  
I'M still assisting another "Carriac Years" from Sue Raney. The Restless Kea is not in this category, but Sue sings it sweetly against a surr-sounding backing that provides the vital gimmick.

Ever to a number credited to Sue, but this barroom-styled ballad is rendered a la Paul Pask. (Capitol 45-CL1896)

**Johnny Mathis**  
WHILE we're on the subject of the sea, I must include Johnny Mathis's "Mistway To The Sea" which is projected in a dramatic and exciting manner. As Norman Luboff would say: "the cooling chair aside, I confess I am developing quite a liking for this Mathis idea—on condition I agree to share with a few million others." Mathis sounds remarkably like Nat "King" Cole in "Call Nat"—which is quite a compliment. (Fontana 45-H162)

**Eddie Cochran**  
EDDIE COCHRAN whips it up in "Frenzy" fashion on "Don't Ever Let Me Go." There's plenty of excitement on the reverse, too. Title: "Cannon Everybody." (London HLU292)

**Patience & Prudence**  
THE cool vocal delivery of Patience and Prudence is tailor-made for Tom Thakum's Tune (from the film) and tells the tale. Those just being initiated into the wonder world of current pop should go for these. (London HLU273)

**Andy Williams**  
ANDY WILLIAMS delivers his Hawaiian Wedding Song—a beautiful and tender ballad in his usual engaging, unaffected style.

Backing the swinging House of Bamboo is no 24-hour-styled song. Instead, it catches the delights of the Espresso coffee-bean. (London HLU284)

**Steve Lawrence**  
STEVE LAWRENCE, singing a hundred of Eddie's same steps to the fore with smooth

**WATCH THIS!**  
"STAGGER LEE" the re-imagined version of the personal folk song "Stag of Love" by Frank Sinatra. The songing treatment could easily serve over here, too. "You Need Love." (HMV 45-P0956)

**Tomorrow's hits**  
DID those damn! Any one of them could make tomorrow's hit parade.

BARBARA LANE: Don't Take Your Game To Town (Philips-Franko). This one's already clocked in a big way in the States with "I'm Glad." Release: this week-end.

CONWAY TWITTY: Make Me Smile (Your Way) (Mercury). Twitty may have a follow-up to "I'm Glad." Release: in this new recording release: February 6.

CONWAY TWITTY: My Happiness (Mercury). Another follow-up from the girl who re-visited Britain last month. Release: February 6.

MALCOLM YARLHAM: Wait For Me (HMV 45-P0950). Mal-jam scores with this ballad, convincingly suited to his dramatic style. Release: February 6.

versions of the oldie, "Only Have Eyes For You," which re-creates an engaging best treatment, and "These Things Are True," a song extolling the virtues of the open-air life. (Coral 472332)

### The Mudlarks

**BACK** in the Twenties, American entertainer Frank Crumit recorded a little ditty called "Auntie Sam's Army." This, presumably, has served as inspiration for "Auntie Sam's Army," a song with up-to-date-mining slip dialogue recorded by The Mudlarks. The group's diction is not too distinct, but perhaps this is a secondary consideration—the best is there all right.

The same fault is evident on "The Love Game," a semi-regular rocker. (Columbia 45-D8420)

### Top Rank

**THE LITTLE DRUMMER BOY.** Top Rank's "A" side on their first single release, is hardly likely to drum up enthusiasm among MM readers. But the interpretation by the Merry Sunnyside Chorale is well sung, an instance, if muted, rhythmic, and fine.

More attractive is the production of the German folk-song like "Lorelei" by The Voices Of The Junior Choir, which contains strong nostalgic appeal. Tracks from the "South Century-Fox Film 'Fraulein.'" (Top Rank JAR10)



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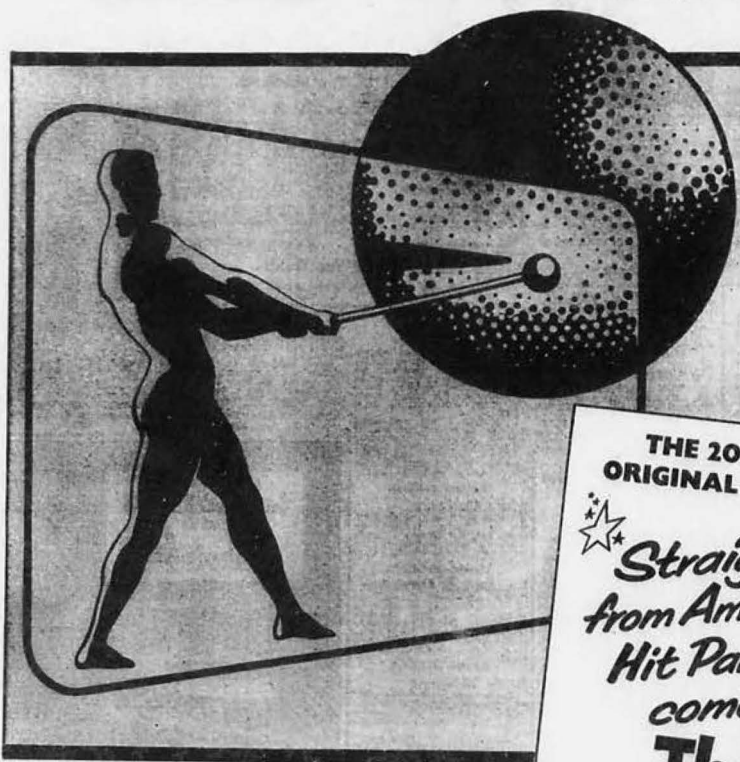


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THE LITTLE DRUMMER BOY

coupled  
**DIE LORELEI**

(From the 20th Century-Fox Picture "Fraulein")

No. JAR 101(45 and 78)



# Sandy Brown: The great jazz traditionalist

FOR some reason, the Scots have always had a talent for jazz. It is surely no accident of nature when one small and not very populous nation produces George Chisholm, Tommy McQuater, Eddie Blair, Jimmy Daucher, Joe Saxe, Henry McKenzie, Jock Bain, Jimmy Watson, Johnny Keating, Alex Welsh, Bill McGuffie... and now Sandy Brown and Al Fairweather.

## Great records of our time Sandy Brown's Jazz Band—McJazz

Sandy Brown's contribution to British jazz has still to be adequately appreciated, hidden as it is behind a shy personality and a distinctly alarming beard. His chief claim to attention as a jazz musician is the jazz story is a simple one; he is the only tradition-choiced jazzman in this country who looks forward rather than back. In this spirit of musical

adventure he has brought freshness and meaning to the work of a composer, even the greatest original voice in the current jazz scene (all his rivals have derivative styles), and in no small measure bridged the gap between traditional and mainstream jazz. He is, incidentally, the first British jazzman to be featured in this series.

I doubt whether any full-blooded Scot would part with a piece of himself to a Basenach. The LP—McJazz—was produced for Nixa by Denis Preston—and I'm quite certain no one owns a piece of him. It was recorded at a well-known studio in Portlanoth Place, though not at the BBC (for which august body, incidentally, Sandy Brown works on acoustics). The general sound of the record is acceptable, technically speaking, though on becoming familiar with it one feels that things might have been better for a little more intimacy. All the numbers are original manuscripts by either Sandy

### No stake

### Adventurous

Here and there (as in "Wild Life") there are fascinating overtones of Kwela, while in "Blues From Black Rock" — the best of all the tracks — his solo playing is adventurous and completely original while retaining the essential character of pure blues.

Al Fairweather's trumpet has the true jazz sound, surely acceptable to every taste from King Oliver to Fats Brown (though perhaps not beyond). But Armit plays exceptionally well, often using his characteristic of hinting at notes which in fact are barely played. He also realises, like Basie, that one note, properly timed, can have the value of ten.

Jeremy French blows lusty, full-blooded trombone. Dingley solos excitedly though I always suspect that Diz gets more from sax playing than the listener, while Mann and Burdige lay down a fine swinging beat for most—if not quite all—of the way.

### Al Fairweather

The records so far: **Discs:** Modern Jazz Quartet; Rembrandt Blues (Lionel Armstrong); California Soul (Bob Turner); Sings! The Blues (The Traditions); Soulfuly (Miles Davis); Fever (Fats Brown); And Johnny (Eric Starvo); Lij' Darius (Woody Salet); Strange Fruit (Josh White); Four Brothers (Woody Herman); I've Got My Love To Keep Me Warm (Joe Brown); Semesta My Prizes (Walt Conley); Dave Brown's Parker's Mood (Charlie Parker); Kingston Highlights (The Jazz And Soul (Henry Goodman); The Frank Sinatra Story.

In short, and in some ways inexplicably, "McJazz" is one of my favourite records. A happy hoch-coch of Afro-rhythms, ingenious scoring, unusual solos and straightforward early jazz, it fits into none of the well-known jazz pigeon-holes.

As a signpost it is of great importance, however. It proves that a stock-independent jazzman such as Sandy Brown can produce something worthwhile and entirely personal, if he has the sense not to listen to the period prejudices of the critics or the fans.

A new LP "Al and Sandy," which may well establish that the so-called progressive musicians around these parts, the most truly progressive is Sandy Brown. That bearded Scot with throbbing clarinet, and a taste for music which swings happily — but from the heart.

# This exhibitionism is hurting jazz

I AM wondering if, in future, I should listen to records while lying in a dishevelled heap on the floor, necking.

This thought was sparked off by the picture of a young couple in such a pose at the recent All-Night Carnival of Jazz at the Royal Albert Hall.

I accept our music as a serious art form and am pleased at the respectability it now enjoys. But thoughtful teenagers, who don't realise there is a line and a place for everything, continue to provide ammunition for those who seek to denigrate jazz — M. Wolfend, Godolmsing, Surrey.

LP WINNER.

### Hooligans

I WAS amazed at the number of hooligans present at the year's All-Night Carnival of Jazz. They loosed, berated and interrupted any band which wasn't their particular favourite and generally made a stupid exhibition of themselves. If traditional jazz in the guise of reverence by this type of individual then Hampstead ranks with them. Jazz — M. Godolmsing, Wexford-on-Sea.

### Good jazz

ALL praise to the Mirvov Maska for its outspoken views on shows like "Dig This!" and "Oh Boy!"

A programme of this type is not the thing on which British jazz should be brought up. It is about time they were replaced by good jazz programmes — A. M. Godolmsing, Ashford-on-Sandwich, Kent.

### Popular polls

SO Humphrey Littleton finds popularity polls amusing. While not entirely disagreeing with him, I wonder just how amused he would be if nobody bothered to vote.

The fact that a considerable number of readers, listeners, fans, critics, etc. do vote, is a sign of strong interest. — Eric King, Ltd. of Wight.

LP WINNER.

### Technique

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NEWSBOX by Jerry Dawson

AN approach is to be made to the Edinburgh Festival committee on behalf of America's Modern Jazz Quartet...

RECORDING—Gloriousa All-Good's second album ends its piano run in Cinderella...

TOURING—The Turner Sisters start a two-week season of one-night concerts at Madison Square...

JAZZ gunboat JAZZ JOTTINGS—Littlehampton has a sub-note re-verted into a coffee bar...

CHANGES—The Dennis Langford Orchestra opens at the Plaza Ballroom...

NAMING BANDS—The Ray Ellington Quartet will play at North City Hall...

SHOPPING LIST Singer Betty Miller televising in AT&T's "Show of February 1st and 21st..."



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'Oh Boy' to rest for four months

'OH BOY!' ends its nine-month run at the end of May. But the top ABC-TV teenage show will be back on the screen in September...

EMI ISSUE NEW U.S. ALBUMS THE first releases of the American Mercury and EmArcy records...

Ted Heath: 'This Is Your Life' Many established stars have also appeared during the show's run...

TED HEATH went along to the BBC-TV studios on Monday evening believing that he was to take part in a "This Is Your Life" tribute to his friend, actor Robertson Hare...

Ronnie Keene Band goes to Welling The Ronnie Keene Orchestra ends its eight-month residency at the Royal, Tottenham...

SHOPPING LIST Singer Betty Miller televising in AT&T's "Show of February 1st and 21st..."

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Stars in the News THE Elms Brothers, John T. Batts, seven, Don Herne, Joe Conway and Maxine Daniels...

AND NIGHTRIDE GALLOPS ON Gary Miller's "Nightride" series of airings will continue at full gallop...

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U.S. STARS SIGNING OFF—'TEN-FOUR'

TOP-SELLING American disc stars will billtop a big West End Variety season being presented by Bernard Delfont at the Palace Theatre from February 25...

Followed by Benny Hill front office: "The Palace is one of the few West End show places for artists of this calibre..."

Kathy Kirby joins Denny Boyce Band Former Nat Allen and Ambrose singer Kathy Kirby has joined the Denny Boyce Orchestra...

Ranks arrive on the disc scene TOP Rank enter the recording field today (Friday), when they release their first record...

Stars in the News THE Elms Brothers, John T. Batts, seven, Don Herne, Joe Conway and Maxine Daniels...

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U.S. STARS SIGNING OFF—'TEN-FOUR'

Other West End theatre shows include "Crymchamein," the current Prince of Wales attraction...

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HIGHROAD PATROL Benny Hill finished his monthly series for AT&T last Saturday...

Northern leader set on Henderson Drummer Jack Henderson, who until recently led a band at Harrow-in-Purton...

Swinging Along Larry will appear this week at Finbury Park Empire...

BBC MAKING WAY FOR NDO SHOW THE BBC-TV show "Make Way For Music" which stars Alvin Aarshoof's Jazz Northern Dance Orchestra...

Roy Berry is now General Manager Roy Berry, who was appointed General Manager of Campbell, Oldham Ltd. and recently with the Scepter Marketing Board...

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Advertisement for Brillhart recorders, featuring the slogan "Breathe into a Brillhart" and listing various models like the "Tonica" and "Blue Hawaii".



# FOCUS ON JUKE



The jukebox revolution has arrived—by order of the teenagers. They frequent coffee bars and push coins into the boxes for music to stir to. And they are the fastest spending class.

## Teenagers have forced this revolution

**TODAY**, there are over 13,000 juke boxes in operation throughout Britain. During the next twelve months, another 20,000 are likely to be added. At long last, the juke box revolution has arrived.

It has taken place by decree of the teenagers—the fastest spending and the richest class in the United Kingdom. And it has completely altered the face of pop music exploitation.

When it is realised that, at a conservative estimate, the juke-box listening figure per week exceeds 20,000,000—as against the 12,000,000 average listening figure of the BBC's plom disc programme, "Two Way Family Favourites"—its importance to the music business is obvious.

Star names can be made almost overnight. Discs can reach the Top Twenty in an

BY  
**FRASER  
WHITE**

equally short time. All without recourse to radio or TV.

But this—while gratifying—is a factor which is nevertheless severely worrying Tin Pan Alley. Because very few people know just how to locate this vast new market.

### Vociferous

The impact of juke-boxes on the social life of Britain is equally important. Just as elderly and middle-aged people have become TV addicts, so has a vast proportion of the younger people become juke-box fiends.

An unlightenened, but unfortunately vociferous, section of the community seems to think that only Teddy Boys and their girls listen to juke-boxes. This, of course, is farcical, and has been given the lie by no less a person than HRH The Duke of Edinburgh.

Prince Phillip, who has repeatedly shown that he has his finger on the pulse of the youth of the nation, has given his support to a plan for the Nuffield Foundation to set up youth clubs in new towns throughout the British Isles.

### New market

And each club will have its own coffee-bar—and juke-box.

Furthermore, juke-boxes are now restricted to coffee-bars. They can be found in practically every site where people enjoy background music—in restaurants, clubs, laundrettes, hotels, cocktail bars, transport cabs and Forces' canteens—

each playing music designed to suit the tastes of its particular clientele.

This, in itself is sufficient answer to another often voiced criticism: that the juke box is ramming unselected music down the public's throat.

In point of fact, and unlike other forms of entertainment, juke boxes only play the type of music the patrons of any particular site want to hear. They pay for the music and they select the music.

An operator who ignored this important fact would soon find himself out of business!

Thus we have a vast new market for the exploitation of popular (and classical) music—but a market that is varied in its demands, and controlled by a bewildering number of different individuals. And it is this latter aspect that is causing a lot of headaches down Tin Pan Alley and among the record companies.

Every disc company and every music publisher will tell you that they consider juke box exploitation of vital importance. Most disc companies have started to plug the juke boxes in a businesslike manner but to date only one publisher, Chappell's, has appointed a Juke Box Exploitation Manager.

### Operators

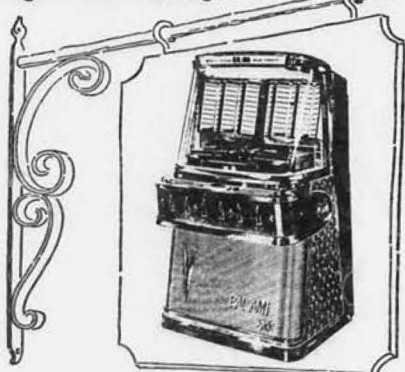
Other publishers are dabbling at it, but in general the attitude is to leave it to the record companies. Most admit that they haven't a clue where to start. And most record companies agree that their coverage of the juke box industry is far from comprehensive.

For who, exactly, is the right man to approach? The owner of the site, the operator, the distributor or the manufacturer? Who, in short, actually puts the records in the box?

Well, let's try to sort it out. Usually, the manufacturer remains a "backroom boy" (He

(to facing page)

sign of extra earnings . . .



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MM



There are 12,000 juke boxes in Britain and pictured above is one of the 20,000 that are likely to be added to that total in the next 12 months.



Disc jockey Jack Jackson (pictured with "Fiddlers", presents discs that are likely to score hits on juke-boxes in a publicising programme every Sunday on Radio Luxembourg.

## 20 MILLION LISTENERS ARE ON TAP

(from facing page)

has plenty to do either making or assembling the machines, and therefore appoints either a sole distributor or an area distributor whose job it is to sell or rent the machines to operators.

There are, today in Britain, some 300 of these operators. Some control only two or three machines, but the largest operator handles over two thousand. And it is his job to find the site, install the box, keep it in working order and (though theoretically it is the site owner who is entitled to do so) keep it supplied with records.

The owner is usually content to leave the latter operation to a man who, because he is handling a number of machines, has a much better idea of which tunes are raking in the money.

### Radio show

So there you are. The operator is your man. Realising this, the record companies rush out advance copies of forthcoming releases to all the main operators and often make follow-up calls on the more powerful of these (their names can be obtained from the Phonographic Operators' Association, which claims to have the support of 80 per cent of the operators in Britain).

Then they sit back and keep their fingers crossed. Not all of them, however, are content to leave it at that. On January 11 this year, at the peak listening-time of 7 pm, the Decca Group launched the Juke Box Operator's own weekly programme on Radio Luxembourg.

### Guarantee

Under the title of "Jack Jackson's Juke Box," it features the discs most likely to make a hit on juke boxes. All operators are given advance information of the discs to be aired and given the guarantee that copies of these discs can be in their boxes on the night of the programme or, at the latest, by the following (Monday) morning.

Needless to say, the programme has already proved a

resounding success, and it seems likely that other companies will speedily be launching similar programmes.

The operators themselves, however, are looking for further guidance—either to substantiate or question their selection from the disc companies' products. And this they seek from their own trade paper, "The World's Fair."

### Major hit

This they regard as the juke box "bible" and invariably check on Bingo Boasford's selections before deciding on their orders. And a "rave" review of a disc in that paper, according to Fry Nixa's Alan Freeman, can bring in orders for some 7,000 records from operators.

It will be seen from this alone how big a part the juke box industry (growing all the time) can play in stimulating disc and sheet music sales, in the creation of a hit.

You consider it this way: Allow a disc 25 plays a day to an average "listening public" of 12 people. Multiply that by the seven days in a week and consider it happening in over 10,000 sites. You'll reach a total of over 20,000,000 listeners. Assuming only one per cent, but a copy of the disc or of the music, you'll still get a major hit.

### Growing

The only person in the chain who has not so far been fully appreciated is the actual owner of the site—who still has the right to say what he puts on his juke box. The record companies say they just have not the time to cover every one of these. And the music publishers seem to have neglected him altogether.

Before the war, when sheet music sold in quantities, every publisher had representatives calling on retail shops. It might now be worth their while "plugging" disc operators with the disc of their latest plug number.

Because the juke box spells big business for them.

And its numbers are growing every day.

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"The 100," 100 Oxford St., W.J. Friday, January 30th  
**THE GRAHAM STEWART SEVEN**  
 featuring JOHNNY PARKER TRIO  
 Saturday, January 31st  
**ALEX WELSH and HIS BAND**  
 with BEVEL BRYDIN  
**WALLY FAWKES QUINTETT**  
 Sunday, February 1st  
 "New Orleans Night"  
**THE GRAHAM STEWART SEVEN**

featuring JOHNNY PARKER TRIO  
**DICK CHARLESWORTH JAZZMEN**  
 Monday, February 2nd  
 "PEP ACKER and ASTRA"  
**MR. ACKER BILK'S PARAMOUNT JAZZ BAND**  
 Tuesday, February 3rd  
**ALEX WELSH and HIS BAND**  
 with BEVEL BRYDIN  
 Wednesday, February 4th  
**HUMPHREY LYTELTON and HIS BAND**

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 (Decca) 10" 4

(Decca) 10" 4 and 5 (Blue 101)  
 (Decca) 10" 4 and 5 (Blue 101)

(4)—Gustavo (young dr.); Gerald  
 Hervey (sax); Bill Hume (tr.);  
 Hal Erskine (tr.); Bob  
 Wiggins (tr.); Joe Comfort (tr.);  
 Lawrence Marable (dr.). January  
 1959—USA. (Am. Norman Grade)

(4)—Gustavo (dr.); Stewart  
 Taylor (tr.); Wiggins (tr.); Jack  
 Christiane (tr.); Wiggins (tr.); Jack  
 Christiane (tr.); Jack Mills (dr.);  
 Do. (Do.)

**STAN KENTON** is a home  
 player. Jack Christiane obviously  
 has a highly cultivated  
 approach to this EP might  
 almost be called "Rhythmic And  
 Swing With Songs."

The group succeeds in genera-  
 ting a certain amount of excite-  
 ment as the expression of all  
 styles and musical content.

But "Bongocara" is taken at breakneck speed with  
 notes all round. No one dis-  
 tinguishes himself, but Sweden's  
 Bob Erskine proves the best of  
 the bunch.

The blues is the sort of thing  
 one might expect from a Lionel  
 Hampton big band towards the  
 end of a concert.

The organ is a little in-  
 evidence. There are average solos  
 from Stewart and Brand and  
 appalling trumpet from Ander-  
 son who cracks and builds his  
 notes with gay abandon.—Bob  
 Dawbars.

## Old and new

**"OLD JAZZ BRASS" (LP)**  
**LOUIS ARMSTRONG; Buckie**  
**Chair; SIX SEIDENBECK; Buckie**  
**Chair; THE SAKER; BUCK**  
**CLAYTON; Buster; THE BLUE;**  
**LEO COLLINS; THE KISS; BUCK**  
**ZIGGY; ELMAN; Buckie;**  
**BARRY; JAMES; PATT; TOMMY**  
**JOHNSON; and KAI WINDING;**  
**and BUNNY; TOMMY**  
**LADNER; I've Found A New**  
**Lover; KING OLIVER; New**  
**Orleans; Louis; MUGGY;**  
**SPANER; That Da Da Strain;**  
**JACK TEAGARDEN; That's A**  
**Brewed Thing.**

(RCA Camden) 10" 12. 6d.

THIS collection of records  
 from ancient to modern  
 times is one of those mis-  
 labeled with no particular  
 reason so it except that every  
 track features a famous  
 man.

New serious collectors would  
 want to buy it—probably most  
 of them already have some items  
 as the Louis, Muggy and Lad-  
 ner features a famous  
 man.

The Armstrong, with Louis  
 and Tompkins, recording has  
 been issued here two or three  
 times before. James is heard on  
 a James arrangement for Benny  
 Goodman band (1937); New  
 Orleans is the vigorous New  
 Orleans. (Pretentious) in re-  
 lation with Ladner and Bechet.

This has the best text of  
 time admirably. Do have the  
 Jones and Collins "Tip Top"  
 which has George Lewis Jo  
 Rosenbaum on piano, Spaner's  
 "In A Strain," the Jackson  
 and the Oliver.

There are two important  
 points about the last pair.  
 That's about the best pair.  
 Eddie Condon's band is a  
 different band from the  
 known one released here on HMV  
 long ago. And Oliver's "New  
 Orleans Blues" is another title  
 I couldn't identify it myself.

It may be that the best  
 was the correct title of the  
 was "Franklin Light Blues."  
 Oliver is a good player. His  
 that the trumpet being by  
 Louis Metcalfe.

The six track by Carmichael's  
 orchestra, was in fact, the  
 most significant, "Jumpy  
 Jerry" contains a fine trumpet  
 part, jumping Choo Berry (tenor  
 sax) and "In The Street"  
 and "Buckin'" sports some  
 handsome Clayton. —Sam Jones.

## Blues content

**RAY CHARLES AND HIS  
 ORCHESTRA**  
 "Bongocara"—Part 1 and 2  
 (London) MLE558—8s. 7.1d.

Charles (now) probably with his  
 new band, composed by Ray  
 Charles (tr.); Joseph Brudgeway  
 (tr.); Donald Slatkin (tr.);  
 William Pennie (tr.); Joe  
 (Am. Atlantic)

CHARLES has growing popu-  
 larity and a well-winning  
 style in the United States.  
 Ray Charles has not been kindly  
 treated in the matter of  
 releases.

We have recently had an  
 instrumental LP "The Great Ray  
 Charles" and now we have this  
 one. But it is hard to under-  
 stand why there is no ex-  
 ample of his singing—though  
 said an album is on the way.



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SUN - 15 - FEB. 6.0 & 8.30	CROYDON: DAVIS SEATS: 5/-, 7/6, 10/-, 12/6 & 13/-
FRI - 20 - FEB. 7.0 & 9.10	WALTHAMSTOW: GRANADA SEATS: 5/-, 7/6, 10/- & 12/6

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While we wait, however, we  
 can hear from "Rockhouse."  
 A competent, tightly-writ and  
 at times, swinging rhythm sec-  
 tion seems to have put the front  
 line men at ease from the start.  
 As a result, the ideas flow in a  
 pleasant and uncontrived man-  
 ner.

Keith Christie is perhaps the  
 most exciting soloist on the  
 front line, but brother ten and  
 trumpet. The Duke Ellington  
 have plenty to say—and do so  
 with a refreshing lack of inhibi-  
 tions.

I've been an admirer of  
 Ellington and, though I have  
 heard him more sure of himself,  
 he plays enough hot trumpet on  
 this disc to establish himself as  
 one of Britain's best—in any jazz  
 school.

Prize, too, for his catchy  
 arrangement of John Lewis's  
 "The Golden Strain"—Jack  
 Heaton.

## Muted elegance

**TYREE GLENN (EP)**  
 "That's Your  
 Thing Comes Along; I Remember  
 About You; I Wanna Be Loved.  
 Glenn (10" 4, 5); Harold  
 Koblentz (10" 4); Mary  
 Osborne (adv.); Tommy Peter  
 10" 4, 5; 7.50. (Am. Capitol)

TYREE GLENN is used on  
 a number of the album's  
 a mild ballad performance and  
 trumpet on all four tracks.  
 Harold Koblentz plays  
 trumpet on all four tracks.  
 Glenn's LP and the two-  
 team up nicely on "I Wanna  
 Be Loved" and the group's "That's  
 Your Thing" features un-  
 muffled trombone. Tyree's TD  
 manner, and the whole set has  
 the kind of muted elegance  
 expected of Ellington group.  
 My done.

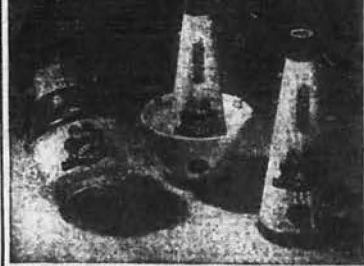
## Reunion

**CHRISTIE THOMPSON'S  
 STOMPERS (EP)**  
 "Together Again"  
 The Golden Strain; One Hour; The  
 Chair Of Love; Five Years Later.  
 (Parlophone) GEP115—10s. 7.1d.

As Charles (tr.); Keith Christie  
 (tr.); Buss (tr.); Hervey (tr.);  
 Duff (tr.); Neil Skirving (tr.);  
 Eric Dunnington (tr.); Pat Ambury  
 (tr.); 8.15. (London Parlophone)

MANY records end up as an  
 mistake, a waste of time  
 or as an excuse for a spurious  
 sentiment. This one-day  
 re-union of the Christie  
 Stompers, I am happy  
 to say, escapes all these pitfalls,  
 and goes much further.

It has produced one of the  
 best British discs of the last few  
 months—one that can justify



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 with three letters where cup mutes insert both.

"Straight" No. 6d. "Cup" No. 6d. "Wide" No. 6d.  
 Set of three mutes No. 6.5.0.  
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# Melody Maker

JANUARY 31, 1959

EVERY FRIDAY 6d.

## Benny Goodman to discuss tour to discuss tour

SWING King Benny Goodman and his Orchestra may be in line for a British tour this year.

Benny was due in London yesterday (Thursday) to talk over a deal with agent Harold Davison, but had to postpone his trip at the last minute owing to American TV commitments. Davison hopes to go to U.S. to talk with Goodman in a few weeks' time.

### Nine-year absence

Says Harold Davison: "I have tentatively discussed matters with Benny on several occasions. I last saw him when he played at the Brussels World Fair."

"I hope to bring him over for a tour taking in the whole of Europe. Benny Goodman had played in Britain when he starred as a solo attraction at the London Palladium in 1949. With him was singer-pianist Buddy Greco, who appeared in 'Sunday Night at the London Palladium' this week-end.

## CROSBY MD ILL IN HOLLYWOOD

HOLLYWOOD. Wednesday.—MD Buddy Cole has been admitted to St. Joseph's Hospital here suffering from coronary thrombosis. His condition is reported as "poor."

Buddy is MD for Bing Crosby. He also works for Rosemary Clooney and many other stars in Hollywood. He is set for a feature role in the film, "The Gene Krupa Story."

## YOUR SUNDAY STARS

The Muddlarks appear on ATN's "Sunday Night At The London Palladium" this week-end. Topping the bill will be Gracie Fields.



## LOUIS ARMSTRONG AND HIS ALL-STARS

ALL 5/- & 7/6 SEATS SOLD OUT for both Performances  
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AND  
156 KENSINGTON CHURCH ST., W.8

## JAZZ At The Phil boss Norman Granz let-planned into London on Tuesday night with the news that he is angling for a Stateside trip for the Johnny Dankworth Orchestra.

"I have been after Johnny several times," he told the

## For U.S. tour

MELODY MAKER immediately on arrival at his West End hotel.  
"But the time has to be ripe. I wouldn't want Johnny to go over in one of those package tours. Now that he is becoming known in the States, I hope we will soon be able to fix up a top-billing tour for his band."

### Too soon?

"Date? I had the month of May in mind, but maybe Johnny will feel this is too soon. Perhaps we can arrange something later in the year, providing the necessary exchange deal can be fixed."

Granz added that he would confer with London agent Harold Davison on another British appearance for his JATP unit. "Positive date set as May 2." JATP is due in Stockholm on April 13.

Personnel of a British tour would comprise Al Fitzgibbon with the Oscar Peterson Trio

## THE EDMUNDO ROS WAY



Edmund Ros last week threw a party to launch his dance studio which opens next month at Nitro House, Regent Street. W. Edmund is seen (r.) with his Studio Director, Jonathan Gray.

## BANDLEADERS GET 10% BBC RISE

BANDLEADERS broadcasting for the BBC have won a 10 per cent. increase of their fees—thanks to the efforts of the Music Directors' Association.

After three years of negotiation, the new scales come into effect as from January 13 and will operate throughout the country.

### TV, too?

Asked if there is a possibility that the increase will soon apply to television, secretary Bertie Green, replied: "We hope so eventually."  
The pay-rise is the first major success of the MDA since it was founded in 1956.

The Association now has a membership of 100 over the country of more than 100.

## 'NEW DEAL' From Page 1

Neither deal than has sometimes been the case in the past.  
"This Coparbanis booking for Frank—which I have negotiated in association with America's General Artists Corporation and Bernard DeLionne—really is an ace. It is an example of equality big things to come."  
"It will give a big boost to British prestige and enable us to talk on equal terms with the Americans on future exchange deals."

### Show place

"The Coparbanis show place for the top American names. Getting Frank there is one thing, but it has given us all a big thrill. I know he has the talent to justify the booking and can prove that Britain has what it takes."  
"Comments Frankie Vaughan: "This is a wonderful break. It's what I've been wanting all along. I have aimed to establish myself as a world entertainer, and this gives me my big chance."

### More deals

Leslie Gracie brought back further deals for American artists to appear in British Gaieties. Les Paul and his shining wig, Harry Belafonte, and eight weeks in Variety from March 30.

Other big U.S. stars who have played recent months Gaieties include Ann Blythe, Tab Hunter, Nelson Eddy and Gordon MacRae.  
FOOTNOTE: Currently at the Commodore is Jimmy Dean. Other big U.S. stars who have played recent months Gaieties include Ann Blythe, Tab Hunter, Nelson Eddy and Gordon MacRae.  
The Coparbanis deal is over 100,000 people per week. Turnover is around \$20,000 a week.

## and the Gene Krupa Quartet, which includes Eddie Wasserman (drum, tenor) and pianist Ronnie Hall, who emigrated to the States from Britain.

Granz recently signed up saxman Jimmy O'Dette to lead an "Experimental Jazz" series.

After two or three days here, Granz flies to Paris, and then returns to New York on February 2.  
FOOTNOTE: Comments to Johnny Dankworth: "I've always wanted to play the States—provided we go to the right places. And if anyone knows them, it is certainly Norman Granz."  
"I am more than interested in any offer he cares to make."

## Next Week COUNT BASIE



## TALKS TO THE MELODY MAKER

Plus FIRST MONTHLY LP SPECIAL  
Next Week

## DATE WITH A DISC

The Chris Barber Band, Cliff Richard, Lonnie Donegan, and the Muddlarks are the guest stars on ATN's "Jack Jackson Show" on Wednesday.

## DISC FILM STARS AT ROYAL SHOW

FRANKIE VAUGHAN, Max Bygraves and Peter Sellers will be presented to the Queen Mother at the Royal Film Performance on Monday at the Odéon, Leicester Square.  
The film being promoted is "The Horse's Mouth," which stars Alec Guinness.  
The proceeds—which are expected to total £10,000—will go to the Cinematograph Trade Benevolent Fund.

## BBC-TV cameras at West Indian party

A 30-minute BBC-TV programme showing London's West Indian community celebrating their annual Trinidad Fair with a Caribbean Carnival will be seen today.

Among the artists appearing at the Carnival, which will be held at St. Pancras Town Hall, are Eric Coombes, Cleo Laine, the Southlanders, calypso singer Mighty Terror, guitarist Pitroo Coombes, the Petia Serenaders, Boscoe Holder and the Mike McKernan Trio.

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