

Melody Maker

February 14, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Spectacular Della



Talented young American singer Della Reese made her British TV debut last Sunday on ATV's London Palladium show. She will be seen again on TV tomorrow when she appears in "Saturday Spectacular." On her first day in Britain, Della visited the Royal Festival Hall to see Count Basie's band. (See page 11.)

Vaughan tickets go like wildfire

ALTHOUGH no bills have yet been passed on the hoarding, tickets for the Frankie Vaughan show—scheduled to open at the London Palladium on March 30—are already going like wildfire.

Impresario Bernard Delfont told the Melody Maker on Wednesday: "The response has really been phenomenal. And we haven't even fixed the supporting attractions yet."

Top-level discussions on the format of the Vaughan bill will take place when Robert Nesbitt, producer of the Palladium show, returns from holiday on Monday.

Meanwhile, Frankie Vaughan is busy with his filming assignments on "The Heat of A Man," being shot at Pinewood.

'Experience'

Yesterday (Thursday), Frankie was due to shoot a boxing sequence for the film. Says his manager, Paul Cave: "He has had plenty of experience at putting the gloves on—particularly in connection with his youth club activities."

Referring to the "fight" was world featherweight boxing champion Hogan "Kid" Bassey. And in Frankie's corner of the ring was singer Barry Cryer.

Adds Paul Cave: "Director Herbert Wilcox was so impressed with Barry's work that he specially built up his part."

Five-star team

An all-star bill has been lined up for ATV's Jack Jackson Show on Wednesday. It is: Silfvery Honey, Jim Dale, Edmund Hookridge, the Mustangs and Ted Taylor's Quartet.

PLAYING WITH FIRE!

American jazz stars must stop playing with fire! And Britain's jazz club bosses must stop tempting them.

Every time a visiting jazzman sits in with local talent it can spell disaster to the whole exchange system.

Some club owners have been cashing in on the Americans. For them it means a packed club and, sometimes, higher admission prices. For the promoter who risks his money on a tour it can mean half-empty concert halls and a financial draught.

In fact, the Ministry of Labour permits forbid these seasons and the musician who plays them can be fined or barred from working in Britain.

Every time a visiting star plays therefore jeopardises the chances of 300,000 fans hearing him throughout the country. If he is a featured soloist it could mean no more touring for the whole band.

WARNING

One club flouting the rules could mean the end of American jazz for British fans.

The lesson was rubbed in this week when the Musicians' Union gave a warning hint to the Count Basie Band.

After Basie's concert at the Royal Festival Hall, the band was lectured by MU Assistant Secretary Harry Francis on the dangers of off-duty sessions.

He warned the Americans that "outside" performances could jeopardise their current tour and future visits by foreign bands.

Thirteen members of the band later sat an all-night session at Jeff Kruger's Flamingo Club. And so did two Union officials.

Nobody played and trumpeter Thad Jones explained the position over the microphone.

Kruger later sounded off to the MU.

"What musicians do in their spare time, for their own per-

Back Page, Col. 3

BBC asks for YOUR ideas

WITH the assistance of the Melody Maker, the BBC is conducting a "referendum" to pinpoint the tastes of Britain's jazz enthusiasts.

Tomorrow (Saturday), the million listeners of the "Just Jazz" string (6.30 p.m. Light) will be asked to register their tastes in jazz by Steve Race.

Nationwide

Says producer Jack Dabbs: "This is the first nationwide attempt to discover the exact taste of jazz listeners."

"We got hundreds of letters from trad, fans asking for more of what they want. The same with modernists."

"This quiz will enable us to set out the nation's tastes in balanced fashion."

"George Camacho, head of Light Programme planning, has given his blessing to the scheme."

Which?

Listeners should indicate their preferences for the following jazz forms: Basic, Traditional, Mainstream, Modern or Experimental.

To assist those wishing to take part in the quiz, the MM publishes a coupon on the back page.

Steve Race will comment on the results of the referendum in the March 7 programme.

Benny Goodman phones London

BENNY Goodman wants to bring his band to Britain. And on Monday he put in a transatlantic phone call to London agent Harold Davison asking him to fix a tour of Europe as soon as possible.

Says Davison executive Jack Higgins: "Benny is very keen indeed to come over. We may be able to arrange something by September. The trip would certainly include Britain."

Benny was due to visit Town for talks with Davison three weeks ago, but had to postpone his trip owing to Stateside TV commitments.

Goodman last played in Britain when he starred as a solo attraction at the London Palladium in 1949. With him was Buddy Greco, the pianist-singer who arrived back in London last week for ATV appearances.

DANKWORTH CLUB IS REOPENING

The Johnny Dankworth Club reopens on Sunday with a mammoth bill.

The weekly sessions are to be held at the Tavistock Rooms, Charing Cross Road, E.W. until new permanent premises have been found.

Featured on Sunday will be the full Dankworth Orchestra, the Jazzmakers and guest stars Joe Harriott (sax), Don Rendell (tr.) and Eddie Harvey (tmb.).

COUNT BASIE & FRANK WESS RECEIVE THEIR AWARDS



During the Count Basie Band's opening concert at the Royal Festival Hall on Sunday, Basie and his aerial-flying Frank Wess were presented with scrolls to com-

memorate their victories in the Melody Maker's Readers' Poll. Pictured receiving the awards from Jack Higgins, of the Harold Davison office, are Basie (l.), who

was voted leader of the world's best big band, and Wess, who topped the section for Miscellaneous Instruments. The Basie concert is also reviewed on page 3.

TWO VIEWS OF THE BASIE CONCERTS

It's still the same swinging magic...

THE man who decided that familiarity breeds contempt obviously hadn't heard the Count Basie Band. Every jazz fan in Britain must, by now, know exactly what to expect from a Basie concert, and yet the band has lost none of its impact.

At the second Royal Festival Hall concert on Saturday all the old, swinging magic was there right from the first bars of "Shiny Stockings."

Once again we heard that smooth and underrated sax section, the finest rhythm team in the world and, above all, the controlled fury

says BOB DAWBARN

of the brass section bringing pleasurable shock as it lashed out in sudden crescendo and, even at its loudest, always giving the impression that it was holding plenty back.

Solo strength

The band sounded even better than on the last tour, when there were two new men in the brass section. There is now even greater precision and attack.

Critics, I feel, tend to underestimate the solo strength of the band. There may be no Johnny Hodges, but few bands

could have featured, however briefly, every single member as soloist by the interval, as Basie did on Saturday.

Even Greene's guitar was heard on its own for the very funny opening to "Cute." Joe Newman, in fact, was held back until the tenth number—Frank Foster's excellent "Illies in Frankie's Flat."

Basie chose a well-balanced programme of old favourites, the not-so-familiar and some new things, notably a couple of excellent originals by Thad Jones.

Perfection being a myth, I could have done without the gooey baritone feature, "Spring

ABOVE: Frank Foster backs a Joe Williams vocal. BELOW: Foster with Marshall Royal.



Is Here," and Marshall Royal's alto feature, "The Midnight Sun Never Sets"—his tone belonged more to the 1920s than Basie, 1958.

In all we had 15 numbers from the band before Joe Williams came on to sing ten more.

I have heard complaints that Williams should come on earlier in the show rather than at its climax. Personally, I think he deserves his place.

The old cliché about "putting over his songs with sincerity" certainly applies to Williams, who can sell his material without waving his arms like a windmill or pacing the stage.

Impressive

His voice has range, variety and beat and his subtle timing is a lesson to all pop singers. Mixed with the old numbers were four new ones—"Five O'Clock In The Morning," "More Than Likely," George Shearing's rather doomy arrangement "In The Night" and "Hallelujah, I Love Her So."

After the usual chorus or two of "One O'Clock Jump," the band entered with a high-speed "Blue Stop Blues"—remarkable in its vivacity for the last number of two shows.

Of the soloists, West, Newman, Foster, Thad Jones and Al Gray impressed me most—and, of course, Basie himself, who can still make two notes swing more than a thousand from anyone else.

New Lenovard Bill Mitchell was not up to "Lockjaw" Davis standard, but his work on "Blue Hop" gave promise of a great things when he has settled down.

I have never heard a better band

says TONY BROWN

DURING the interval of the second house Basie concert at the Festival Hall on Saturday, one youthful jazz expert was heard to remark: "I suppose some idiot will write that Sonny Payne is great!"

Anything to oblige, I think he does a great job for the Basie Band—and who could ask more of any drummer?

But really, when reflecting on Basie, we don't think of individuals. The beauty of the band as a unit transcends all else.

In Basie's music it is to be found a restatement of fundamentals. He achieves so much more than that. For example, Kenton—and with so much less physical exertion.

"What emerges is the simple fact that swing isn't really a matter of flogging the beat, any more than excitement depends on making a fuss and bother."

The Basie scores are not lush. There is virtually no over-orchestration and no one is blating to make himself heard.

Simple, artistic

The overall impression is one of controlled power. The orchestra is an instrument sensitive to nuance, achieving dynamic effects because of its elasticity on volume levels.

Of all jazz definitions I prefer the one which insists that it's not what you play but the way that you play it.

Basie's music, as a force in jazz is the very embodiment of this simple musical philosophy. No chasing of progressive rainbows. The music is simple, honest, exciting—yet undeniably artistic.

And to prove just how the honest fundamentals can be

traversed by insensitive souls, consider that rock-'n'-roll is the idiot, child of the same parents!

The lesson of Basie is that musicianship isn't merely a matter of technique but also one of mental concepts.

Any man who leaves a Basie concert complaining that the soloists haven't impressed him overmuch has probably missed the point. Good jazz happens without brilliant improvisation

and a great deal of bad jazz comes from a preoccupation with spontaneity.

We have never heard a better band than Basie's. It plays righteously because it thinks righteously as an organisation.

It makes history without seeking to do so. And it does as great a service for jazz as any self-conscious jazz revival movement.

Just by a restatement of true musical values.



● Frank Foster



● Billy Mitchell

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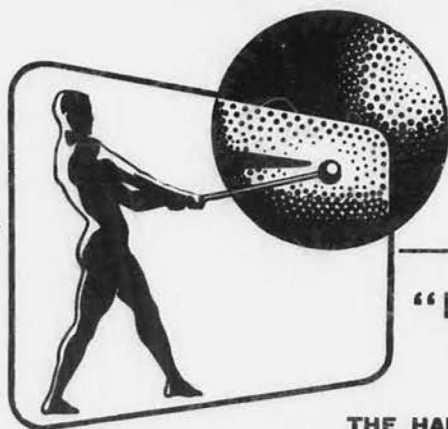
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"I'VE HAD IT"

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"BE MINE"

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THE HARRY SIMEONE CHORALE
"THE LITTLE DRUMMER BOY" *coupled with* "DIE LORELEI"

JAR 101 (45 and 78)

Asking for more

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

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

It seems to have been left on the artists' records, and the best one can hope for on seeing them in the flesh are jazz-slanted arrangements.—T. Barnett, Uxbridge, Middlesex.

Too good

WHAT a deplorable waste of talent—Britain's finest tenor saxist sitting dejectedly in the rear section of Cyril

Stapleton's band on ITV's "The Melody Dances".

Too talented for the current lingo of a rock-crazy trad-crazed Britain, this fine musician is forced to disband his own group through lack of support.

Throughout the programme I awaited a tenor chorus—even a brief eight bars—but in vain.

Not even in the swing version of "In a Persian Market." It was Don Rendell, I saw, wasn't it—or did these tele-tired

DON'T FORGET

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

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

LP WINNER

Deletions

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

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

Reissues

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

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

Where's the jazz?

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

LP WINNER

What vocal groups?

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



Mezz—by Dix

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

different from the Polka Dots? (MM last week).

For perfect fiction alone, these boys could give them all a lesson.—Hazel Goss, High Wycombe, Bucks.

How about Monty?

HUMPHREY LYTTLETON bemoans the lack of prominence given to Sidney Bechet as composer of "Petite Fleur." But he seems quite happy to attribute the hit recording to Chris Barber.

It doesn't even mention Monty Sunshine, who can at

least be heard on this disc!—D. H. Blypps, London, S.W.20.

Cut the claps

AT the first Basie concert, Frank Wesz was being applauded before he even put his flute to his mouth. Why must jazz audiences ruin concerts by this sort of thing? Applause—if it's warranted—should be reserved for the end of each number. 1 for one, 20 to concerts to hear jazz, not handclapping.—T. Bodley, London, N.4.

U.S. bands for British dance halls?

Yes—but not at ANY price

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

First, there is no argument. As a dance music, jazz has more naturally and comfortably at home in places which attract moderate dancers.

Even the most earth-bound rhythmically minded citizen must find in the current Count Basie Band a strong invitation to seize the next available partner and cut loose.

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

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

The problem is far more complex than that. To begin with, is it economically feasible? The Count M.U. prophesies—if indeed they exist—who predict that the move would ruin the dance band business over here would be right if admissions fees for U.S. dancers poured into the stratosphere. So the concert prices have done.

Not just £ s. d.

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

It is the best will in the world, and of one who has often raised his voice in favour of the lavish importation of American jazzmen on the grounds that it would benefit British jazz. It cannot see anything to be gained for a move which would squeeze British bands off the dance-hall circuit.

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

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



says HUMPHREY LYTTLETON

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

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

Change

After all, they can be heard any other day. And, hey presto! without any basic change in its views or attitude, the audience for British jazz becomes a potential audience which is about as non-paying to a jazzman's soul as a potential meal in his stomach.

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

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

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

If that activity should ever wane, our dance halls in Britain will eventually wane, too.

This is all worth saying now before the rot sets in. I am all for seeing American bands in our dance halls. But—impression please note—NOT at any price.

Pat Brand's On the Beat

appears this week on page 10



Meet the Sensational MELFI KIDS!

Here are the sensational successful Melliflora Kids — Accordionist Vin, Drummer Vivand and the pianist sister Val, aged 19, 18 and 17 respectively. In the background Father plays the Guitar and Mother is on the Double Bass. This week they are at the METROPOLITAN, EDGWARE ROAD, following that with a booking at Chester and thereafter a 14 week tour of England and the Continent. They are seen here in Arthur Bell's new BELL MUSIC shop at Surbiton. Hear them in "Accordion Time," Radio Luxembourg (208 metres) at 4.45, Sunday, March 15.

For a long time now all top line professionals have bought their accordions from BELL ACCORDIONS and now that BELL MUSIC has established itself in its new large showrooms just across the road from BELL ACCORDIONS many top ranking players of other instruments are going to BELL MUSIC. BELL MUSIC are, of course, PREMIER agents and carry any and every other possible type of Dance Band Instrument **actually in stock.** You get just what you require in any musical instrument, and you won't be disappointed, at Bell's. Can we help you?

Call, write (or phone ELMBridge 1166) BELL ACCORDIONS LTD. (Dept. M.M. 20) 157 Ewell Road, SURBITON, Surrey. Listen to "Accordion Time" on Radio Luxembourg every Sunday, 6.45 p.m.

NEWSBOX by Jerry Dawson

Third Armstrong Show in London

A THIRD London date has been fixed for Louis Armstrong and his All Stars, who start their second tour of Britain on Saturday, February 28, with two shows at the Gaumont State, Kilburn.

MUDLARCS BACK FROM PARIS FOR 'OH BOY!' SHOW

THE Mudlarks return from their visit to Paris this week to televise in ABC-TV's "Oh Boy!" tomorrow (Saturday).

Other TV dates include ATV's Jack Jackson Show on February 21 and BBC's "Rudy Collins Band Show" on February 21.

They have a number of variety shows, starting with a special at Embassy Park on Monday (16th).

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AL SAXON DIGS THIS!



Singer and multi-instrumentalist Al Saxon joined the resident team of the London Palladium on Saturday.

18-YEAR-BOY 'OH BOY!' STAR CRASHES INTO LONDON'S WEST END

CLIFF RICHARD TO STAR IN 'PALACE' SHOW

CLIFF Richard, 18-year-old idol of the teenagers, is set to get the biggest stage break of his meteoric career with the star spot at London's Palace Theatre for a season in variety.

Cliff's opening is scheduled for March 21. The lined-up attractions—being lined up at present—include "Oh Boy!" organ star Cherry Walker.

Meanwhile, Cliff Richard continues his successful appearance in the Palace Theatre.

On Monday (16th) he recorded a session for the BBC's Saturday Club which will be aired on February 22.

'EXPRESSO BONGO' GOES ON TOUR



For the week of February 22, Cliff appears in a concert tour for the Granada cinema circuit.

On Monday and Tuesday, 400 fans packed the Palace Theatre for Cliff's first LP for Columbia at their Abbey Road studios.

To ensure the "right atmosphere," EMI transferred the studio into a theatre with a specially built stage and coloured lighting.

Cliff will be making his frequent appearances on ABC-TV's future—probably once every three or four weeks.

Eighteen-year-old singer Valera Masters, alias E. O. "Peggy" Barron, is also appearing in the TV's "Music Shop" this Sunday.

More dates have been set for the touring version of the musical "Palace".

The show will open the Theatre Royal, Drury Lane, next week (16th).

The show debuts on Monday at Chichester and will then tour to Brighton Hippodrome and Brighton Hippodrome.

For the show this week are "Gold Diggers" (Barnes) and "The King of Hearts" (Duke).

ITAL GRAHAM and his Orchestra, resident at the Hippodrome, Liverpool will again broadcast "Music While You Work" next Thursday.

WINNERS—The St. George's Hospital (London) jazz Quartet won the Southern semi of the inter-city contest at Oxford at the week-end. The contest quarter-finalists included the Birmingham Jug Band and Buddy McKernan.

THE Mudlarks return from their visit to Paris this week to televise in ABC-TV's "Oh Boy!" tomorrow (Saturday).

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'SWING REVIVAL IS ON THE WAY' SAYS DISC BOSS

JUBILEE RECORDS boss, Mervyn Polin, arrived in London from the States on Sunday.

Polin, a recording man since 1924, told the "I saw a revival coming for swing-music. The rock 'n' roll kids, as they grew up to be 17 or 18, get a little tired of rock 'n' roll."

But they are not going for progressive jazz, nor for extended and extended in Britain, as Green is a close friend of mine.

The MM understands that the deal may result in an even wider coverage of visiting American artists by the Decca vice.

ALMA WINS OVER PARIS AUDIENCE

PARIS, Wednesday.—Alma Cogan has been offered a contract by the British Music Theatre here, also a string of engagements.

The result of her success last night in the Europe 1 radio show was her appearance on the broadcast.

In addition to this appearance, she undertakes three broadcasts today and tonight will be seen on television.

Returning to Britain, she is to appear on the "Late Extra" tomorrow (15th) and on the "Late Show" on Saturday.

She also has a number of engagements in connection with her recording, "Last Night in the Paris Hotel."

MONK GOES FREE

NEW YORK, Wednesday.—The narcotic charges against pianist Monk were dismissed on Wednesday.

They have been dismissed since October 10 when they were arrested in a motel near Wilmington Delaware.

OBITUARIES

Sam Adams—master of the guitar

SAM ADAMS, prolific arranger and leader of the guitar, died at his home in Wapping, South London, on Thursday last week.

Sam Adams appeared with a number of his recordings on the Hawaiian on some 60 broadcasts in London, and was a member of the band with George, Eric Robinson and Charlie.

He is survived by his wife, Edna, and three children.

George Mason

ALBERT GEORGE MASON, who was with the band led by George Mason, died in London on Thursday last week.

He was 41.

George Mason played with the Harry Farty Band and recently had been touring.

Boyce Brown

CHICAGO, Wednesday.—Boyce Brown, a member of the band led by George Mason, died in Chicago on Thursday last week.

He was 41.

Boyce Brown played with the Harry Farty Band and recently had been touring.

KEYBOARD KING

PIANIST Jules Ruben airs in the "Keyboards" series on the radio.

MUSICIANS SCOOP Eurovision win

THE Eurovision Song Contest of 1959 has given a big boost to two British musicians-turned-songwriters.

Winner of Saturday's British heads was "Sing Little Birdie" with music by ex-Freddy Randall and Joe Daniels pianist Stan Butcher, and lyrics by Sid Cordell, who played trumpet until Birmingham.

Both are now writing and arranging for music publishing firms.

Their winning song is to be recorded by George Music Co. and distributed throughout the world by its foreign branches.

Arranged by Alan Brastow, the song will be featured in the contest by Pearl Carr and Teddy Johnson who will feature it at the All-Wave Finals at Cannes on March 11.

Columbia disc

They have already recorded it for Columbia for immediate release.

Another song by Stan and Sid, "Danger," will be sung by Valerie Stone in the programme "In The Groove" due for release on the ABC circuit shortly.

The second song in the Contest was "This is My Town" by John Bonner. Arranged by Wally Stott it was sung by Rita Stone and is published by Poynter Music.

Third came "Suddenly" by Michael Pratt, arranged by Arthur Wilkinson. It was sung by Michael Pratt and is published by Peter Maurice.

MICK MULLIGAN IN MIDDAY MUSIC HALL

The Mick Mulligan Band, with Polloping singer George Melly, makes the debut in the BBC Light Programme's "Midday Music Hall" on February 20.

That evening the group and Melly play the Civic Hall, Wolverhampton.

STARS

LITA ROZA and Jimmy Young will head two variety acts for one-nighters in the Midlands.

Alma guests on ABC-TV's "Oh Boy!" show on Wednesday (Friday).

Cliff Richard today (Friday) will be the star of the bill at the City Hall, Newcastle, the same day.

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The thieves in the blue mohair suits

SIX light blue mohair band uniforms were among £200 worth of property stolen from the Meads Vale flat of Harry Barber, band manager.

The thieves left behind the band's sea and sun-bath, and a number of other items.

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A BASIC FIFTY JAZZ RECORDS

For the newcomer to jazz as well as the enthusiast

WAIN LANG

the Sunday Times jazz expert has chosen and annotated a basic list for a record library.

His first selections will be given next Sunday exclusively in the

SUNDAY TIMES

One of the World's Great Newspapers

In view of the heavy demand for the Sunday Times every week you are advised to place an order in advance to avoid disappointment.

Advertisement for Sixteen Candles, The Crests, Foggy, foggy dew, On top of old Smokey, Bob Cort, Goodbye baby, Names make news, and DECCA-GROUP RECORDS.

Full details of their records in 'Jazz on LPs' (4/-) and Decca-group quarterly jazz supplements. The Decca Record Company Ltd. Decca House Albert Embankment London SE11

THE BEAT

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

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

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

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

Nausesating
IT is the old, old story. "Rock" everything from "On the Street Where You Live" to "You Are My Heart's Delight." Jangle pianos are popular—so let's put a jangle piano on everything we record.

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

Curse
THIS company is Capitol Records. The disc: "Knoxville Girl." Recorded by two Country-and-Western singers called the Lovain Brothers. And this is the story they have to tell:

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

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

But he is not content with this. He draws her to the river, and submerges her with the curse: "Go down, so damn! You'll never be my bride."

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



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

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

Still less that a British company has thought fit to issue it. — West Side Story, a café proprietor tells a gang of hoodlums: "You make this world disgusting."
To which they reply: "That's how we found it."
When records like this are in the shops, they have every reason to say so.

Riposte
BUT lets turn to something a little more pleasant. And I like the story they're telling of Leslie Grace being accused by a party of politicians of being too much on television time to entertainment, and too little to entertain.

And Branch Secretary Eric McKee tells me that they have already been successful when complaints have been made to various organisations about the state of piano. But they have gone further. Last year they published a

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

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

McKee tells me that they have already been successful when complaints have been made to various organisations about the state of piano. But they have gone further. Last year they published a

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

Arriving back in New York in 1927, he found a song which was included in the musical show "Petitcoat Fever." This was Loew's first instalment in the American solo business and his experience with his father's training was to stand him in good stead.

Writing a number of his songs to various shows, he had ventured forth again as a solo pianist. It was during a piano recital at Carnegie Hall that he was first introduced to Alan Lerner, which brought

special pamphlet, written by J.P. Cunningham, giving advice on how to select an instrument and how often it should be tuned.
Says the pamphlet: "Really it is your duty to hamper to keep your piano in good order."
It has been circulated to local authorities, hotels, restaurants, firms and clubs, and I'm delighted to hear, has been well received.

Horn v. horn
WHEN is a horn not a horn? Horns used for music carry purchase tax of 30 per cent, while musical horns are free of tax. This was suggested by Max Gerney Nabarro, MP for Kidderminster, in Parliament last week.

about the momentous meeting at Lamb's Club in 1942. Alan Lerner is an on-and-off American, having been born in the centre of New York on August 31, 1918. His father owned a prosperous nation-wide chain of women's clothing stores.

But Alan didn't follow in his father's footsteps. At the early age of 11, he was purchasing to the world that his future was bound up in the Theatre. During vacations from Harvard University, he spent all his time studying at the Juilliard School of Music. In the college, unusually enough, he shone as a composer, not as a lyric writer.

Words man
On leaving Harvard, however, he took to writing advertising copy, began to think that perhaps he was a "words man" after all.

After the Lamb's Club meeting with Frederick Loewe, this was proved beyond any doubt, and the first show on which they collaborated was "Life of the Party." This was followed by "What's Up" and "They're Before Spring."

In 1947 they produced their first word-beater, "Broadway." After a run of 381 performances on Broadway, the film rights reached 250,000 dollars.

They rang the bell again with "Paint Your Wagon" and "The Band Wagon."

Songwriters
This edition entitles you to the name of the composer and lyricist you may have written, OR an answer to a question.

MS most bear name and address of the composer and lyricist to be accompanied by a.s.p. Post Card, London, E.C.1, Bureau, Melody Maker, 10, High Holborn, London, W.C.1.
The name of the song must be written on the back of the card, and the card must be mailed on or before February 28, 1936, or the card will be invalid. Send to: Melody Maker, 10, High Holborn, London, W.C.1.



THIS face and the gestures are familiar, but the setting has changed. For Columbia Studio, Abbey Road, read RCA Studio, New York, where former Columbia A&R men sit as a studio crew. Here he is in the midst of a session with producer Larry Amato, having just completed his own 16-piece string band, with, sitting here in the foreground, Dick Hyman. There are some Irish juggling jazz songs by Dick Hyman, Nick Travers and Dick Green, as well as Dick Cory.

And he asked Mr. F. J. Erroll, Economic Secretary to the Treasury, what considerations guided the decisions of the Chancellor of the Exchequer when applying tax to particular horns.
Said Mr. Erroll: "The tax schedule and common sense."
Premising his point, Mr. Nabarro wants to know whether the Chancellor was influenced in his decision "by the volume or by the melodious quality of noise produced."
"Not at all," said Mr. Erroll, "but personally I rate quality above volume."
Mr. Nabarro commented that a motor-car horn which was tax-free, made "a harsh, raucous and unmelodious noise," while musical instruments, which paid tax, "make melodious noises."

The fight to end the tax upon the tools of a musician's trade goes on...
Isn't it?
IT takes all kinds to make a world, philosophical comments Sussess musician's Clifford Tolson says.

At a recent gig a teenager approached "the stand and said: "Whether gonna play next?" Clifford told him: "Ain't Mr. Nabarro!" There was a look of disapproval on the questioner's face. "Bill odd, isn't it?"

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Meeting of the Giants

In this week's 'Songsheet' Hubert W. David continues the story of Alan J. Lerner and Frederick Loewe

during the same year, 1951, Lerner wrote the screen play for the film "An American in Paris" which won him an Academy of Motion Pictures Award.
Then came "My Fair Lady." Need I say more? But although they could sag down quietly and save quite comfortably for the rest of their lives on the revenue from this show, their brains and fingers can never be quiet at rest.

Fit the situation
Last year they embarked on a screen version of the straight play "Gigi" and here, once again, they have provided a most successful score. Perhaps the favourite number will be the title song. There are already nine records of this, including discs by Ronnie Hilton, Edmund Hoedeker, Bing Crosby, The Dallas Boys and Billie Eckstine.

Every song fits a situation in the picture—and that, I think, is the great secret of Lerner and Loewe's success. They write to order and do not attempt to write terrific hit pop songs.

In the "Gigi" film they have titled one song: "Thank Heaven for Little Girls." Thank Heaven for Alan Jay Lerner and Frederick Loewe. I say.



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Decca can be heard, to

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

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

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

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

After this Della, who was born Delaware Taliaferro some 27 years ago, sang with charming Jimmy Hamilton's band and with Erskine Hawkins, breaking into the night-club field.

Statuesque

FOR her third album, "Amen," Della was reunited with Hamilton's Singers for a programme of

This World of Jazz BY MAX JONES

gospel songs recorded in Detroit. Singing with commendable passion, she and the group sweep through "Up Above My Head," "Rock A My Soul" and seven more shouting spirituals.

When I met this agreeable alto singer, performer in the Cumberland Hotel, Marble City, she explained that she had no use for watered-down gospel music.

"That gospel singing, you can't change it," Della said. "It has to be done just that way. . . . I'm in pop, phrasing, spirit, power, improvisation."

Empty bed blues

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

It was on the cards that

"Mood Indigo"—from her first LP, "Melancholy Baby"—or "Stormy Weather"—from her latest, "The Story Of The Blues"—would be included.

The latter set is sung and narrated by Della, with Olivia (who is Jubilee Records MD) directing.

It reveals a different Della, purposefully lacking such earthy material as "Empty Bed Blues" and "You've Been A Good Old Wagon."

Though the most highly dramatic of these interpretations "miss" for me, I recommend the album to Decca for local release.

Basie unique

BASIE is back, and the unique texture and relaxation of his ensemble, combined with the first-second perfection of his sections, asserts daily that

no finer hand-playing can be heard today.

Bob Dawson does justice to one of Saturday's concerts. I share his opinion that the teamwork is more brilliant now than last time, and I feel that Eddie Jones's bassing and Sonny Payne's energetic drumming improve with every visit.

The programme altered a little for each of the London performances I saw. "This Swell," on Sunday, was welcome change in the Joe Williams repertoire. His older warblers should be retired, but, but, but, confess to having thoroughly enjoyed slightly modified versions of "Roll 'Em Pete" and other favourites—played with three tenors, incidentally.

One dimension of Basie's music seldom remarked upon is its humour. Thad Jones's "Deacon" allowed Al Gray to expose high spirits with rubber cups. And at times, behind Freddy Greene and Joe Williams for instance, spontaneous outbursts had Basie behind.

In general, the show has left me wanting more of Joe Newman, Benny Powell and the two Franks.

Unlucky Oscar

ITALIAN jazz writer "Joe" Barazzetta tells me that the Oscar Pettiford All-Stars' European tour was an ill-fated one.

He writes: "The band, which originally included Clarke, Thompson, Martial Solal and Stéphane Grappelli, was deprived of its chief on Christmas Day when Pettiford's right arm was injured in a car crash."

"French bassist Pierre Michel replaced Oscar and the All-Stars went on. In Italy, an impresario put them into a package deal with Paul Anka to close the show.

In Rome, last week, the public began clamouring for Anka while Grappelli was playing. She walked off, and Cootie was reduced to asking the crowd what they wanted.

"Traditional seemed to be the answer, so the concert closed pitifully with trumpet attempts to re-lead on 'The Saints' to a background of New Orleans."

Lester Young (r) enjoys a joke with drummer Kenny Clarke.

BEN BENJAMIN, of the Blue Note Club, phoned my office late the other night writes Henry Rubin, from Paris: "I have a surprise for you," he said. "The surprise turned out to be Lester Young, who was arriving next day to replace Stan Getz at the club. . . . I brought him over specially. Ben added, 'I guess we had to have the best after Stan.'"

Lester and Stan did not play together at the Blue Note that night, Lester staged at the bar, listening and sipping whiskey.

He is not sure what he will do after his four-week appearance, but he may play a couple of concerts, then join the ATZ unit.

French drummer Daniel Humair.

Cootie bood

WHEN jazz musicians play their concerts on the Continent, they must count boogie among the occupational risks.

Last week, while Grappelli was being shouted down in Rome, Cootie Williams was being booed in Zurich.

C. R. Wayland reports that audience noises were "the highlight of what should have been an exciting night for Zurich jazz lovers. The attendance was 500."

"It is hard to write this," he continues, "but Cootie sounded only a shadow of what he used to be."

"George Clark (on tenor), when not honking, was relaxed to the point of limpness, and pianist Artwood Jaki had next to nothing to say."

Boogie broke out during a chorus of down-beat guitar which Rosetta Tharpe wouldn't have been ashamed of, and Cootie was reduced to asking the crowd what they wanted.

"Traditional seemed to be the answer, so the concert closed pitifully with trumpet attempts to re-lead on 'The Saints' to a background of New Orleans."

jazz on the air

(Times GMT)

SATURDAY FEBRUARY 14:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

SUNDAY FEBRUARY 15:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

MONDAY FEBRUARY 16:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

TUESDAY FEBRUARY 17:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

WEDNESDAY FEBRUARY 18:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

THURSDAY FEBRUARY 19:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

FRIDAY FEBRUARY 20:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

SATURDAY FEBRUARY 21:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

SUNDAY FEBRUARY 22:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

MONDAY FEBRUARY 23:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

TUESDAY FEBRUARY 24:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

WEDNESDAY FEBRUARY 25:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

THURSDAY FEBRUARY 26:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

FRIDAY FEBRUARY 27:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

SATURDAY FEBRUARY 28:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

SUNDAY FEBRUARY 29:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

MONDAY FEBRUARY 30:
 11.15-12.15 p.m. C.I.: Down Town Jazzmen.
 2.30-4.30 P.M. Jazz in Development.
 4.30-6.30 P.M. Steve Ross.
 6.30-8.30 P.M. Jazz in Development.
 8.30-10.30 P.M. Jazz in Development.
 10.30-12.30 P.M. Jazz in Development.

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 G: BBC 6: 494, 1-200, 24, 30
 G: BBC 7: 494, 1-200, 24, 30
 G: BBC 8: 494, 1-200, 24, 30
 G: BBC 9: 494, 1-200, 24, 30
 G: BBC 10: 494, 1-200, 24, 30
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F. W. Street

HUMPHREY LYTTTELTON CLUB

"THE 100," 100 Oxford St., W.1
Friday, February 13th
MICKY ASHMAN
HIS JAZZ BAND and DICKE BISHOP

Saturday, February 14th
HUMPHREY LYTTTELTON
AND HIS BAND

Interval:
DICK BRISLEY'S STRING QUINTET
Sunday, February 15th
"NEW ORLEANS 1948"
GRAHAM STEWART SEVEN
JOHNNY PARKER TRIO
MICKY ASHMAN
HIS JAZZ BAND and DICKE BISHOP

Monday, February 16th
"PER ACKER AD ASTRA"
MR. ACKER BILK'S
PARAMOUNT JAZZ BAND

Tuesday, February 17th
Welcome back Ardle Sample!
ALEX WELSH and HIS BAND
with MICKY ASHMAN

Wednesday, February 18th
HUMPHREY LYTTTELTON
AND HIS BAND

Interval:
DICK BRISLEY'S STRING QUINTET
Thursday, February 19th
TERRY LIGHTFOOT'S
NEW ORLEANS JAZZMEN

Your host and composer:
PETER BURMAN
Special arrangements by: Thure,
H.M. Forbes, Norman, Students 23, 24

Seating cost, 7/30 p.m., Sun. 7/15 p.m.
Patrons of Club and Restaurant, L.C. 608
& 607 Chapel Street, W.1. General 7474

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At Studio 51, 10/11 St. Newport Street,
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SAT., 7.30, SUN., at 7.15
KEN COLYER
JAZZMEN

FRI., at 7.30, SUN., at 7.
WED., at 7.30
KID SHILLITO'S JAZZBAND
(Formerly Dave Bethells Jazzmen)

MON., at 7.30
These popular pentamers
THE TEMPERANCE SEVEN

All Nite Rave No. 3, 1959
GRAHAM STEWART SEVEN
JOHNNY PARKER TRIO
KID SHILLITO'S JAZZBAND

Sat. 2.15 till 4.0 at Midnight
Apply now for membership, 5/- per ann.

DICK CHARLESWORTH AND HIS CITY GENTS

Ph. 11 Ph. The City Gents 8.0
Sat. 11.00, Sunday 10.00, 11.00
Sun. 11.00, 12.00, 1.00, 2.00, 3.00, 4.00, 5.00
Wed. 11.00, 12.00, 1.00, 2.00, 3.00, 4.00, 5.00
W.1. 11.00, 12.00, 1.00, 2.00, 3.00, 4.00, 5.00
JAMES TATE ASSISTANT (CR 504)

JAZZ AT BATTERSEA TOWN HALL

THURSDAY, 19th FEB. - 7.30
HUMPHREY LYTTTELTON
AND HIS BAND

ADVANCE BOOKING TOWN HALL BOX OFFICE
SAT. 7.30

The Kenny Graham
AFRO-CUBISTS

SAT & SUNDAYS from 7.30 p.m.
Admission: MEMBERS 6/- OTHERS 6/6

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CLUB "A" (The Regent Restaurant, 20, Coventry St., W.1)
London's liveliest jazz scene.
FRIDAY FEBRUARY 13
TONY CLAY and his quintet, 8.15
interval featuring RHYTHM
"NEW ORLEANS 1948" Club. Doors
open 10.00, until 1.30 a.m. YAC
A FIVE-LAND ANAFLOROUS SESSION.

SATURDAY ALL-NIGHT SESSION
YAC. This was the place. Many things
to do. Give your eye for dancing in the
YAC. Also plans to our many
Belle's. Also plans to our many
Belle's, starting the "JAZZMAKERS"
with MICKY ASHMAN and featuring
Elkinton, James, Woody. Many great
artists and surprises. Club. Doors
open 7.30 p.m. Over 1000 expected.

SUNDAY AFTERNOON, 5.0 p.m. JAZZ
Session. RHYTHM "IN BLUES"
JAZZ. Club. Doors open 5.00 p.m.

Most of the COUNTY BASS BAND and
stars from "West Side Story"
will be featured. Great singing ever
at the jazz showplace of Europe,
RUE and St. James Square.

FAROLUX LINDAO. 7.0
Warner Street, W.1
Dr. Bob Cooper, Music, 11.00
TONGHOUT (FRIDAY) 7.30
with Alex Colyer, JAZZMAKERS
with Alex Colyer, JAZZMAKERS
SATURDAY 7.30
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FRIDAY—contd.
CATERHAM HALL HOTEL (11.00)
Friday to THE HEALING'S JAZZ-
men in a night (10.00 approx.)
CROFTON JAZZ CLUB,
Star Hotel, London Road,
4-6-10, 11-12, 13-14, 15-16, 17-18,
19-20, 21-22, 23-24, 25-26, 27-28,
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Melody Maker

FEBRUARY 14, 1959 EVERY FRIDAY 6d.

WELLS MORGAN SET FOR TV

BBC Festival - with a beat

BEAT artists and bands have top spots in the first of the BBC's "Festival of Dance Music" shows on March 23 at the Royal Albert Hall.

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

The "beat" artists include Rod Miller and the Minstrels and singers Susan Jones and Al Nasson, from the BBC-TV "This" series. Also featured are resident Don Lang the Jazz Couriers and saxist Johnnie Gray.

NDO booked

Other stars booked for the first show are the Northern Dance Orchestra, directed by Alvin Ainsworth, the Fraser-Hayes Four, singers Joan Small, Sheila Houston and June Marlow, and the Oscar Rubin Orchestra, directed by David Lee.

On Wednesday the BBC commented that Ted Heath and his Music "ex-Bi-Tive Special" comprise Jim Dale and Johnny Wilshire and the Troubadours would appear at the second Festival on April 11. No names have been released for the second concert which takes place on April 11.

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

RECORD

RACKETEERS

DON'T MISS

NEXT WEEK'S

FRIGHTENING

EXPOSURE

DANISH VISITOR

Danish violin virtuoso Wandy Tworek flew into London on Wednesday to appear in the John Payne's Words and Music show on BBC-TV yesterday (Thursday).

His act included a comedy version of "Colonel Bogey" arranged by Norman Percival for a 4-piece orchestra. Wandy records for Decca.

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

She will headline ITV's "Sunday Night At The London Palladium" on February 22, and, on the 24th, film

But no tour

a show to be televised on ATV's "Saturday Spectacular" on March 7.

Says Norman Payne, of the Music Corporation of America: "Bernard DeLont offered Jane the opportunity of appearing on the forthcoming Frankie Vaughan bill at the London Palladium.

No Polledium

"She was very disappointed at having to turn down this wonderful offer, but her State-side commitments are so heavy that she was forced to refuse."

For the same reason, there is no opportunity for Jane to make personal appearances while in Britain.

SPAGHETTI WITH THE STARS



Show Business personalities dined cowboy outfit for a Spaghetti Barbecue at Crosby Hall, Chelsea, last Thursday. Pictured (above) during the Barbecue are Country and Western singer Johnny Duncan with... Fione Harding.

Harry Roy returns to the May Fair

HARRY ROY returns to the scene of his pre-war triumphs on February 23 when he opens in the Candle Light Room of the May Fair Hotel. From the same room during the 30s

Harry was a nationwide following through his weekly broad-based radio shows.

This time he goes back with a five-piece band. With Harry (left) will be Danny Fisher (gtr.), Sammie Robinson (pno.), Derek Fairman (dr.) and Geoff Southcott (bass).

He replaces Bill McGuire and his Group which has been resident for seven months. Bill is leaving to concentrate on the studio and recording commitments.

FIRE!

From Page 1

sional enjoyment, is not a matter for Unions or any other official bodies.

It seems to me to be a matter of bias by a bunch of people who have nothing better to do.

I can't see anything but good coming from the mixing of musicians. It can only raise the standards of music in Britain—and we badly need that!"

Harold Davison strongly disagreed. "The promoter pays the fares and all the expenses and takes the risks at the box office," he said. "Why should someone else prevent his artists in clubs at cheap prices which would be the only possible in a concert hall. If every club had it the tours would be impossible."

He warned: "Technically the handclaps could be used for breach of contract and either the Union or the promoter could complain to the Ministry of Labour which grants the work permits."

"American musicians—stop playing with fire!

The Modern Way

Basinet Tom Chead, former manager of Edinburgh's Nova Theatre, has formed a modern quartet.

The quartet consists of Harry Monty (dr.), Kerry Harris (pno., voice) and Ted Toppa (tr., etc.).

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

EUROPEAN FAREWELL CONCERT

FOR

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MELODY MAKER



POLL SPECIAL

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

WISE MEN OR FOOLIES?

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

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

Once again, 25 professional British jazz critics have been asked to vote for their three favourite musicians in 21 sections. Their first, second and third choices were allotted three, two and one points respectively.

How far do the critics' verdicts agree with the recent MELODY MAKER Readers' Poll? Of the 20 similar categories, both readers and critics picked the same winners in nine.

In both polls, Duke Ellington was elected Musician of the Year and also top Composer and Arranger, led by Count Basie for the Big Band title. In the case of the Critics' Poll, Basie reversed last year's decision by only one point.

Other winners to satisfy both critics and readers were the Modern Jazz Quartet (counting Louis Armstrong (tp), J. J. Johnson (trb), Milt Jackson (vibes) and Ella Fitzgerald (female singer)).

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

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

RAY CHARLES

There is no New Star category in the Readers' Poll, the critics' selection being Ray Charles who won below singer-instrumentalist Mose Allison by a mere one point.

Last year's New Stars were Ruby Braff, Phyllis Newborn and Phil Woods.

There were several near-ties, victories being gained by only one point in the sections for Big Band, Bass, Vocal Group, New Star and Miscellaneous Instruments in the latter only four points separated Bechet, Frank Wick, Julius Watkins and Scott Smith.

Only two points separated Jimmy Hamilton from Edmund Hall among the clarinetists and Coleman Hawkins from Sonny Rollins in the tenors.

The easiest win of the Poll? Duke Ellington as top composer scored 77 points, a margin of 47 over John Lewis who was second with 30.

Despite the controversy among



BOB DAWBARN sums up the critics' results

British critics over the merits of the recent Ellington tour, Duke not only took three titles but three of his sidemen, Jimmy Hamilton, Johnny Hodges and Harry Carney were voted top on their instruments. Hamilton's victory was perhaps the biggest surprise of the Critics' Poll, the clarinet section obviously causing most difficulty for the voters. For 25 they named three choices for this section.

EARL HINES

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

British critics are often accused of bias against jazz musicians. On this occasion they voted Johnny Dalglish (trb), Victor Feldman (vibes) and Ronnie Ross (bar), into third place, and also recorded votes for Ken Moodie, Lesnie Felix, John Mumford, Tony Cox, Humphrey Littleton, Alton Row, Archie Sempie, Alex Welsh, Dizzy Reece, Cleo Laine, Sandy Brown, Wally Passka and the Jazz Cougars.

YOU JUDGE

On the whole, the critics, like the fans, must judge on records and the tours by American jazzmen, although as last year—Stanley Dance, Albert McCarthy, Kenneth Allop and Pete Tanser—have visited America during the past year, and others have been to the Continent.

With the prominence given to mainstream selections, the critics may be considered reactionary old fogies or wise men who refused to be dazzled by new reputations and recently-established stars. You can decide for yourself!



Ellington—Musician of the Year



THE MODERN JAZZ QUARTET

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

HOW THE CRITICS VOTED see pages 11 and 111

THE MM 1959 CRITICS' POLL

Here's how the critics voted

The musicians and singers are listed in the following categories — **T** rumpets; **F** trombones; **C** larinets; **A** lto; **V** ocal; **B** aritone; **P** iano; **G** uitar; **B** as; **D** rums; **V** iols; **M** usicological instruments; **B** ig Band; **C** ombos; **A** rrranger; **C** omposer; **M** ale Singer; **F** emale Singer; **V** ocal Group; **M** usician of the Year; **N** ew Star.

Jeff Aldom

Gramophone Record Review
Armstrong, Clayton, Herman
Aitrey, Trummy Young, Dickerson,
Wells, Ben Richardson,
Howard, Prommy Higgins, Carter,
Willie Smith, Hawkins, Webster,
Tate, Carney, Wilbur
Brown, Curtis Lewis, Mince, Garner,
Ellington, Roy Gaines,
Mackel, Bill Harris, Davier,
Heath, Ed Jones, Hamilton, Pershing, Mince, Hal Henson,
Glen: Stuff Smith (1958),
Marjorie Monaghan, Dick
Cary (also born); Ellington,
Babe, Hampton, Armstrong,
Tate, Charles, Ellington, Of



Here are the individual choices of 25 British jazz critics—and in some cases their reasons why

Oliver, Quincy Jones, Ellington, Strayhorn, Rushing, Armstrong, Charles, Mahalia Jackson, Fitzgerald, Paul Bailey, Ward Singers, Mills Bros, Ellington, Humphreys, Carney, Ray Charles, Skip Hall, Paul Chambers.

JUDGMENT most perhaps be formed largely from records. These show a welcome return to warmth and spirit and in blues and Gospel roots with the Tate and Charles groups working regularly. Louis and Trummy can soon be judged live; at Newport, USA, even moderately like Hamilton and Rainetti found them satisfying.

Davester and **Chico Hamilton** has shown their superior musicianship in a trio. **Gaius** paired with **Washburn**, **Richardson** with **Tate**.

Of my friends and **think**, **Aitrey** has improved amazingly since his Waterford, Howard and M. Hall share with **Ewell**, **Shaw Hall** is another **Tate** man.

I pitched **Ray Charles** as **New Star**, wondering why he has only one LP here and that a non-vocal. My third **Musician of the Year** **Carney**

was a revelation, outstandingly versatile and, in his modest way, a mighty rock supporting the most important exclamation in jazz.

Kenneth Allsop

Daily Mail
Newman, Rex Stewart, Armstrong, Johnson, Waring, Cover, Sandy Brown, Wally Fawkes, Vrees, Hodgson, Dickworth, Young, Quinchette, Eddie Davis, Mulligan, Loris Quinn, Powell, Monk, Hines, Farrow, Pettiford, Quincey, Heath, Jo Jones, Kay Jackson, Friedman, Mingo (title), Basie, Ellington, Dankworth, Rollins, Jazz Courtery, Herli, Patch, Dankworth, Rushing, Joe Williams, Sonnic, Peggy Lee, George, Fitzgerald; **NO CHOICE**; Basie; Mose Allison.

THIS is a shrewdly arbitrary business. All I can say is that I don't necessarily agree that **Ray Charles**, for example, is a "beter"

Peggy Lee

trumpeter than **Armstrong**, certainly not that he has done more for jazz only that the names, roughly in order of preference, give me the greatest pleasure at the moment in relation to the state of my prejudices and reaction against over-familiarity.

James Asman

Record Mirror
Armstrong, Clayton, Bob Shedd, Art, Dickerson, Jim Robinson, George Lewis, Bill, Ellington, Rodgers, Carter, Oscar, Webster, Hawkins, Tate, Carney, Hines, Garner, Clark, Greene, Steve Jordan, Popo Foster, Vinnygar, Ed Jones, Frank, Jo Jones, Waring, Hampton, Jackson, No Choice, Ellington, Basie, George Lewis, Armstrong, Ellington, John Lewis, Ellington, Armstrong, Joe Turner, Sinatra, Fitzgerald, Dinah Washington, Terry and Mercer, Ellington, Franz Jackson.

Stanley Dance

Jazz Journal
Armstrong, Clayton, Jonah Jones, Lenny Green, Chick Webb, Young, Baird, Buster Black, Jay Leroy, Henry, Rodgers, Keywood, Herli, Curtis Lewis, Kim Webster, Tate, Carney, Herwood, Herli, Kodak, Hinton, Brown, Benjamin, Crawford, Jo Jones, Chick, Hampton, Bill Smith (violin), Buckner (trumpet), Pettiford, Ellington, Basie, Dankworth, Tate, Armstrong, Jonah Jones, Ellington, Myler, Minsky, Ellington, Hirt, Weis, Rushing, Armstrong, Ward, Haines, Fitzgerald, Charlie Smith, Spirit Of Memphis, Ward, Hampton, Original Five Blind Boys, Ellington, Hinton, Hampton, Skip Hall, Herli Lovelle, Dicky Thompson.

Bob Dawbarn

Melody Maker
Davis, Armstrong, Gillespie, Dickerson, Johnson, Wells, Gouffé, Hall, Bill, Rodgers, Jackie McLean, Rollins, Hawkins, Coltrane, Mulligan, Carney, Faves, Garner, Monk, Silver, Hall, Carter, Greene, Brown, Webster, Heath, Roach, Mollie, Philie Jones, Jackson, Hampton, Tom, Feldman; **Watkins** (French horn); **Wes** (title), Pettiford (cello); **Herli**; Ellington, Dankworth, MJG, Davis, Gouffé, Evans, Herli, Ellington, Jones; Ellington, Lewis, Moolie; **Joe Turner**; Rushing; **Ray Charles**; Fitzgerald; Vaughan, Tharp; Lambert; Singers; Ward; Singers; Basie; Davis; Ellington; Ray Charles; Ray Bryant, Wilbur Ware.

My choices have been restricted to those who have the most pleasure in this, ignoring all achievements. **Heardon Dickerson** and **Hawkins** in **Heiland** made them automatic choices. **Richardson** would have made it on his British concert. **Honesty** is one of the Atomic. **Basie** forced me to put **Basie** before **Ellington** in the **Big Band** section. **Most difficult sections** I found were **trumpet** and **basie**—there are so many musicians I wanted to get in.

Charles Fox

Gramophone
Miles Davis, Clark Terry Art Farmer, Dickerson, Johnson, Orbie Green, Russell, Randy Powell, Gouffé, Rodgers, Popper, Scott, Webster, Rollins, Hawkins, Earl Hines, Mince, Basie, Joe Evans, Montgomery, Hall, Greene; Pettiford, Mince, Wilbur Ware, Roach, Stoller, Blakey, Jackson, Hampton, Feldman; **Wes** (1958), Julius Watkins (French horn); **Herli**; Ellington, Basie, Dankworth; MJG, Davis, Gouffé, Evans, Herli, Ellington, Jones; Lewis, Ken Moulie; Joe Turner, Rushing, Sonnic, Fitzgerald; Vaughan, Cloo Laine, Lambert; Singers; Evans; Hampton, Montgomery, Ray Charles, Brunette Anderson.

IAST year I compromised between past reputation and current form, this year I've gone for only

Mahalia Jackson

with what I've heard during the past 13 months. **That's** why **Billie Holiday** and **Louis Armstrong**—at their best the greatest singer and trumpeter-play in jazz history—are missing from my list. **The big band**, the **baritone** section—the male singers all pushed themselves, but elsewhere competition was much tougher. **Lucky Thompson**, **Stan Getz**, **Annie Ross**, **Bob Brookmeyer** and about a dozen male players, for instance, were included in last year's list. **And** if **Carl Perkins** hadn't died in the spring of 1958 he would have been my third choice as a vocalist. **Wes Montgomery**, although not an outstanding technician, strikes me as having more vitality and imagination than most of the more fashionable artists; while about **Gil Evans** I have no doubts whatsoever, his arrangements virtually amount to one composition; and he has an orchestral sense far ahead of anybody in jazz except **Duke Ellington**.

Keith Goodwin

New Musical Express
Davis, Gillespie, Clayton, Johnson, Lenny Green, Chick Webb, Hamilton, Tate, Gouffé, Hill, Pepper, Hodgson, Rollins, Minter, Thompson, Mulligan, Carney, Cecil Payne; Carter, Monk, Larkin, Kessel, Wes, Montgomery, Jim Hall, Pettiford, Brown, Chambers, Morelia.

... and here are the results in sections ...

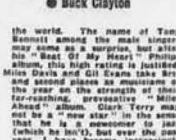
Blakey, Roach: Jackson, Pettiford, Larry Hunter, Cy Touff (bass trumpet), Jimmy Smith (trumpet), Basie, Ellington, Dankworth, MJG, Mulligan, Hawkins, Herli, Quincy Jones, Johnny Richardson, Wells, Hampton, Rushing, Sinatra; Tony Bennett; O'Day, Fitzgerald, Vaughan, Herli, Lo's, Freshford; Davis, Evans, Ellington, Hampton, Ray Charles, Terry, Pepper Adams.

WITH one or two minor exceptions, I have based my selections on a performance—either live or recorded—heard during 1958. The only, I feel, doesn't call for any detailed explanation apart from pointing out that my ever-growing interest in mainstream jazz has prevented the inclusion of such soulful veterans as **Duke Clayton** and **Ben Webster**.

The consistency of the **Dankworth** band was one of the highlights of the British jazz year, and, after **Basie**, I have become increasingly aware of his equal anywhere in

the world. The name of **Tony Bennett** among the male singers may seem a bit surprising at this time. **"Best of My Heart"** **Phyllis** shows, this time in relation to **Miles Davis** and **Gil Evans** take first and second places in the **Big Band** section of the year on the strength of their superb presentation, **"I'll Be Around"** **Album**. **Clark Terry** may not be a new star; in the sense that he is a newcomer to jazz (which he isn't), but over the past year, I have become increasingly aware of his talents—hence his inclusion.

Buck Clayton



THAT
SO
— so very much!

cleo & johnny



TOPPERS

TOPS STILL TOPS!

MUSICIAN of the YEAR

1. DUKE ELLINGTON ... 31
2. THOMAS RAMSAY ... 17
3. THELONIOUS MONK ... 9
4. Miles Davis ... 7
5. Gil Evans ... 5
6. Jimmy Hamilton ... 4
- Ray Charles ... 3
8. Buddy Belfrage ... 2
9. Don Webster ... 2
10. Louis Armstrong ... 2
- Vic Dickenson ... 2
- John Lewis ... 2

BIG BAND

1. COUNT BASIE ... 50
2. DUKE ELLINGTON ... 20
3. JIMMY DANKWORTH ... 9
4. Louis Armstrong ... 7
5. Ted Heath ... 5
6. Wynonie Lubiano ... 2

SMALL COMBO

1. MODERN JAZZ QUARTET ... 32
2. MILES DAVIS ... 21
3. LOUIS ARMSTRONG ... 16
4. Duke Ellington ... 13
5. Dave Brubeck ... 10
6. Ray Charles ... 8
- Jimmy Guiffre ... 7
8. George Cordin ... 6
9. Chubby Hamilton ... 5
10. George Lewis ... 5

TRUMPET

1. LOUIS ARMSTRONG ... 49
2. MILES DAVIS ... 21
3. HERB FLAVYIN ... 17
4. Ray Charles ... 16
5. Duke Ellington ... 14
6. Jimmy Guiffre ... 10
7. Art Farmer ... 9
8. Ray Belfrage ... 8
9. Charlie Hodge ... 7
10. Rex Stewart ... 6

TROMBONE

1. J. J. JOHNSON ... 45
2. HERB FLAVYIN ... 21
3. DERY WELLS ... 19
4. Jimmy Hamilton ... 15
5. Jimmy Cleveland ... 13
6. Kai Winding ... 10
7. Jimmy Young ... 8
8. Alvin Green ... 7
9. Britt Woodman ... 6
10. Bob Brookmeyer ... 5

CLARINET

1. JIMMY HAMILTON ... 19
2. ERMSHAW HALL ... 17
3. JIMMY GIFFRE ... 16
4. Buster Bailey ... 8
5. Jimmy Scott ... 7
6. Pee Wee Russell ... 6
7. Benny Goodman ... 5
8. Barney Bigard ... 4
9. Buddy Collette ... 4
10. George Lewis ... 3

ALTO

1. JIMMY HODGINS ... 26
2. MANNY NEFT ... 18
3. BENNY CARTER ... 11
4. Willie Smith ... 10
5. Paul Desmond ... 9
6. Lee Fessenden ... 7
7. Lou Lomax ... 4
8. Hank Wong ... 4
9. Billie Jefferson ... 3
10. Chubby Anderson ... 3
- Johnny Dankworth ... 2



Here's how Britain's leading critics placed their favourite musicians in order of preference

TENOR

1. COLEMAN HAWKINS ... 31
2. MANNY NEFT ... 21
3. BEN JASTER ... 19
4. Lucky Thompson ... 18
5. Stan Getz ... 17
6. Lester Young ... 16
7. Buddy Tate ... 15
8. John Coltrane ... 14
9. Don Byas ... 13
10. Bill Perkins ... 12
11. Bob Cooper ... 11

BARITONE

1. HARRY CARNEY ... 37
2. MANNY NEFT ... 31
3. RONNIE ROSS ... 17
4. Charlie Fowlkes ... 16
5. Pepper Adams ... 15
6. Raymond Henry ... 14
7. LAY DAVIS ... 13
8. Cecil Payne ... 12
9. Billie Holiday ... 11
10. Willard Brown ... 10

PIANO

1. PAUL HINES ... 38
2. ERMSHAW HALL ... 31
3. THORNHILL MUNK ... 21
4. Bud Powell ... 19
5. John Lewis ... 18
6. Teddy Wilson ... 17
7. Oscar Peterson ... 16
8. Horace Silver ... 15
9. Alvin Green ... 14
10. Duke Ellington ... 13

GUITAR

1. FRIDGIE GREENE ... 27
2. TONY MARTIN ... 21
3. JIM HILL ... 19
4. Everett Ruessell ... 18
5. New Moon ... 17
6. John Collins ... 16
7. Jimmy Raney ... 15
8. Ray Gaines ... 14
9. Chuck Berry ... 13
10. Kenny Burrell ... 12

BASS

1. OSCAR PETTIFORD ... 27
2. HAY HODGINS ... 21
3. MILTON CATTON ... 19
4. Mervyn Davis ... 18
5. Paul Chambers ... 17
6. Leroy Vinnegar ... 16
7. Charlie Mingus ... 15
8. Duke Ellington ... 14
9. William Ware ... 13
10. Jimmy Mullen ... 12
11. Charlie Costello ... 11

DRUMS

1. MAX ROACH ... 29
2. JOE JONES ... 27
3. JIM HODGINS ... 27
4. Jimmy Crawford ... 21
5. Gene Collier ... 19
6. Alvin Stoller ... 17
7. Art Blakey ... 16
8. Kenny Clarke ... 15
9. Chubby Hamilton ... 14
10. Buddy Rich ... 13

VIBES

1. MILT JACKSON ... 23
2. LUDY HAMILTON ... 19
3. VICTOR FELDMAN ... 17
4. Terry Gibbs ... 16
5. Tyne Clark ... 15
6. Don Elliott ... 14
7. Larry Buckner ... 13
8. Tadd Dameron ... 12
9. Teddy Charles ... 11

MISC. INSTRUMENT

1. SIDNEY BECHET ... 14
2. FRAN WALKER ... 13
3. JILL'S WATKINS ... 12
4. Stu Smith (Violin) ... 11
5. Herbie Mann (Flute) ... 10
6. Sonny Terry (Harmonica) ... 9
7. Ray Nance (Viola) ... 8
8. Jimmy Smith (Organ) ... 7
9. Roy Scott (Fiddle) ... 6
10. Bill Doggett (Organ) ... 5
11. Steve Lacy (Soprano sax) ... 4
12. Cy Toussaint (Trumpet) ... 3
13. Bobby Jasper (Fute) ... 2

ARRANGER

1. DUKE ELLINGTON ... 28
2. JIM HODGINS ... 19
3. QUINCY JONES ... 18
4. Neal Hefti ... 16
5. Billie Strayhorn ... 15
6. Sy Lewis ... 14
7. Eric Wilkins ... 13
8. Buck Clayton ... 12

COMPOSER

1. DUKE ELLINGTON ... 47
2. JOE LEVINS ... 29
3. BILLY STRAYHORN ... 28
4. Thelonious Monk ... 27
5. Ken Mable ... 26
6. Neal Hefti ... 25
7. Earl Hines ... 24



LOUIS ARMSTRONG—again top trumpet

Quincy Jones

- Benny Golson
- Leonard Bernstein
- Stan Kenton

MALE SINGER

1. JIMMY RUSHING ... 37
2. LOUIS ARMSTRONG ... 31
3. FRANK SINATRA ... 16
4. Ray Turner ... 15
5. Ray Charles ... 14
6. Joe Williams ... 13
7. Mel Tormé ... 12
8. Otis Bailey ... 11
9. Muddy Waters ... 10
10. Al Hibbler ... 9

FEMALE SINGER

1. ELLA FITZGERALD ... 38
2. SARAH VAUGHAN ... 21
3. ANITA O'BRYEN ... 18
4. Mahalia Jackson ... 17
5. Billie Holiday ... 16
6. Dinah Washington ... 15
7. Hadda Brooks ... 14
8. Lavern Baker ... 13
9. Peggy Lee ... 12
10. CRO LAINE ... 11
11. Genevieve Anderson ... 10
12. Annie Ross ... 9
13. Eddie Collins ... 8

VOCAL GROUP

1. DAVE LAMBERT ... 13
2. HILLO'S SINGERS ... 12
3. Four Freshmen ... 11
4. Four Freshmen ... 10
5. Brownie McElhee and Sonny Terry ... 9
6. Mills Brothers ... 8
7. Spirit of Memphis ... 7
8. Andy and the Ray Stiles ... 6
9. Accidentals ... 5
10. Original Five Blind Boys ... 4
11. Drinkwater Singers ... 3

NEW STAR

1. RAY CHARLES ... 29
2. MANNY NEFT ... 19
3. SHIP HALL ... 18
4. Ray Brown ... 17
5. Wes Montgomery ... 16
6. Johnny Windburn ... 15
7. Dixie Renée ... 14
8. Hal Singer ... 13
9. Frank Jackson ... 12
10. Benny Golson ... 11
11. Nat Aschberry ... 10
12. Pepper Adams ... 9
13. John Coltrane ... 8
14. Phyllis Newman ... 7
15. Dakota Slaton ... 6

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How readers voted

The following musicians and singers were placed first in the various categories of the Readers' Poll, full results of which were published on January 3 and 10.

CATEGORY	BRITISH SECTION	WORLD SECTION
MUSICIAN OF THE YEAR	JIMMY DANKWORTH	DUKE ELLINGTON
BIG BAND	JIMMY DANKWORTH	COUNT BASIE
SMALL COMBO	JAZZ CORNERS	MODERN JAZZ QUARTET
TRUMPET	KENNY BAKER	LOUIS ARMSTRONG
TROMBONE	GEORGE DRISHMOL	J. J. JOHNSON
CLARINET	JIMMY DANKWORTH	JIMMY GIFFRE
ALTO	TURKEY HAYES	PAUL DEMOND
BARITONE	RONNIE ROSS	STAN GETZ
VIBES	BILL LE SAGE	GERRY MULLIGAN
PIANO	BILLY JONES	ERIC ROLAND
DRUMS	JIMMY HAWKSWORTH	RAY BROWN
MISCELLANEOUS INSTRUMENT	ALLAN GARLEY	SHELLY MANNE
GUITAR	KEN SKORRA	FRANK WESS (FLUTE)
MALE SINGER	JOE JONES	MILT JACKSON
COMPOSER	JIMMY DANKWORTH	FRANK SINATRA
FEMALE SINGER	DLED LAINE	DUKE ELLINGTON
VOCAL GROUP	POLKA DOTZ	HILLO'S SINGERS
ARRANGER	JIMMY DANKWORTH	DUKE ELLINGTON

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Dallas

Stars say thanks

—for their victories in the Critics' and Readers' polls.

★ Duke Ellington
I TAKE the liberty of speaking for Jimmy Hamilton, Harry Carney and Johnny Hodges as well as for myself. Thanks Jimmy and I together with my colleagues embracing that beautiful audience again soon. Love you madly in tribulation.

★ Count Basie
TO those who voted for me, thanks a million.

★ Stan Getz
THE award came as a great surprise. I couldn't tell you how pleased I am. Thank the readers of MELODY MAKER.

★ John Lewis
WE are very grateful for the honour that readers of the MM have made possible for us. Thanks for your interest in the Modern Jazz Quartet.

★ Milt Jackson
IT is very satisfying, and certainly a privilege, to win the MM Poll.

★ Gerry Mulligan
MANY thanks to my fans and friends who honored me. I was voted from current Quartet—Art Aronson, Bill Crow, Dave Bailey.

★ Coleman Hawkins
THANK you for your support. It's always gratifying to be recognized by a discerning audience.



★ Coleman Hawkins

★ Jimmy Rushing
I FEEL very good about winning the Poll. Thanks for voting for me. Will be seeing you soon.

★ J. J. Johnson
I AM honoured by the response of the British fans. I was so impressed by them during my last tour.

★ Erroll Garner
I AM thrilled to have reached enough people through my records to receive such a warm response.

★ Max Roach
THANKS to all concerned. It is my sincere hope that I will be able to bring my group to the not too distant future.

★ Jimmy Giuffre
IT'S a pleasant surprise because there's been quite a bit of me and me about my career.

★ Paul Desmond
MY all of us in the Bluebird Quartet are extremely grateful for the British love.

JOHNNY DANWORTH

5-star winner twice—he's approaching the MIRACULOUS!

TO win five categories, including Musician Of The Year, in a MELODY MAKER Readers' Poll is pretty fantastic. To do it two years running is getting near the Miraculous Category.

The man with the fan-appeal is, of course, Johnny Dankworth. That he also appeals to the critics is proved by his band's third place in the Critics' Poll, behind Ellington and Basie and ahead of groups like Hampton, Heath and Kenton.

At 31, Johnny is no stranger to lots of MM Pollsters. He won his first award—as top alto—in 1949 and the following year became Musician Of The Year for the first time.

Five years earlier, as a semi-pro with Freddie Mirfield's Garage Men, Johnny had impressed the MM by winning the Individual Musician award for his clarinet playing at the Melrose Maceo. All-Britain Dance Band Championship.

He was a familiar figure in jazz clubs and was earning his living chiefly as an arranger when he became a bandleader for the first time in March, 1950.

Baffled
The Dankworth Seven's debut as a Top Fifth Swing Season was reviewed in the MM that month by Mike Nevard. Rather sadly he recorded: "Frankly its reception was by no means terrific. Many of the fans were baffled, confounded and unable to grasp the music they heard."

★ Barney Kessel
I'M flabbergasted. I just read the two-page review and that's all. It's very gratifying that people like me playing so much.

★ Shelly Manne
I'M very proud and happy. I'm trying hard to get over to Britain this year.

★ Ella Fitzgerald
I'M delighted and grateful. Some of the greatest moments in my career have been for the most wonderful British jazz fans.

★ Frank Sinatra
I'M terribly grateful and appreciative.

★ The Hi-Lo's
WINNING the MM Poll for the year seems like a great thing. We can't wait to get back to Britain.

★ Earl Hines
WHAT do you know about records? You'd know as well as know my happy feelings.

★ Louis Armstrong
THANKS for the wonderful honour. The MM is the woodiest.

says BOB DAWBARN

Dankworth himself had already asserted that "we have reached the stage where pandering to the lower emotions is no longer a good policy."

The Seven slowly achieved success, being signed in May, 1951, by an unknown singer called Glen Laine who was to marry the boss seven years later.

It was typical of Dankworth's effort to satisfy himself musically, that he disbanded the Seven, and despite the protests of those who formed his Orchestra in October, 1952.

"My policy will be simple enough," he told MM readers. "I have a band that can play



★ Dankworth—desire to experiment and once again a Dankworth experiment paid off. It gave the band an even more distinctive sound whilst adding something fresh to big band arranging.

His restless desire to experiment, if not commercially, has always been his refusal to stand still once he has found a successful formula.

HE RESTLESS DESIRE TO EXPERIMENT CAN ONLY HAVE A GOOD EFFECT ON HIS MUSIC—AND ON BRITISH JAZZ IN GENERAL.

Surprise

In 1956 Johnny came up with another surprise. He replaced the sax section with his Seven section — trumpet, trombone, tenor, baritone and his own alto.

It was one of the first really original ideas to hit British jazz

I HAVE purposely kept away from modern and traditional jazz because I think individual styles are more important than self-conscious styles. Some of the modern, casual Tristano and Konitz, seem to have progressed beyond the effort to sound like Parker (or the more abstract composers of Central Europe).

The modern today seems to be trying to play like some other instead of each playing in his own personal way. There is too much academic training parhous.

SHOW THE CRITICS VOTED

- 4 from page 41
- Webster: Carney, Powkes, Pepper, Adams; Hines, Wilson, Dave McKenna; Kessel, Hines, Tinsley, A. Villa; Hinton, Brown, Pettiford; Cole, Jo Jones, Krupp; Hamilton, Norvo, Jackson, Wes (late), Nance, Virginia, Collette (late); Ellington, Basie, Armstrong, MJQ, Tyne, Glenn; Strayhorn, Holman, Bushing, Armstrong; The Four Freshmen, Vaughn, LeVern Baker; Hi-Lo's, Miles, Brown, Freshmen; Ellington, Dave McKenna, Pepper, Adams.
- NO COMMENT
- Sinclair Trail**
Jazz Journal
- Armstrong, Clayton, Hoey, Terry, Hines, Dickerson, Orr; Nickerson, Simpson, Linton, Procopio, Jefferson, Hawkins, Webster, Freeman; Carney, Powell, Brywood, Henry; Carney, Gardner, Wilson, Kessel, Greyer, Barkwell, Hinton, Pettiford, Crawford, Jo Jones, Pepper; Hamilton, Jackson, Don (late), Sonny Terry (baritone), Bechet (supraph), Basie, Hampton, Armstrong, Tate, Orr; Williams, Pierce, Glenn, Jones, Ellington, Holt, Strayhorn, Armstrong, Bushing, Watson, Fitzgerald, Vaughan, Hines, Ward, Slaters, Terry and the Four Freshmen; Clayton, Armstrong, Ellington, Clayton; Ray Charles, Nat Finkle.

It caused real headaches amongst critics who were still under the impression that has for some reason fallen out of grace or even fame. During the year I only heard (in person) two clarinetists who I thought were at all fascinating, First, Albert Nicholas, who I heard play a couple of times in Paris and who is still playing superbly. The second is Russell Procope, who is in the Ellington band, who can play swing around the atmosphere of Mr. Hines when it comes to playing jazz.

Bruce Turner
Daily Worker

Clayton, Bass, Armstrong, Truogden, Bass, Lawrence, Carney, Beard, Lee, Wood, Halls, Hodges, Kettle, Carter, Hines, Hinton, Pettiford, Hines, Tristano, LeVern Baker, Greyer, Brand, Jones.

WINNERS!
THREE winners have been awarded to each of the following readers of the Melody Maker: Bob Pettiford and who gave the best reason for their choices —

- W. E. Luchin, Chelmsford, Essex.
 - P. E. Marshall, Driffield, Yorkshire.
 - C. J. Wilkinson, Docking, Norfolk.
- Thanks to all the others who wrote.



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GEORGE MELLY

thinks you must be potty to elect him Top Male Singer in the 1955 Poll, and if you imagine for one instant he's in the least grateful—

YOU'RE RIGHT!

Sincere Thanks from the

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THINKS you must be awarded to each of the following readers of the Melody Maker: Bob Pettiford and who gave the best reason for their choices —

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Thanks to all the others who wrote.

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