

Melody Maker

McKinley Exclusive

JANUARY 18, 1958 World's Largest Sale EVERY FRIDAY 6d.

See Page 3

Wonderful Moment!



"Wonderful Things" is the title of the film—and it seems like a wonderful moment for Frankie Vaughan in this scene with Jackie Lane. The picture is scheduled for release in April.

Meanwhile, the singer opens with his own show on Monday for a season at the Palace Theatre, London. He went into rehearsal 24 hours after returning on Monday from New York—where he received offers from Hollywood, Broadway and Las Vegas. While in New York, Frankie made three titles for Columbia's Epic label under the musical direction of Mitch Miller.

MARIO LANZA IN DEMAND

MARIO LANZA'S current 12-concert tour has now mushroomed into 22. He was due to leave Britain on March 1, but he has been so successful that another ten concerts are being lined up. Lanza this weekend makes his first appearance in ATV's "Saturday Spectacular."

Terry gets called up!



On Monday, Terry Fine signed a pledge from sing not to touch alcohol a tin. Then on Wednesday came a summons from Her Majesty's Forces. Reports for a National Service medical on Tuesday! (See also page 4.)

Stairway to Stardom!

MM Editor Pat Brand is to help a young British jazzman to stardom in America.

The 1958 Newport Festival will feature a 20-piece band of young European jazzmen, who will also be recorded by Columbia, make radio and TV appearances and possibly a full concert tour.

The musicians will be picked for audition by the leading critics in each country and Pat Brand has been asked to handle the arrangements for Britain.



Director of the band will be America's Marshall Brown, who is travelling to Europe with the Festival's producer, George Wein, at the end of next month to audition musicians.

The musicians must be between the ages of 16 and 25 and will arrive in New York a week before the Festival for intensive rehearsal.

The library is already being prepared by Brown—who directed the hit of last year's Festival, the Farmingdale High School Band—Jimmy Giuffrè, Bill Russo and John La Porta.

JOHNNIE RAY OK

JOHNNIE RAY may be without his hearing-aid when he returns to Britain this year.

Howard Lucraft cables from Hollywood that an operation on the singer's ears last month was successful. "His hearing appears regained," says Lucraft. Meanwhile, negotiations for Johnnie Ray to make a European tour are proceeding. ATV dates will be included.

BRITISH STARS FLY TO ITALY

Blues singer Beryl Brydon and the Don Rendell Band fly to Italy today (Friday) to take part in the Third Italian Festival Of Jazz at San Remo tomorrow and Sunday. This is the first time that Britain has contributed.

PRINCESS ON DISC?

AMERICAN high-pressure publicity methods have moved in on Buckingham Palace—and jazz-fan Princess Margaret. An American record company which claims to have sold ten million discs last year has asked the Princess to contribute a message to a jazz LP.

The company—Tops Records—wants the Princess to act as narrator to a British section of the disc, which would feature "jazz music of all nations." All royalties would be sent to any charity named by the Princess.

British jazz

In a letter sent to the Princess, Tops president, Carl Doshay, said: "With your aid we plan to select jazz groups which represent British jazz and the British people. "The narration done by your Highness will be an explanation of British jazz to the rest of the world." Doshay also invites the Princess to be his guest in Los Angeles should she decide to do the recording in Hollywood.

Phone call

Contacted by the MM, an official of the Buckingham Palace Press Office said: "This is a highly personal matter. Whether Her Highness has received the communication or not we have no idea."

On Monday, Carl Doshay telephoned the Palace.

Miss Iris Peake, Lady-in-Waiting, reportedly promised a reply soon from Princess Margaret.

ANKA TOUR



PAUL ANKA, the "Diana" song star who had a smash-hit tour of Britain only last month, will be back early in March. The Grade office was currently negotiating the tour as we closed for press.

Skiffle and jazz to help Broonzy

BRITAIN'S top jazz and skiffle stars are to hold a benefit concert for American blues singer Big Bill Broonzy. Broonzy, who made his third British concert tour last February, has undergone a series of operations in Chicago and will probably never sing again.

Giving their services free at a concert at the London Coliseum on March 9 will be the groups of Humphrey Lyttelton, Chris Barber, Johnny Dankworth, Don Rendell, Dill Jones, and the Vipers.

Organisers

In addition, it is hoped that Ken Colyer's Jazzmen and Al Fairweather's Band, with Sandy Brown, will appear.

Idea for the benefit, came from pianist-accountant Dave Stephens and guitarist-singer Alexis Korner, who have formed a committee with the AIM's Editor Pat Brand and Max Jones, and critics Keith Godwin, Charles Fox and Iain Lund.

NAMES MAKE NEWS

NAMES make news. These are some of the celebrities who appear in the MELODY MAKER this week:

Ray McKinley.—An exclusive interview in New York before McKinley's Miller Band left for Britain. Page 3.

Reinhardt.—Ken Bykora reviews an LP of the late guitarists' classic' released. Page 6.

Ted Heath.—Discs sees those Anglo-US band exchanges. Page 5.

Frank Sinatra.—"Kings Of Pop" in Sinatra's problem film? P. 9.

Nat Cole.—Talks to MM columnist Ren Grevatt. Page 2.

Elvis Presley.—His disc heard on a BBC religious programme. Page 4.

TORONTO TELEGRAM

Forecast for 1958

REN GREVATT meets NAT 'KING' COLE

TALKES THAT

NEW YORK, Wednesday.—"I hope to take my wife on a vacation to Europe some time toward the end of the summer. We've both been looking forward to a trip like that. But if we go, I won't be performing."

Nat 'King' Cole told me this at a cocktail party tossed for him by Capitol Records at Toots Shor's Restaurant. Cole opens a four-week stay this week at the Copacabana.

Nat said there was little chance of his performing in Britain this year. "In fact, I have all I can do to fulfil my American engagements right now."

Following the Copa stint, Cole moves down to the Tropics in Havana. Then in turn he'll play the Eden Roc in Miami Beach, the Sands in Las Vegas and the Coconut Grove in Los Angeles.

Rock-n-roll

COMMENTING on the rock-n-roll influence, Cole said his two daughters, aged 13 and seven, both dig it immensely, but he feels that all kids eventually grow out of the stage and begin to like ballads and smoother music.

"Kids have no loyalty to an artist these days," he said. "It's the sound that counts. If the sound isn't different, an artist

'Holiday only' he says

can die on his second record. Sometimes it really seems that the less musical ability the artist has, the easier it is to make his hit.

"Some of the better artists have a real problem. Their musical integrity won't let them succumb to the cheaper rock-n-roll sounds. But sometimes they find it's hard to get a hit because they don't let the bars down."

Johnny Mathis

COLE thinks Johnny Mathis is one of the most promising new singing stars. "He has sustaining power, as he's shown with three or four straight hits. That's because he has a style that appeals not only to the kids but to everybody."

ALAN FREED

Challenged

ALAN FREED'S hitherto unchallenged position as America's number one jockey on the pop and rock-n-roll scene, may be in jeopardy.

There's no question that Freed is still strong on the local New York front. But shortly after the demise of Freed's network TV show last summer, a good-looking young Philadelphian named Dick Clark came into prominence with his American band show on ABC-TV five afternoons a week.

FATS DOMINO

Since then the three-hour show, with its hands, artist's name a daily trend, has become one of the nation's number one disc artist plug shows.

Package

IN another attempt to build himself nationally, Freed sets out on March 26 with a six-seven-week package show of top disc artists.

This may well tie in with a network radio show that's been discussed for some time for Freed on the Mutual network. But even on the package tour, Freed may find the going rough.

Noted promoter Irving Fuld, who has put out gigantic semi-annual package tours known as the "Biggest Show of Stars" for the last couple of years, will be sending his artist show of the season on the road on April 6.

Battle

A TALENT battle between the two for the top attractions of the moment is almost certain. Freed now claims he has already signed Jerry Lee Lewis and the Crickets. Fuld has no comment on this moment, but said he will have a flock of important acts to announce within weeks.

PATTI PAGE

Second best

MARY W. WHILE, Dick Clark's show stays on top as the best disc plug show in variety at the moment. The Patti Page show is acknowledged as the second best area in which to spot an artist.

Both the Ed Sullivan show and the Steve Allen show, which compete against each other Sunday nights, have slipped behind.

stated to start its European tour in May. London will be the first stop of the tour, which, at present, included Stan Getz, Coleman Hawkins, Roy Eldridge, Sonny Stitt and Dizzy Gillespie. Currently, Gray is negotiating with the State Department for the JATP troupe to be part of the Jazz project show at the Brussels Fair next June.

JOHNNY DANKWORTH

In America

IN comparing records, the manager recording Art. Gray has plans to release a minimum of 100 LPs during this year. The two British imports are being by Johnny Dankworth and Humphrey Lottelien.

The first half-hour of each has been put badly by an adult western series, "Maverick," on the ABC network with the result that promoters try to get their disc artists on the second part of the show.

FATS DOMINO

Fund raising

FOLLOWING his recent New York Paramount appearance and a guest stint on the Patti Page show this week, Fats Domino returns to the West Coast for a recording date. After this he'll fly back home to New Orleans, where he will do a benefit for his wife's church.

Mrs. Domino is a Protestant, and the performance for her church comes in the wake of Domino's benefit work for his own Catholic church.

ELVIS PRESLEY

Movie seller

"THE season of 1957 will go down in disc history as the year that the Broadway legit musical theatre failed to produce one best seller in the singles and field. The situation was almost as dismal in TV."

Writing in "The Billboard," June Bunton says the "ironic," Hollywood, which has been limping badly box office-wise, due to the intrusion of TV, turned out a flock of best sellers, including most of Elvis Presley's platters, a couple of Pat Boone hits, some smash Johnny Mathis sides, "Around the World," Jane Morgan's "Fascination" and Debbie Reynolds' "Tammy."

TORONTO, Wednesday.—Rock-n-roll will be here for another year. That's the prediction of Canadian record bosses who believe rock 'n' roll will hold strong in 1958, although it will be a trend towards ballads.

Other predictions:
● The sale of stereophonic recordings will increase at a fast pace in the New Year, although they will never replace LPs.
● There will be a bigger sale of 45 extended play discs, favoured by many because of their small size and low price.
● The record business will be bigger than ever.

Around Town

ZOOT Sims is in for a week's engagement at the Town Tavern. He says there must be a lot of people who will be visiting England soon. Star dates: The Teen Age Stars of 1958, starring Paul Anka and the Everly Brothers, on Monday; Josh White will entertain audiences on January 20; Louis Armstrong at Massey Hall, February 24.

Diamonds date
THE Diamonds, who came out in 1958, have just finished recording the title song for a new picture, "Kathy-O," which will be released in April. After a week in Texas, the boys return to Hollywood to begin making a Mercury record album. The quartet is featured with an orchestra on the first of two best jazzmen, directed by Art Harnish, including Carolee Carrone and his Sextet, billed as the "Peri-Horn." The group starred in an all-Italian show at Massey Hall, at the weekend.

Helen McNamara

Granz sets his tours

From BURT KORALL
NEW YORK, Wednesday.

—Norman Granz, perhaps America's most commanding record company executive and jazz impresario, has set an intensified schedule of bookings in Europe.

As I previously reported, a deal has been made for a tour of the Benny Goodman orchestra on the Continent next Fall. Granz has also arranged a month-long tour of Europe with "An Evening With Ella Fitzgerald and the Oscar Peterson Quartet."

Jazz At The Philharmonic is

Heath rates 5th in world poll

THE MELODY MAKER this week broke the advance news to Ted Heath that he had come fifth—and hundreds of thousands of many famous U.S. names—in a nationwide jazz poll conducted by American "Playboy" magazine. "That's great news," commented Ted.

Results of the poll will not be published until next month.

Head
In the "Leader" category, Ted Heath received 1,347 votes, just 20 ahead of Dizzy Gillespie and recorded ahead of such established American leaders as Shorty Rogers, Woody Herman and Les Brown.

Stan Kenton was again the winner (916 votes), followed by Duke Ellington, Count Basie and Benny Goodman.

Solo stars
Winners of other sections were Chet Baker (trombone), Paul Desmond (saxophone), Paul Desjardins (clarinet), Gerry Mulligan (bassoon), Benny Goodman (clarinet), Errol Garner (piano), Barry Kessel (sax), Ray Brown (bass), Shelly Manne (drum), Gene Hampton (misc. instruments), and Ella Fitzgerald (female vocalist).

BILL KENT, the choirboy-newcomer to rock-n-roll, will debut in Variety at the Empire Theatre, Middlefield, on January 27. Also on the bill will be the Chas McDavitt Skiffle Group and The Teenagers, a singing-instrumental group of four Manchester boys led by 12-year-old Johnny Beasley.

NEWSBOX by Jerry Dawson
NORTHERN IRELAND.—When Mario Lanza appears in Belfast on March 1 he will sing in the main hall, a 3,000-seater, Kings Hall—usually the venue for agricultural shows and exhibitions.

LEICS-NOTTS.—Brian Woolley's Jazzmen, resident at Leicester and Nottingham Jazz Clubs, will again appear at the Chislehurst Caves tomorrow (Saturday).

MIDLANDS.—Harry Secombe, Perry Reid, Derek Roy, Shirley Alderdice and the Four Johns Boys will entertain at a Midnight Madness at the end of Birmingham Boys' Clubs at the Alexandra Theatre on February 16. Bonnie Carroll and Rosemary Boustead appear in ABC's "The Late Night Show" on Saturday, January 26.

DORSET.—Willingborough's Downtown Modern Jazz Club is now regularly featuring music and jazz, going alongside the modernists.

YORKSHIRE.—Name bands during the New Year will include Eric Deane (January 25), Gerry Anderson (February 6), Kirchin and Rory Blackwell (13).

SUFFOLK.—Covering the whole of East Anglia, the group contest will be held at the Royal Hall, Ipswich, February 4.

MANCHESTER.—Guitarist Frank Markey is to open "Club Django" at the Tatchers House Club (Friday). The club will meet every Friday.

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choirboy is a variety star

KETCHING.—The Sid Phillips Band, headed by Tony Brent and Ken Phillips, will star in an experimental stage production presented at the Granada on Sunday, February 8. If the success, more shows will be arranged.

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GLENN MILLER

THE SOUND OF THE GLENN MILLER BAND



I HAD a refreshing experience the other day at Webster Hall, RCA Victor's famous cavernous downtown Manhattan recording studio. There it was that the new Glenn Miller band, tired from the rigours of the road and a location date in Syracuse, N.Y., were cutting a new LP record. It was a pleasant tonic to hear that fine, clean melody and danceable beat in a world populated with rock-'n'-roll and "far out" modern jazz artists. I can never deny being a fan of the modern day forms, but it was still a thrill to hear this fine new group in the flesh.

This is one of the two post-war American bands that made a profit from the very first day—the other was Ralph Flanagan's group. But this band has the authentic Miller sound, and a driving enthusiasm that neither Flanagan nor Ray Anthony nor any other ever quite had.

In some ways it symbolises a great era, but in another way it can be seen as a pioneer on the trail to a new acceptance of bands.

Ray McKinley, Texas-born veteran drummer, who is the front man for the group, is not sure whether bands can ever come back to the same level of popularity they enjoyed in their late thirties heyday.

"But I'll tell you one thing," he declares. "Kids outgrow rock-'n'-roll. They want something else when they get to be 18 or 19 and we're giving a lot of them what they want."
McKinley traces the decline of bands to the war—"when most of the good men got swallowed up in the Service."

"After the war a few of the bands tried to be fancy with new sounds and the first thing you knew everybody was crazy for pop and there was no good dance music any more," he says.

Wanted a beat

"Then Mr. Petrillo's ban on recordings in '47 didn't help, either. They made records with a bunch of half-baked mouth-organ players. But the kids wanted a beat. They wanted to dance, because they're no different than kids of other generations."

"So along came rock-'n'-roll, with that strong, infectious back beat and the kids bounced to it. It's been getting stronger ever since."

It's been 13 years since Ray McKinley stepped into the breach left by Major Glenn Miller's death in December, 1944, to take over the famous 46-piece Army band.

Since the end of the war, when the band broke up, styles have come and gone in the music business, and it's far to say that many of the swing era greats found it difficult to find their niche.

McKinley fronted his own band for a time, without any smashing success. Later he got active in the New York TV scene, doing regular stints with the comedy team of Moe and Larry and later taking over his own show on ABC-TV.

In between, for a long time, he had his own Chicago-style Dixie group, but this, too, was a passing thing.

Tex Beneke

In the meantime, veteran tenor sax player with the original Miller band, Tex Beneke, carried on in the Miller tradition until 1950, when he relinquished the Miller franchise entirely.

Then in '53 and '54 there was a new surge of interest in Milleriana with the release of the motion picture in which Jimmy Stewart starred as Miller.

At the winter of 1955, lawyers for Mrs. Helen Miller and the Miller estate approached McKinley to form a new Glenn Miller Band. The group, fittingly enough, started on its way on D-Day, June 6, 1955. Since then, it's become a living link with the past and what many hope will

Ren Grevutt, in New York, sends this exclusive interview with Ray McKinley, leader of the Glenn Miller band, which opens at London's Dominion Theatre on Sunday

become yet a new heyday for bands.

On personal tastes, Ray McKinley is strictly from the swing era.

What does he think of cool, modern jazz? "I don't like anything unless it swings. A lot of these modern guys talk about swinging. They say they swing. But you couldn't prove it by me."

"I like Stan Getz, Paul Desmond and our own Lenny Hammon, because they all swing. But many of the others don't mean much in my book."

For pure excitement, there's nothing around quite like Count Basie's Band. It's a great group.

"For the top singers you can have your rock-'n'-rollers. I'll take Ella and Doris Day, and, of course, Sinatra."

Current top arranger for the Miller Band is Joe Criari. McKinley has great words of praise for the man. "This guy is the greatest fan Glenn Miller ever had. He knew him well from the earliest days of the old band."

New book

"He's intimately familiar with all the classic arrangements and their instrumental voicings. I can score that sound like nobody else in the business."

And Dean Kincaid, who has arranged for all the top bands, is doing stuff for us, too. The pair has given us a great new book to go with the Miller standards.

So the clock has gone around. It's almost 20 years since the Miller Band cut its early teeth in the Roseland State Rooms in Boston in 1935 and 1939.

Now the Miller legend has never been stronger thanks to the drive and the energy and the leadership of Ray McKinley plus the smart merchandising and booking of the Willard Alexander Office.

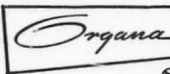
And McKinley looks forward to the British appearances with a very special feeling. "Sure, we've been there before—but only to entertain the troops. This will be the first we've ever played for our wonderful fans in England."

And, after all, it was in England that the whole thing started for me just 13 years ago. None of these fellows, good musicians as they are, were along on the army hitch.

But I was and it will bring back a lot of memories.

Ray McKinley, leader of the Glenn Miller band, is the only surviving member of the original outfit. "It was in England that the whole thing started for me just 13 years ago," he says. "This tour will bring back a lot of memories." With Ray is vocalist Larry Peters.

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LETTERS

Blazing the trail for Dankworth

ONE of Johnny Dankworth's conditions was that he would go to the States only when his band was well enough known to mean something there. May I assure him that there is at least one man who is doing his best to get him known!

That man is Willis Conover, of the Voice of America. Last night (Jan. 13), for instance, he played Dankworth's "First of Fourths." I have also heard the band on AFM on several occasions.

May we extend our thanks to these gentlemen, and here's hoping Johnny Dankworth takes the band over to the States as soon as possible. It's about time they did have our very best—R. H. Beeson, Paignton, Devon.

Highest paid

NOTICE that in the issue of the Melody Maker dated January 11, it was stated that Don Smith had captured the highest paid in-the-world Palais job in the country at the Oxford Galleries, Newcastle.

Your information is incorrect because the highest-paid assistant all-the-year-round Palais job is that held by Oscar Rubin at the London Eric S. Morley Directors, Messrs Dancing, Ltd., London, S.E.1.

Race to Dance

MAY I make just four points in reply to Stanley Dance (11.5.57)?

1. Curiously enough, there is a generally common to most all "mix-ups." An outlook, a sense of humour, an outlook, a certain code of ethics: call it what you will. It amazes me that Stanley can be so conversant with jazzmen off and on for 20 years and still not discovered this. He and they are indistinguishable.

2. I did not say that "the critics are at the trouble" as a matter of fact, I don't believe it. The headline was written by a member of the MM Features Staff.

3. On the question of progressiveness, Stanley said at first that they were "critically unresponsive." When I queried his right to discuss a criticism unresponsive, he changed his ground and pointed out that there are millions of "freely fans" too; "popularity isn't the score." I agree it isn't, Stanley, isn't even the question under discussion. The question is how such a wild generalisation as yours can be supported.

Conversations

4. I wish Steve could have found time for a few hours of conversation with men like Earl Green and John Lewis. I writes Stanley. Well, now, last night I found time for conversations with John Lewis, Duke Ellington, Dave Brubeck, Hamilton, Paul Desmond, Shelly Manne, Joe Sullivan, Billy Taylor and Chubby Jackson, among many others. Will they do? Steve, Race, Wembley Park, Middlesex.

Don't be naïve

MOST of the comments on the Anglo-American band exchanges are astoundingly naïve. For instance, the American public have had all kinds of jazz pumped at them for the past 50 years—swing, cool, small combos, progressive big bands, bebop, the lot—and the best. Does anyone here honestly believe that the American public are waiting with open arms to welcome the British brand of jazz?

Next, the question of these so-called jazz spots the British bands can play in America. I came from a letter from Gene Norman, who runs one of the very best jazz spots in the States. "The Crescendo"

says Ted Heath

He says: "I will look forward to you making Musicians' Union arrangements at the Crescendo: you have my offer of \$1,500 a week for two and a half weeks."

Gene assures me that this is a similar figure to what he pays all the best American bands. I had to point out to our fares to and from London would come to about \$15,000 which makes it quite uneconomic for any British band ever to play one of these jazz spots.

We are going back to America in September for a concert with the band alone. I will be the band alone, with the American supporting acts. And my musicians will receive a double bill which may laid down by the American Federation of Musicians.

UNECONOMIC

He says: "I will look forward to you making Musicians' Union arrangements at the Crescendo: you have my offer of \$1,500 a week for two and a half weeks."

THE HOOTENANNY TAKES HOLD

IF, as I'm told, a hootennanny is a "sort of American calypso," then it's a highly suitable description for what goes on in the Princess Louise, High Holborn, every Sunday night. In fact, it's the old Ballads and Blues team come off the concert platform.

Bert Lloyd, Peggy Seeger, Dominic Behan, Edna Camera, Seamus Ennes and Rory and Alex McEwen sitting-in.



Edna MacColl with (l-r) Charles Parker, Peggy Seeger and Dean Gitter.

Two top leaders join the band exchange controversy

It's a matter of principle

ONLY two weeks ago I wrote a piece on the Anglo-American band exchanges under the heading: "Squalls Ahead." I was thinking mainly of such worldly affairs as Union manoeuvres and big business tactics. With Johnny Dankworth's refusal to accept the conditions of work offered, the whole thing has been raised to the level of principles.

If it were a matter of straightforward commercial practice, with no Union haggling involved, the case would be fairly simple. Nobody questions a bandleader's right to study the terms of any contract offered to him and to accept or reject it as he thinks fit.

On the question of pay, touring conditions and so on, I don't suppose Johnny Dankworth and Vic Lewis, who challenged him last week, have any serious disagreement on principle. One is prepared to accept them, the other is not.

In fact, if Johnny turns down a visit to the States on these grounds, I don't see that it is Vic's concern any more than if he had declined to play at the Upper Spangforth Super Baths.

With the question of racial segregation we are approaching in more tender area of dispute.

We have no right to dictate to the Americans—or the South Africans for that matter," says Vic.

But there's no question of dictating. If a bandleader doesn't care for the conditions offered him, he has every right to turn them down.

I would go further and say that when they involve such a vital human problem as racial discrimination, he has a positive duty to give this more profound consideration than the purely selfish question of remuneration and hours of work.

HUMANITY

I happen to agree with Johnny on this point. And while I do not question Vic's sincerity on the matter, I must explore a view that it is outside a bandleader's province to make his music a political issue.

This isn't just a matter of "politics" but of humanity. All these are general considerations. A freakish situation to consider. An agreement has been reached between trades unions for an equal exchange of work.

But the situation is unequal at the start because there is a huge market for American bands here and absolutely none for most British bands in the States.

SANCTION

And in order to judge the case we must know very much more about what has actually been going on. (The MU Executive has been strangely silent on this issue.)

So says he has no complaint "if the money is fair and has received Union sanction." But the agreement between the Unions was for an equal exchange.

Everyone knows that Joe Glaser and Willard Alexander, the two big bookers of British bands in the States, are not charity organisations who will pay, say, Freddy Randall as much as Louis Armstrong.

So how has Union sanction been obtained?

HOODWINKED?

Have the British bandleaders been asked to sign a contract for one fee and a private agreement for another? If so, can we believe that the MU has been hoodwinked by such a ruse?

I suspect that at the root of Johnny Dankworth's refusal to take part in the sickening hump which characterises the whole of the exchange system. If so, I redouble my already hearty applause for his action.

DRUM NEWS FROM AMERICA

From **Rock** ... to **Jazz**

RALPH JONES (Bill Haley's Comets)

J. C. HEARD (J.A.P.)

From **Sweet** ... to **Dixieland**

GEORGE GOWANS (Lombardo)

ROYER JOHNSTON ("Dukes of Dixieland")

From **GUY LOMBARDO** ... to **Premier**

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From **COAST TO COAST** ... to **Premier**

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"I don't see anything wrong in writing in the American idiom if you are trying for jazz."



"MAURICE," said Wally Stott as I opened the door, "do you still smoke?"
 "Yes." I answered in surprise, thinking the dear lad had brought me a present. "Well, give me a cigarette."
 The mists of time rolled back to the days when we were both in Gerald's band and Wally was the sharpest, smartest, slickest cigarette tapper in the business.
 Cunning, too. We awarded him with the titles of C.G.I. (Constant Getter Inner) and C.L.F. (Cunning Little Fellow) for his skillful exploits. If there was just one room with a bath in the whole hotel—Walter would get it. If there was just one seat in the plane and the rest had to go by boat—Mr. Stott would travel by air.
 Inwardly, possessing long blond locks, innocent blue eyes and a gentle apologetic air, all rather poetic, but inwardly all somewhat sporadic—his m-chievous, sardonic sense of humour and his Yorkshire dislike of pomposity causes him to adopt this veneer.
 For Wally is as sharp as a tack. He is also a brilliant and sensitive musician and Britain's finest arranger.

WALLY TOTT (C.G.I.)

"Sweets," Bregman—who are they?

Tactfully, I placed two large packets of cigarettes on the table: "Wally, does an arranger of your standing have to copy Nelson Riddle and do a 'Sweets' as you did on the Goons last week?"

"What is 'Sweets'?"

"Wally! Bregman uses him, too."

"Who is Bregman?"

"I take it you have heard of one Nelson Riddle and the engaging quality he has of using a trumpet by the name Harry 'Sweets' Edison, who, in turn, employs a tight mute, sometimes a 'wah-wah' and plays either behind Sinatra or through the ensemble in obligato form with satisfying and divers effects?"

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Maurice, the arrangement you are referring to was a pastiche—a half-hearted attempt at Ellington. Coolidge used to come through a man like you. It is by no means the exclusive property of Nelson Riddle. As a matter of fact, I don't think I have heard his records."

"Have'n't you?"

"Come to think of it..." (sweet, shy smile). "...I did hear 'Songs For Swingin' Lovers' at Peter Sellers' New Year's Eve Party."

"I don't see anything wrong in writing in the American idiom if you are trying for jazz. If I had to write gypsy music I would have to copy the Hungarians."

"I don't agree with copying Americans completely. But as long as you have your own ideas, there is nothing wrong in doing an arrangement which might have a aroma of Ellington."

"A British arranger would do this because he has an affection for the work of Duke Ellington. He lit another jag, I said, "because of the melody, taste, voicing and ideas. How many do you do a week?"

The recipe

"As few as possible. It's a terrible bore to score paper, write notes and tinkle with the same dreary harmonies. Arranging is worrying work and it only becomes fun when it is done. And if it is good, you can bank."

"I think a good arrangement should consist of 70 per cent, standard jazz, possess warmth, which is voicing, and then it can be clever or funny."

"I could write something which didn't sound like me, I could get excited like I used to do, I would write quickly in order to hear the results." He coughed and apologetically swiped a cigarette.

"You sound frustrated." "It's an art, but it's far lies within myself. I am incurably lazy. The Goon Show arrangement gets done because Max Geldray comes knocking at my door."

Great fun

Well, how lazy is he? Wally has been musical director for the Goons for six years, has written and conducted "Tory Hancock," radio and TV music for four years.

He is the unofficial MD for Philips records and accompanies the bulk of artists like Vaughan, Stravinsky, Earl, Carroll, various rock-'n'-rollers as well as having done an LP with Torné.

"How do you like making vocal records?" I asked. "It's a stylish singer it can be great fun because the backing and the singer are complementary to each other. Torné, for example, knew instinctively the right things to do. I'm sorry to say that most people sing regardless—they don't see they have a duty to the arrangement."

Why sit?

"Why do you always sit down when you conduct?" "I don't see any reason for standing up."

"Well, it seems to me like half-conducting." "Well, it only needs half-conducting."

"As he was going out he turned and asked: "Why don't you play drums any more?" "Oh, various reasons. Why?" "Well, I think you were fabulous."

I pressed the remaining pack into his hands.



by MAURICE BURMAN

Dutch trad group in Manchester

THE Dutch Swing College, a seven-piece New Orleans/Dixieland group, arrived in Britain last week for dates in Glasgow, Birmingham, Hanley and at Manchester's Free Trade Hall.

Believing that jazz is dignified, the group's only concession to showmanship was the toy monkey suspended from the scroll of Bob Van Oren's bass—a mascot, I presume.

In fact, the group sacrificed quite a lot of spirit and showmanship in the basic cause of musicianship—which, to the intelligent student is not a bad thing.

Outstanding soloist was perhaps Jan Marks (cell), whose tone was authentic enough to please the mouldiest of fans. Yet he displayed a technical facility that must have been the envy of many kindred spirits present.

LACK FIRE is also the only word which describes the tone of trumpeter Wibe Buma, but both he and Wim Kolste (tmb.) lacked fire. Backing this front-line trio, the rhythm section com-

prised leader Joop Schrier (pno.), Van Oren (bass), Aris Liehartz (trp./bjo) and drummer Martien Beenen. They played with quiet, unobtrusive beat—neatness is perhaps the best word.

BIG OVATION

They kept noise down to a minimum, they lacked showmanship of the vulgar kind, they did not descend to rattle-raising. But they still got a big ovation from a packed house.

Later in the programme, Neva Raphaelo and Johnny Duncan's Blue Grass Boys came in for their share of appreciation from an audience which obviously enjoyed its two-and-a-half-hour ration of "Jazz Unlimited."

by JERRY DAWSON

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MONDAY, 3rd FEB. 8.0 p.m.
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TUESDAY, 4th FEB. 6.50 & 9.0 p.m.
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Jazz Band | AVON CITIES
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| | GRAHAM STEWART
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Hollywood headlines

TWO of the Elvis Presley retinue are trying to enlist in the army to be with the boss... While Jimmy ("Kissed Sweeter Than Wine") Rodgers was recording last week thieves walked off with his record collection... The Frae opens in Sydney on February 24 and follows with London, Paris and Brussels... Helms makes his film debut in "The Case Against Brooklyn."

Pianist dies

Pianist Fulton McGrath (one-time Goodman, Dorsey, etc.) died, at age 50, last week, in Hollywood... Nat Cole is being sought for a new picture "Shuffle Along"...

by Howard Lucraft

tings... Victor Feldman is really waiting and inspiring everyone, both on piano and light-house.

Torme on TV

Mel Torme is co-writing a TV spectacular idea based on his "California Suite" composition... There is to be an early follow up to the currently very successful Shank and Cooper "Plute 'n' Choe" I.P. Liliane Montevecchi and Dolores Hart are Elvis' femme leasds in "King of Creole"...

Poet plays

Gene Kelly directs Doris Day in "Tunnel of Love" film... Off beat famous American poet Kenneth Frazier performs with the Chamber Jazz Sextet on Bobby Darin's "Stars in Music" TV show last Monday.

A special bandstand was constructed at Balboa



Nat Cole (above) is becoming a popular film star. He may be seen soon in two new pictures



ON TV WITH PAT BRAND

A LOT of people are nursing very unkind thoughts about the music business. Unkind, that is, to a certain kind of music (if one may so stretch a term). They're reminding me that when Bill Haley came in at the Dominion Theatre door rock-'n'-roll flew out of the record shop window. And they're pointing with eager fingers to the fact that no fewer than three skiffle shows are on the road—with yet a fourth launching out this Sunday.



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Dallas FREE! Art brochure of Grafton Mark II

Show Band Parade and the Ted Ray Show. While on sound record there's the Billy Cotton Band Show, the Goon Show, the Joe Loss Band Show, the Ted Heath Show, the Saturday Show and the Jack Payne Record Show.

THE pop music business, no less than Mother Nature, abhors a vacuum. And there must be something to take the place of skiffle before skiffle fades— even as rock-'n'-roll bowed finally out only when skiffle was strongly enough established as a craze to take its place.

But why? I can see no signs of any alternative to the stuff that's pumped at us from every television screen, every juke box and (soon, it would seem) every Variety stage.

It was a Happy New Year's Day for pianist-arranger Tommy Witt. It marked his first anniversary at Quaglin's radio series. The latter is, perhaps a bigger triumph than the first. For Tommy's first big-band broadcast resulted in a rave review from Maurice Bernstein and protests from other band-leaders.

He hadn't, they said, got a regular band. So he shouldn't be given valuable air-time. Off he went Tommy. On to records. But so big was the reaction to his first disc that the BBC put him back on the air with a 13-week series.

The record that did the trick was his own composition "Grasshopper Jump." Which a friend of his has just seen listed on a juke box at Niagara Falls.

And on and on... The Show Must Go On—fair enough. But must every thing that goes on be a Show? Slumming the "Radio Times" I find I can take my pick on the Phil Silvers Show, the Perry Como Show, the

Ballroom for Stan Kenton's local TV series which started last Wednesday (15th)... The latest Jack Montrose platter features Red Norvo and Barney Kessel...

Victory... Perhaps the next show we can expect has a little more originality in title selection.

Jiminy O'Goblin... The Gremlin who last week lacked a review of The Esquires record on to one by Jimmy Young (see page 11) was he work on his column too.

Herts and Powers... Humphrey Lyttelton got into enough trouble from his diaphragm, one would have thought, when he departed from traditionalism to enter the mainstream of jazz.

Success story... It was a Happy New Year's Day for pianist-arranger Tommy Witt. It marked his first anniversary at Quaglin's radio series.

THE new Glenn Miller Orchestra in Hi-Fi... Don't be that way, I'm thrilled; Whistle stop; Hallelujah, I just love her so; Mine; Anything goes; I almost lost my mind; Slumber song; My prayer; Accented, the positive; Man on the street; Lullaby of Birdland



RD-27055 RCA RECORDS 1-3 BRIXTON ROAD LONDON SW9



Doris Day—she stars in "Tunnel of Love"



Bob Hope and Les Brown—they gave show in Japan



Jo Ann Beer—she is leaving the Les Brown band

Sidney Bechet at the Coliseum—in 1919

TO the crowds of theatregoers packing London's biggest Variety hall—the Coliseum—on a cold December afternoon in 1919, the appearance on the bill of "The Southern Syncopated Orchestra" meant little to them. They had come to see the topstars of the post-war Variety stage.

A HIT

The first American all-Negro band to visit Britain was a sensational success. There was also a close rivalry in the middle of the group was a 22-year-old character from New Orleans. His name—Sidney Bechet.

AN ALLY

The Negro in trouble—or, indeed, the underdog of any race or colour—is ever likely to find an ally in Sinatra.

—Tony Brown

EVERY so often, just when liberal-minded people are beginning to despair of the bombast and humbug that are apparently accepted as a normal part of the vaunted American Way Of Life, the Americans take us by surprise.

FREQUENT VISITOR

Frequent visitor to the set has been one of Sinatra's closest friends, Sammy Davis Junior. Public exchanges between Davis and Sinatra are on the superficial level of jocular insult that soft comradely real affection.

—Tony Brown

Is Sinatra making a problem picture?



Sammy D. vs. J.T., is a frequent visitor to the set of "Kings Go Forth," to see Frank Sinatra. They revel in exchanging jocular insults. Sinatra, who has a notoriously low boiling point, might not always take such digs with good grace. But from Sammy's "pure glee," says Tony Brown.

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SOUND BY SOUND

by Hubert W David

UNTIL a publisher has the promise of some sort of recording, it is little use putting much energy behind a song which goes to show how the system of exploitation in the song business has changed over the years.

In 1920, the two main publishers, Lawrence Wright and Feldman, had song booths in Blackpool, and the season's hits were demonstrated and sung by a large staff of pianists, vocalists and entertainers. Sheet music copies were sold by the hundreds of thousands during summer, for every Yorkshire and Lancashire town had special "wakes" weeks, when all the factories closed down and people attacked Blackpool in force.

So the hits made on Blackpool's Golden Mile were the numbers which became top pantomime songs. And a publisher's exploitation was nicely divided between a summer and winter campaign.

Radio pluggs

Radio brought the famous bandleaders into prominence and the publishers' contact boys had to work the clock round chasing after these maestros. This system lent itself to bribery and corruption and, because a publisher just had to get his tunes played over the air, the "guvnors" of the music publishing houses let matters run riot.

It was the contact men who prevented this bribery getting entirely out of hand, and with the formation of the Glastonbury Fellowship—precursor of the Music Publishers' Contact Personnel Association—a schedule of "bribes" was drawn up; so much for a vocal, so much for three choruses, and so on.

But everything changed, and after the last war the value of the dance band—purely as a show band—fell. This was the vocalist's turn and we saw the Whitfields, the Cogans, the Valentines and the Lynns soaring to the top with peak record sales.

Chancy business

This coincided with the gradual decline in sheet music sales so that the value of a recording became more important than ever to a publisher. A song's value these days relies greatly on the right record by the right artist being released at the right moment. But it is almost impossible for a publisher to doval his exploitation to these factors, and the music business has become quite a chancy affair. In the case of an American song, a record can be released before a publisher actually knows the song is his. It may suddenly turn up in some obscure catalogue which he handles.

It is always said that today is 10 per cent. inspiration and 90 per cent. perspiration, but as long as we have to cut in a large percentage for royalties, you should have the best song in the world but if you cannot get it launched satisfactorily then it takes no preference over all the other songs which get written. The birth of a song is a tricky business. I have tried to tell you in the past few weeks just how tricky it can be. But, remember, for every successful songwriter there had to be a first time. And although the dice may seem heavily weighted against you, the time can still come when you, too, may taste the first fruits of success.

BRITAIN'S TOP DISCS and TUNES

A GUIDE to the best selling discs for the week ended January 11, derived from information supplied by 11 leading record stores

Last week	This week	Title	Artist	Label
1	(1)	HE'S MAKING MYSELF UP	Marie Adams	Columbia
		(Other discs—Edmonds etc. New; Joe Lenn (HM); Eddie Cantor (HM); Erko String Band (Low); Jerry Lee Lewis (Par).		
2	(2)	GREAT BALL OF FIRE (10)	Jerry Lee Lewis	London
3	(3)	HE'S TRYING TO KISS ME	Jackie Wilson	Vogue-Coral
4	(4)	MY SPECIAL ANGEL	Melton Vaughan HMV	Columbia
		(Frank Foy (Met); Bobby Himes (HM); Robert Earl Ford (HM);) (HM)		
5	(5)	ALL THE WAY	Frank Sinatra	Capitol
		(Five Dollars Base (HM); Viktor Sulzberger (Cap.);) (HM)		
6	(6)	OH BOY!	Gretchen	Vogue-Coral
7	(7)	KISSES SWEETER THAN WINE	Jimmy Young	Columbia
		(Frank Sinatra (HM); Woody Herman (HM);) (HM)		
8	(8)	PEGGY SUE	Bobby Holly	Vogue-Coral
9	(9)	I LOVE YOU BABY	Paul Anka	Columbia
10	(10)	WAKE UP LITTLE SUE	Everly Brothers	Capitol
11	(11)	KISSES SWEETER THAN WINE	Frankie Vaughan	London
12	(12)	APRIL LOVE	Bobby Carroll (HM)	Parlophone
13	(13)	HE'S GOT THE WHOLE WORLD WITH HIM	Laura London	Parlophone
14	(14)	ALONE	Petula Clark	Parlophone
		(Shoebat Sisters (HM); Bessie Bessie (HM);) (HM)		
15	(15)	PARTY	Erna Preisler	Capitol
16	(16)	CHICAGO	Frank Sinatra	RCA
		(Blue Fiasco (HM);) (HM)		
17	(17)	THE STORY OF MY LIFE	Michael Holliday	Columbia
		(Dove King (HM);) (HM)		
18	(18)	MARY'S BOY CHILD	Billy Halverson	RCA
19	(19)	LANANA	Paul Anka	Columbia
20	(20)	ALONE	Southlanders	Decca
		(CRAZY DREAM (HM);) (HM)		
		(THE STORY OF MY LIFE (HM);) (HM)		

*** Two records tied for 1st, 14th and 18th positions. Three records tied for 20th position.**

A—STORIES SUPPLYING INFORMATION FOR RECORD CHART
B—STORIES SUPPLYING INFORMATION FOR JAZZ RECORD CHART

THIS copyright list of the 24 best selling songs for the week ended January 11, 1958, is copied by the Popular/Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- | No. | Title | Artist | Label |
|-----|--------------------------|--------|------------|
| 1 | MY SPECIAL ANGEL | (HM) | HMV |
| 2 | ALONE | (HM) | Decca |
| 3 | TAMMY | (HM) | Parlophone |
| 4 | KISSES SWEETER THAN WINE | (HM) | Columbia |
| 5 | HE'S MAKING MYSELF UP | (HM) | Columbia |
| 6 | APRIL LOVE | (HM) | Parlophone |
| 7 | MARY'S BOY CHILD | (HM) | RCA |
| 8 | DIANA | (HM) | Decca |
| 9 | WAKE UP LITTLE SUE | (HM) | Capitol |
| 10 | I LOVE YOU BABY | (HM) | Columbia |
| 11 | FORGOTTEN DEVIL | (HM) | MGM |
| 12 | THE WAY | (HM) | Capitol |
| 13 | REMEMBER YOU'RE MINE | (HM) | Decca |
| 14 | LET ME BE LOVED | (HM) | Capitol |
| 15 | TO REMEMBER | (HM) | Parlophone |
| 16 | PUTAIN ON THE STYLE | (HM) | Decca |
| 17 | HE'S GOT THE WHOLE WORLD | (HM) | Parlophone |
| 18 | LONG BEFORE I KNEW | (HM) | Decca |
| 19 | BE MY GIRL | (HM) | Parlophone |
| 20 | PEGGY SUE | (HM) | Parlophone |
| 21 | AROUND THE WORLD | (HM) | Parlophone |
| 22 | THAT'S THE DAY | (HM) | Parlophone |
| 23 | ON FIRE | (HM) | Parlophone |
| 24 | OH BOY! | (HM) | Parlophone |
- A—American; B—British; P—Others. (All rights reserved.)

TOP JAZZ SINGERS

Week Ended January 11, 1958

	Last week	Title	Artist	Label	London	Glasgow	Belfast	Manchester	Birmingham	Newcastle	Liverpool	Cardiff	POINTS
1	1	MODERN JAZZ QUARTET AT MUSIC INN		London	8	4	1	1	1	1	1	1	7 68
2	2	CHICK RHYNE PLAYS—Vol. IV		HMV	4	2	3	9	5	5	2	0	42
3	3	HILL AND LOUIS AGAN—Vol. I (LP)	Ella Fitzgerald and Louis Armstrong	Parlophone	7	1	1	7	7	2	8	0	37
4	7	JAZZ AT ORRELLI (LP)	Dave Brubeck	Vogue	1	7	8	8	9	2	8	0	29
5	5	FIVE STARS (LP)	Monty Sunshine	Parlophone	1	9	8	6	1	0	0	0	20
6	15	THE LOUIS ARMSTRONG QUARTET—Vol. II (LP)		Parlophone	5	5	6	5	1	1	1	2	21
7	10	TO SWING OR NOT TO SWING (LP)	Barney Kessel	Vogue	3	4	4	4	4	0	1	0	21
8	—	APRIL IS PARIS (LP)	Coat Bands	Columbia	3	—	—	10	—	—	—	—	10
9	11	SOME SWEET THUNDER (LP)	Duke Ellington	Capitol	2	—	—	8	—	—	—	—	10
10	20	GERRY MULLIGAN QUARTET AT STONYVILLE (LP)		Vogue	1	—	—	8	—	—	—	—	10
11	9	THE LOUIS ARMSTRONG STORY—Vol. I (LP)		Parlophone	1	—	—	5	—	—	—	—	14
12	12	A SWINDON AFFAIR (LP)	Frank Sinatra	Capitol	—	4	—	—	—	—	—	—	7
13	—	DANGO (LP)	Charlie Parker	Decca	—	—	—	—	6	4	—	—	12
14	—	BLEND BY BAKER (LP)	Quartet	Capitol	8	—	—	—	—	—	—	—	11
15	—	JAZZ GOES TO JUNIOR COLLEGE (LP)	Dave Brubeck	Parlophone	6	—	—	10	—	—	—	—	11
16	—	THE DANKEB VOUCH (LP)	Erolit Garner	Parlophone	2	—	—	—	—	—	—	—	9
17	—	FIVE STEPS TO DANKWOOT (LP)	Jolany	Parlophone	10	—	—	—	—	—	—	—	9
18	—	HUSH-A-BYE	Monty Sunshine	Parlophone	—	—	—	6	7	—	—	—	9
19	—	PERFECTIVES (LP)	Sonny Rollins	Parlophone	—	—	—	3	—	—	—	—	9
20	14	SAD PUPPY BLUES	Hamprey	Parlophone	—	—	—	—	—	—	—	—	9

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PLAYTHING - - - - - TERRY WAYNE (Columbia)
- - - - - NICK TODD (London)

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CALL SHEET

(Week commencing January 19)

Ronnie ALDRICH and Squadrinaires
Thursday: Raman and Hercules
Friday: Town Hall, Leeds

Chris BARBER and Band
Saturday: Colchester
Sunday: Black's, Oxford Street
Wednesday: White Hart, Southall
Friday: Batho Hall, Chesham
Saturday: Town Hall, Reading

Owen BRYDE and Band
Saturday: O'Leary Club, W. Kensington
Monday: London House, Maidstone

Johnny DANFORTH and Orchestra
Sunday: De Montfort Hall, Leicester
Thursday: City Hall, Hull
Friday: St. George's Hall, Bedford
Saturday: Town Hall, London

Eric DELANEY and Band
Thursday: Odeon Cinema, Manchester
Friday: Tyndal
Friday: City Hall, Wolverhampton
Saturday: Winter Gardens, Margate

Basil KIRKIN Band with Ray BLACKWELL
Friday: Marine Hall, Morecambe
Saturday: Town Hall, Loughborough

Vic LEWIS and Orchestra
Sunday: Odeon Cinema, Hull
Thursday: Regent, Brighton
Friday: Regent, Brighton
Saturday: Winter Gardens, Margate

Terry LINTFOOT Jazzmen
Sunday: The Odeon, Liverpool
Tuesday: White Hart, Rugby
Thursday: Mack's, Oxford Street
Friday: Regent, Brighton
Saturday: Jazz Club, Wood Green

Glenn MILLER Orchestra
Monday: Dominion, W. Kensington
Tuesday: Dominion, W. Kensington
Wednesday: Capitol Cinema, Cardiff
Friday: Brangwyn Hall, Swansea
Saturday: Gaumont Cinema, Chichester
Friday: Odeon Cinema, Birmingham
Saturday: Gaumont Cinema, Coventry

Freddy RANDALL and Band
Friday: Green's Playhouse, Glasgow

Eric SILK and Southern Jazzband
Wednesday: Jazz Club, Harrington
Thursday: Mack's, Oxford Street
Friday: Southern Jazz Club, Leighton Buzzard

Alex WELSH and Band
Sunday: Colton Hall, Bristol
Tuesday: Mack's, Oxford Street
Thursday: Town Hall, Brighton
Friday: Palace, Brighton
Saturday: Nonsal, Brighton, Fleetwood

AMERICAN TOP DISCS

As listed by Variety—Issue dated January 13, 1958

- (1) AT THE HOP (HMV)
Danny and the Juniors (ABC Paramount)
- (2) PEGGY SUE (HMV)
Bobby Holly (Coral)
- (3) RAUNCHY (HMV)
Ernie Freeman (Imperial)
- (4) APRIL LOVE (HMV)
Pat Boone (Dot)
- (5) GREAT BALLS OF FIRE (HMV)
Jerry Lee Lewis (Decca)
- (6) RAUNCHY (HMV)
Frank Sinatra (Capitol)
- (7) AT THE HOP (HMV)
Billy Nelson (Imperial)
- (8) SAIL ALONG SILVERLY BRON (HMV)
Frank Vaughan (Dot)
- (9) YOU SEND ME (HMV)
Sam Cooke (Kee)
- (11) JAILHOUSE ROCK (HMV)
Johnny Mathis (Fontana)
- (12) I STROLL (HMV)
Diamonds (Mercury)
- (13) MY WAY THEY UNDERSTAND (HMV)
George Hamilton IV (ABC Paramount)
- (14) WAITING IN WASHINGTON (HMV)
Rocky Nelson (Imperial)
- (15) TWENTY-SIX MILES (HMV)
Four Tops (Capitol)
- (16) GET A JOB (HMV)
Simmons (Ember)
- (17) KISSES SWEETER THAN WINE (HMV)
Jimmy Rodgers (RCA Victor)
- (18) I SUGAR TIME (HMV)
Medicine Stringers (Coral)
- (19) TWELFTH OF NEVER (HMV)
Johnny Mathis (Fontana)
- (20) LAUREY (HMV)
Billy and Lily (Columbia)

Two records tied for 4th, 14th and 18th positions. (All rights reserved.)

Songwriters

THIS coupon entitles you to free advice on any one song or lyric you may have written, or are planning to write. You must bear name and address of the sender, and must be accompanied by the lyrics to Songwriters' Advice Bureau, 142 Charing Cross Road, W.C.2, London, W.C.2.

The Editor can accept no liability for loss or return of MSS submitted. This coupon is valid until March 1, 1958, for songs and lyrics written in the United Kingdom and Commonwealth.



Debbie Reynolds and husband Eddie Fisher both have new records out this week.



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 b/w 'Back in my arms'

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GORDON MacCRAE
 sings the title song
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'SAYONARA'

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LOUIS PRIMA
'Buona Sera'
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 KIM NOVAK
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Nat 'King' Cole

'JUST ONE OF THOSE THINGS'
 LCT 6149

Take the Stars home ON **Capitol**

ANOTHER TALKIN'?

DEBBIE REYNOLDS: I Saw A Country Boy A Very Special Love (Vogue-Coral 67728).

THEY are the disc makers the Hit Parade artists and record companies understandably try to follow through—fast.

Discs in similar idiom to the initial success often click again—witness the many Les Paul efforts and, more recently, the spate of Presley pressings. Mostly, however, a novelty snail with repetition.

Whether or not this will apply to Debbie Reynolds' "I Saw A Country Boy" remains to be seen. Broadly speaking, one could follow the folk patter of "Tammy," and is projected with the same unaffected simplicity that earlier went straight to the hearts of the mums and dads—and teenagers—of America and Britain.

Personally, I prefer the backing. This is an engaging ballad, and the accompaniment features those evocative strings which are usually chasing tonal quality into immediately stamps them as "transatlantic."

Now we come to a few discs in the contemporary idiom:

NICK TODD: At The Hop! Do (London HLD537).

A COUNTRY and Western melody allied to a dancing guitar. "At The Hop" will set the combat element twitching.

TAB HUNTER: I'm Alone Because I A Feeling of Affection For Presley (London HLD535).

"I'm Alone" is another 'oddie ball' given the new 'rock-'n-roll treatment. Backing has a bit of a beat.

WARNER MACK: Rock-A-Chunk! Since I Lost You (Brunns, 65728).

I'm beginning to develop almost a feeling of affection for Presley since so many imitators have appeared on the record scene.

Since he was the first in the field if we discount the many "unknowns" from the inner-city rhythm and blues jazz—the fore-runners of his style?—the rock-'n-roll pattern follows the Presley pattern. Backing is in a more mellow vein.

Talking from the run-of-the-groove stuff, we come to:

FOUR ESQUIRES: Love Me Forever (London HLD533).

If Jimmy Young is walking around with a puzzled frown, I don't blame him. A fortnight since he was hidden in the complicated channels between the editorial department and the printing presses, tucked on part of the review of "Love Me Forever" to the review of Jimmy Young's LP "The Night Is Young."

I hasten to add that there is no connection between Jimmy Young and America's Four Esquires—his last styled social group.

Aided by an ingenious, highly rhythmic accompaniment, they have produced a natural for the Hit Parade.

The accompanying motif recalls the Diamonds version of "Little Darlin'." But, quite apart from this factor, this is an attractive song—and one ready-made for the juvers.

DAVE KING: The Story Of My Life I'll Buy You A Star (Decca F10673).

DAVE KING is a pleasant singer, a pleasant singer, a pleasant singer, removed from the school, I like his unaffected delivery of "The Story Of My Life"—also the reverse, whose treatment reveals the best of Crosby.

KAY ARMEN: Hit Me! Hit Me! (Brunns, 65729).

"H A! H A! H A! H A!" is a gimmicky number, but Kay seems to be trying to outdo the late Charles "Laughing Policeman" Pennington in the latter side, having some limbo-styled piano in the background.

JIM LOWE: The Bright Light: Rock-A-Chunk! (London HLD535).

JIM LOWE, another roller, has a more virile energy than most. Both titles are sung with gusto and about register with the juvers.

THE JOHNNY OTIS SHOW: Bye Bye Baby/Good Golly (Cap, 45-61487).

THESE are unlikely to rival "Ma, He's Making Eyes At Me." It sounds as though Little Richard got into the act in "Baby."

EDDIE FISHER: That's The Way It Goes Savanara (GRAMOP). DEBBIE'S hubby here sings with his customary clarity and technical command. At least these make a change. Savanara has a "Madame Butterfly" motif.

THE BEVERLY SISTERS: Without You Long Black Nylon (Decca F10671).

THEY carry slightly metallic vocal quality that hallmarks the Bevs' performances is well suited to the plaintive sentiments of "Without You." Apart from one brief passage that doesn't sound too happy, the accompaniment is well-timed to the mood. "Long Black Nylon" is based on My Darling Clementine. There's plenty of enthusiasm about the performance by all concerned—if little else.

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HUMPHREY LYTELTON and his BAND

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"The Best in the West"
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Monday, January 20th
CHRIS BARBER'S JAZZ BAND
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Thursday, January 23rd
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GERRY GERMAIN Jazz Club
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Monday, January 20th
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Tuesday, January 21st
ALLAN LEAT and his BAND

Wednesday, January 22nd
WALLY FAWKES and his TROUBLETS

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"Snatch"
"BID FOR FAME"
Sunday, 19th January, 1958

MUMS & DADS BIG MILLER

The Mums and Dads are going for the Glenn Miller Band in a big way. This week they have been first in the queues for

tickets to see the Ray McKinley replica of the band that set a new style in the world's dance music. The band files into

DON LANG GETS 'SPECIAL' MENTION



Star-five Special's resident leader Don Lang had good news last week—his contract on the show has been extended until March. He is pictured (r.) at the BBC's Lime Grove Studios after Saturday's show with two of the guest stars—Billie Le Sage, vibist-playing with the Tony Kirby Quintet, and singer Rosemary Squires.

PAUL ROBESON TOUR LOOKS DOOMED!

PLANS for an April Britain tour by Paul Robeson seem doomed because of his singer's passport difficulties. Robeson has accepted a £10,000 tour of the United Kingdom at the London-People's Club on March 25 and is scheduled to appear on ATV's "Sunday Starlight" on March 23 before his 50th birthday—only 48 Saturdays' appearances" on April 12. London agent Harold Davidson is also planning a concert tour for him.

Robeson's tour has been blocked since the American State Department withdrew his passport because of his Communist sympathies.

PEARL AND TEDDY FOR YARMOUTH

Teddy Johnson and his band Carr have signed for the summer season at the Admiralty Theatre, Yarmouth. The show will run to the end of June for a 12-14 week season.

Stargazers on G-5 Special

THE Stargazers make their first appearance on BBC's "G-5 Special" on January 23.

Other guests appearing include Keith Baker's Echoes, Johnny Duncan, Marty Wilde and Marjory Ryan. Johnny Duncan and his Blue Grass Boys this week recorded another 10 in. LP at the Columbia Studios. He is to be called "Johnny Duncan Salutes Hank Williams."

Trio in luxury

The Heward Ward Trio will appear at the General Von Stephan Hotel, Wiesbaden (Germany), a luxury hotel for American officers—for two weeks, commencing April 14.

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Jazz book on TV

London Airport on Sunday morning and takes the air at 8.30 a.m. at London's Dominion Theatre. This will be the first of a series of dates that will take the band throughout the country for the next three weeks.

Over thirties
A spokesman of a provincial theatre told the Melody Maker: "It's definitely the overthirties rather than the under-20s who have been coming in for concerts in the past."

Harold Davison, London agent who brings Ray McKinley and the Miller Band to Britain, confirmed that the older people were early arrivals at box-office.

"This band is bringing in a new type of audience—many who would not normally attend a jazz concert," he said.

But, added Davison, "the youngsters will be there in force. They want to hear the band; their parents have talked about it much."

G-5 show (No. 4) ready for road

A FOURTH package show featuring stars from BBC-TV's "G-5 Special" is being ready for the road. Presented by Arthur Howe, it is billed as "The Big Package Show of 1959" with the sub-title "Stars from the G-5 Special."

The headliners will be Terry Deno, Johnny Duncan and his Blue Grass Boys, Wee Willie Harris and Colin Hicks. Other acts on the bill will be The Southlanders, Tony Croome and his band, the King Brothers, Les Hobeaux, the Most Brothers, Nancy Wray and her team.

Tour dates

The package will tour the Frankfurter Christmas on Sunday concert series at the Grand West End Super-Mare on Jan. 25. Further dates are already fixed as Gaumont, Doncaster (February 2), Colston, Birmingham and Gaumont, Canterbury (31st), Gaumont, Coventry (14th), Gaumont, Taunton (March 2), Capitol, Cardiff (19th), De La Salle, Super-Mare and Hazel, Colchester (16th), and the Montfort Hall, Leicester (14th).

BARBER FOR GERMANY

THE Chris Barber Band is booked for two weeks of concerts in Germany in May in addition to its February tour of Scandinavia and Holland.

Following a Light Programme airing in Jazz Saturday on February 1 and a concert at Leeds Town Hall the following day, the band leaves for Sweden.

Chris will open at a big Jazz Band Ball in Odense on February 3 and has a Stockholm concert on February 7.

The band then plays in Denmark at Aarhus (15th) and Copenhagen (19th) before Dutch dates at Groningen (1st), Rotterdam (14th), The Hague (15th) and Amsterdam (16th).

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