

## Melody Maker

Armstrong  
arrives!  
See Page 3

February 28, 1959

FOR THE BEST IN JAZZ

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MM puts music biz in a spin

DISC PROBE  
DEMANDED

**T**HE MELODY MAKER's startling exposure of rackets in record plugging has brought a swift demand for action by the powerful 1,000-strong Songwriters' Guild of Great Britain.

Says general secretary Vic Knight: "I hope the article has come to the attention of the BBC's director-general. He should seek out the facts and act on them, even if it means changes."

## THE DAY JANE CAME



London Records star Jane Morgan made her British TV debut on last Sunday's Palladium show and appears on "Saturday Spectacular" on March 7. See review, page 8.

**ACCUSATIONS**  
And on Monday, the Popular Publishers' Committee of the Music Publishers' Association will hold a special meeting. Down for discussion are the accusations made by MM special investigator Tony Brown on the alleged "fixing" of BBC record request programmes and of disc-jockeys.

## RACKETS

Says a music publisher, who wishes to remain anonymous: "Tin Pan Alley should refuse to sign the annual agreement permitting the BBC to play copyright works until the whole business is put on a sounder footing."

The Musicians' Union, too, would like the matter brought into the open. Says assistant secretary Harry France: "Tony Brown's article was ideally timed. The Union can endorse the majority of his statements about the record rackets."

## 'DEPLORING'

"We especially deplore the high-priced plugging of American-type 'pop' music to the detriment of the British variety."

On Tuesday, the BBC took the unprecedented step of issuing a two-page statement to the Melody Maker answering Brown's allegations.

Disc-jockeys, too, have hit back at accusations of bribery by cash gifts, free petrol or expensive lunches.

## 'NOT MANY'

The BBC statement declared: "Not many promoter requests get by our rigid scrutiny of request cards."

Record programmes are supervised by producers who are fully aware of all possible pitfalls. To suggest, as Tony Brown does, a supervisory committee to build programmes is absurd.

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## INTERNATIONAL JAZZ



... from America and Europe played to packed audiences at Italy's 1959 San Remo Festival over the week-end. Photographer Eric Jellicoe there for the MM to get those exclusive pictures. Seen (above) in American resort town Long Beach.



Sharing the top-of-the-bill spot with Sonny Rollins Trio was the Quintet led by American pianist Horace Silver (above).



From Sweden came baritone star Lars Gullin (above), representing Britain was the Joe Harriott Quintet which topped the bill at Astoria's show. See report on page 28.

BRUCE TURNER FOR  
LOUIS ARMSTRONG'S  
BRITISH TOUR

**SAXIST-clarinettist-bandleader Bruce Turner** has been added to the bill for Louis Armstrong's British tour.

He is to be featured with the Alex Welsh Band which will play the first half-hour of each concert.

Regular clarinetist Archie

**VOCAL STARS IN VAUGHAN BILL**

Two famous vocal groups are to appear with Frankie Vaughan when he opens his own season at the London Palladium from March 20.

They are the King Brothers and the Kaye Sisters. Roy Castle will also be on the bill.

Simple is not yet fully recovered from the mystery illness which has paralysed his right side.

Alex told the MM that Semple will travel with the show and hopes to play for at least part of the tour.

Louis and his All-Stars fly into London Airport at 5 p.m. today (Friday) and kick off their second British tour with two concerts at the Gaumont State, Kilburn, tomorrow.

Making the tour with Louis for the second time are a Trummy Young (trumpet), Bull (bass), Kyle (sax), and blues singer

Velma Middleton. New faces are Peanuts Hucko (cl), Mort Herbert (trumpet) and Danny Barcelona (drum). (See page 3.)

**Sally Ann Howes on Palladium TV**

British singer Sally Ann Howes, who starred in the Broadway production of "My Darling Clementine" on "Sunday Night At The London Palladium" last week-end. Also on the show is her husband Richard Adler, composer of "Sam Sankson," etc.



# LOUIS Back



**LOUIS ARMSTRONG** and his All-Stars fly into London Airport today (Friday) from Berlin. They are here for an 11-day concert tour—their second visit to Britain—and are assured of a triumphal reception.

Ever since 1932, when he came over for the first time, Armstrong has been a tremendous favourite with British audiences, musicians and jazz writers.

The results of the Moscow Massé polls, this year and last, show there has been no decline in popularity.

The All-Stars kicked off their '39 European tour with a decisive hit in Stockholm, where every seat was taken for six shows given in three days.

Since then—in Sweden, Denmark, Holland, Germany and Austria—they have enjoyed pretty much the same kind of success, the kind we have come to take for granted when ever this great Man of Jazz appears outside his own country.

This year, in addition to box-office success, the band seems to be in a pressing Continent as well as in the musical merits rather more than did in '35 and '36.

Börje Ekberg, of Sweden's Metropolitan, said the new All-Stars worked well together. "As for Louis," he added, "I thought he played very much better than last time he was here."

And Karl Lymann, of Düsseldorf, speaking of the second of two concerts at the Apollo Theatre there, says: "It was the finest concert Louis has ever given here, and the best I have ever heard from him."

"The theatre was sold out for both shows. The audience was Armstrong's from the start and the atmosphere was one of warmth and regard. Part of the band's appeal, I am sure, lies in the maximum relaxation it achieves."

## Enthusiastic

I phoned Trummy Young in Berlin to see how the reconstructed All-Stars were making out. He sounded enthusiastic about the performance and reputation and personally happy—result of some highly-densitary carried out in Boston last year.

"I feel great," he said. "It's very good. I think the good is hanging together nicely that it's superior now to when you last heard it. Of course, you'll have to form your own opinion."

Among other things, Trummy said he was not playing a feature number regularly now, but that vocally with Pop in the "High Society" film song. "Now You Has Jazz," Trummy reports that at Düsseldorf the first hit began with the "Sveety Time" theme tune, followed by "Indiana," a very fine Basin Street, "Tiger Rag," the vocal start, a "Sweet Georgia Brown" featuring Billy Kyle. Peanuts Hucko's "Autumn Leaves." "The World

## After triumphs on Continent

In Waiting." "Sunny Side Of The Street." "Cover The Waterfront." "Mack, The Knife." "You'll Never Walk Alone" and the drum number, "Stompin' At The Savoy."

Says Lymann: "After playing really good jazz in the first half, and starting the second with an exciting 'Strutin' With Some Barbecue, the band made some concessions to those who had come for optical as well as musical stimulation.

Veima Middleton came on and sang 'St. Louis' and two songs with Satelino, and did some gymnastics. After this The Saints, to close, rather abruptly, and, as the applause

## Popular

"You can guess how popular this tune is in Western Germany" (it is based on a German folksong). "The crowd," he applauded until the fire-proof curtain was lowered.

## Grand

"Later, sitting in his dressing-room besieged by fans, Louis spoke with a pride in his pleasure of his concert in a British visit. He had given as a grand evening and I hope his British concert will be as wonderful as the one I heard

Louis Armstrong opens his British tour at the Grassmoor State, Kilburn, on February 26. He appears there on the Queen's Lease (March 2), the Odéon, Newcastle (4th), the Odéon, Birmingham (11th), Colston Hall, Bristol (12th), the Odéon, Tottenham Court Road (17th), Gaiety Theatre, Croydon (18th), Belle Vue, Manchester (19th), the Odéon, Glasgow (19th) and the Mountford Hall, Leicester (21st).

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**TONY KINSEY**  
Drummer—leader  
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## NEW FACES

WITH Louis Armstrong in the 1950 All-Stars are three familiar faces: trombonist Trummy Young, pianist Billie Kyle and vocalist Veima Middleton.

Peanuts Hucko's ton, is famous from the Hines-Tregarden-Hines group and, earlier, with the Cotton Miller band. At 46 he has the sticks with him since 1937 and joined Louis soon afterwards.

## Mort Herbert

Herbert (23) has worked with Gene Krupa, Cozy Cole, Sauter-Friberg, Coleman Hawkins, Roy Eldridge and Terry Gibbs. He has an impressive educational background.

## Danny Barcelona

Danny Barcelona (20) was born in Honolulu, where he met and worked with Trummy Young. He moved to New York in 1947 and joined Louis soon afterwards.

## Peanuts Hucko

Peanuts Hucko toured Britain in 1947 with the Tregarden-Hines group and, earlier, with the Cotton Miller band. At 46 he has the sticks with him since 1937 and joined Louis soon afterwards.



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NEVER thought I'd see the Basie tenorist Billy Mitchell play a 100-year-old piano. Or Marshall Royal investigate a secret stairway. Or Eddie Jones admiring a Mark I Spitfire.

But it's happened.

On Thursday last. When swing hit The Palace. Beau lieu—home of the now famous Festival—at about the same moment as the 1959 spring seemed to hit the trees of the surrounding New Forest.

(And a few moments after Marshall Royal had made personal history by eating, for the first time, steak-and-kidney pudding.) Lord Montagu was through for a lunch for the Basie Band between their rehearsals at Cardiff and Southampton, and for leading British jazzmen.

And my picture shows one of the many hilarious scenes that occurred when the boys afterwards toured the well-known Motor Museum.

For them, it was a memorable incident in their European tour. For me, an old sensation in experience, this bending of Ancient and Modern.

Until I remembered that the Palace itself is now part and parcel of the British Jazz scene. And that the music of the Basie Band will live on as sturdy as the Palace itself.

**Subtle**  
AD. in last week's "Variety" (*3*) about the closeness of the new season's *Father Time* to my standard, established hit "Mister Sandman," and I hope the reviewer remembers me in their prayers.—Pat Ballard.

**Tact?**  
WAS it a temporary mortal attack on a nice restaurant to a rival company? At the British Phonograph Committee's dinner on Tuesday to discuss the abolition of the 60 per cent. purchase tax on records, J. F. Lockwood, of EMI, was pointing out:

"It is on the strength of... the Tommy Steele and what-have-you that we expend enormous sums on records of more permanent value. Tommy is on Decca!"

Answering his listeners that if the Chancellor of the Exchequer abolishes the tax, the benefit would at once be passed on to the public, he stated that it was hoped "to achieve the conditions that obtain in America—where a record can be sold for the price of a meal in Lyons and not a day's wages."

**Simple**  
IT was one of those rock'n'-roll seasons where the combined bands of the music



icians are roughly 1,250 times greater than that of the artist."

The tenor-player was required to take 16 bars solo. He knew what was required of him—or thought so until the A&R man called through: "Can't you make it a bit more simple?"

The tenor-player rubbed his chin. Not much, really. The whole thing was on one note all the way.

**Stand-in**

THERE may soon be a new twist to an old tag. "We think your airline stewardess is wonderful." It was on her return BOAC flight from New York on Wednesday that Alma Cogan proved this.

Handed the script for that night's "Jack Jackson Show" as she boarded the plane the previous evening, she found herself required for a number of sketches. But who could rehearse her?

The steward, of course. Her parting words as she shook his hand at London Airport: "With all this tin around, you'd better stand by in case Jack Jackson's off to night."

**Blitz?**

INCIDENTALLY, her return to London prompts me to ask: Is there a Customs bill on show people?



It took Alma half-an-hour to pass through. The same amount of time for Dutch comedian Wim Sonneveld. One-and-a-half hours for the Old Vic Company.

Mike Preston recently came through in one hour. They gave Jazz at the Phil, a thorough going over, too. But the Basie Band had a pretty smooth passage.

**Really?**

A READER last week advised putting that fast-moving sound-radio series "Sing It Again" on TV. And this week I hope that the BBC hierarchy is showing signs of interest in the programme.

A call reached producer Johnnie Stewart the other day:

THREE of the Basie Band—Marshall Royal, Joe Newman and Billy Mitchell—sit together with Kenny Baker and Brewster Root in "Jip-poo!" a veteran Austin racing car during their visit to Lord Montagu's famous Motor Museum last week.

from inside the Corporation, asking for details of future programmes.

"We want to 'trail' it with a series of announcements prior to transmission," said the caller. "We think the series may become popular... It's been running now for—let's see... nine years?"

**Desperate**

IN their desperate search for clothes suitable for cha-cha treatment, A&R men spend half the afternoon thumbing through the catalogues.

I'm told that it was only

because of shortage of space on the label that one of them reluctantly discarded the 1950 Alan Jay Lerner number: "How Could You Believe Me When I Said I Loved You When You Knew I've Been A Liar All My Life Cha-Cha."

**New**

I THOUGHT I knew most of the excuses for being late in a season. But a new one came to light this week when a musician arrived three-quarters of an hour late for a BBC rehearsal.

His excuse? "My dep didn't turn up."



"The Basie Band isn't playing chamber music," Sonny Payne tells Maurice Burman.

**You have to 'sell' your instrument, says Sonny Payne**

SONNY PAYNE, Basie's dynamic drummer, was fixing his kit on stage at Croydon before the first show. Slim, shortish and handsome, his eyes twinkled as he spoke about himself.

"I've played drums since I was seven. My dad's been drumming for 20 years and I really do think he's the drum."

"I'd like to be like him—he's settled. I'm still carefree. It's nice but I want to be more settled."

**Showmanship and ability**

"We musicians have a saying. We say a man's really blowing but he'll be a bit when he's settled. Drums are my first love but I also want to enjoy the little things in life. I'm not married and I'd like to be."

"But I enjoy the band and the audiences. My showmanship is natural. I don't put it on and I don't build it back. Some well-known critics have pointed me for it. I've been called a ham. But still, more critics like me than not."

"I try for a combination of showmanship and ability."

"—I'm always trying to perfect my ability. You just can't stand still. Jazz isn't like that. But I also believe you should be able to sell your instrument."

"This is show business—we're not playing chamber music."

At this point Eric Delaney came and joined us. Payne handed him a copy of *Parade* and said: "Try this, Eric, and tell me what you think of it. Next time we meet."

"Sonny turned to me. 'Eric is a great drummer. He knows me.'"

**Deep red**

Eric went a deep red, puffed the air with his free hand and babbled incoherently.

"Who is your favourite band?" I asked.

"Well, it's pretty wonderful working with Basie. But I really don't have one. It's Heath, Ellington, Ellington and Dankworth. British bands are great."

"I'll tell you this, I don't think American drummers are better than the British. We've been exposed more to jazz and we have so many wonderful musicians. Compared with the size of your county, you're as good as us."

"He's entitled to no one county of race. Take Jack Parnell, he's Europe's most underrated drummer. I've dug him for years. I brought him 'Ole Man Hobbes' when I was 14. He's a great drummer."

Maurice Burman

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<p>ACUFF-ROSE <b>PROBLEMS</b> LOVE OF MY LIFE SHELDON <b>STAGGER LEE</b> LOVE IS ALL WE NEED MY HEART IS AN OPEN BOOK</p>	<p>CHAPPELL <b>MY HAPPINESS</b> SMOKE GETS IN YOUR EYES WAIT FOR ME FRANK <b>YELLOW BIRD</b></p>	<p>MORRIS <b>CALL ME</b> — IN THE PRESS — <b>POOR BOY</b> COMMODORE-IMPERIAL <b>ONE NIGHT</b> <b>LONESOME TOWN</b> <b>I GOT A FEELING</b></p>

**They won't let me work in New York, so—**

# I'm settling in London

**BILLIE HOLIDAY** looked almost as surprised to find herself in London on Sunday night as I felt at seeing her here.

"The whole thing was a rush. We only heard about this TV date two or three days ago," she said when she was safely off the Jet Clipper. "That's why I couldn't let you know in time. I knew damn well you'd be here anyway."

The TV date was for "Chelsea At Nine." On Tuesday, Lady Day sang "Porgy," "Please Don't Talk About Me" and "Strange Fruit" at the Granada Theatre in the King's Road.

## ► In March

The last was accompanied largely by her pianist, Mal Waldron. The others had the full support of Mal and Peter Knight's orchestra. The entire show was filmed, and viewers will see it in March. Opinions differ about Billie's extraordinarily expressive sing-

## Billie Holiday tells Max Jones

ing—now more than ever. But for my part I have to state that she is still the most gripping storyteller in the game.

On a song that measures up to her, she can communicate the mood with an almost painful intensity. Part of it is soul, part is expert timing. Then there is the luscious tone—Billie Waters said she sings as though her shoes are too tight—and what Steve Race described last week as "the curiously instrumental quality of her vibrato."

The subject of vibrato came up spontaneously, while the Lady relaxed one evening at the Club Caribbe in Leicester Square.

Proprietor Alex Graham maintained a flow of recorded music, and when one of the LPs got under way, Billie demanded to know: "Who is that? Sounds as though she's crying. She reminds me of Judy Garland with that vibrato."

It turned out that the owner of the vibrato was Roberta Flack and Billie went on to tell us:

"When I got into show business you had to have that shake. If you didn't, you was dead. I didn't have that kind of vibrato, and young people used to say: 'What's she putting down?'"

"I always did try to sing like a tenor, or some horn. That big vibrato fits a few voices, but those that have it usually have too much. I just don't like it. You have to use it sparingly. You know, the hard thing is not to stug with that shake."

## ► Like a horn

I read Billie some of the things Miles Davis said about her to Nat Hentoff. Among them: "I love the way she sings

—like Lester Young and Louis Armstrong play... she doesn't need any horns. She sounds like one anyway."

Billie smiled faintly and said: "That's how I try to sound; I didn't know I succeeded."

The record that brought Billie close to the gramophone was one called "Out There With Betty Carter," on the Peacock label. Betty Carter used to be billed as "Miss Beop" when she sang with Lesel Hampton, is now known as "Lady Cool."

Billie listened a long while in silence before saying: "I love her. She's really got something. On the slow (takes her dictation) bad—that's the only fault I've got to find. I think she's crazy—she can scat like Leo Watson. You remember Leo?"

## ► Years ahead

I did, of course, but Betty Carter was new to me. This didn't surprise Billie, who suffers from no delusions about the British public, though she does work to fit it.

"Betty's five years ahead of her time," Lady said, to clear up the situation. "They don't give her even in America, so you know they won't dig her here."

The possibility of making "An Afternoon With Miss Dada" in "The Jazz Review," December 1958.



Billie Holiday was in London this week for a TV date. She returned to the States on Wednesday.

Europe her headquarters is still touch in Billie Holiday's mind. I reported last November that she contemplated settling here, and she insists now that she will buy a house in London and work in Britain, France, Sweden

— wherever the opportunity arises.

The reason is simple. "I can't get my police card to work New York, so how can I make it there," she asks. "America won't let me work, so I'm going to make it in Europe or somewhere."

Billie argues that she's paid for any offences she's committed, and expiated the deeds. She wants a fair chance to go on earning her living. The withholding of a police card means she is unable to work in New York clubs.

On the face of it, her case sounds reasonable. "I'm Billie Holiday," she explains. "Singing's the only thing I know how to do, and they won't let me do it. Do they expect me to go back to scrubbing steps—the way I started out?"

● Lester Young—one of Billie's influences—played on many of her early tracks.



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● **Mal Waldron**

SINCE April 1957, Lady Day's regular piano player has been Mal Waldron, a talented New Yorker still only just the wrong side of 30.

Waldron is known here from records with Jackie McLean and Charlie Mingus; also from the Newport, 1957, and "Sound of Jazz" tracks by Billie Holiday. This last includes his own solo, "Nervous."

He is heard, but not mentioned, on Billie's latest album, "Lady in Satin." And he has recorded with Teddy Charles, Gene Ammons, several Prestige combos featuring Paul Jones, Frank Wes, Art Farmer, Don Byrd and his own name.

His Prestige albums are titled "Mal 1," "Mal 2" and "Mal 3." Singing on the third is Elaine, his wife, who used to sing with Red Dameron as Elaine Greenwich.

Today (Friday), back in the States, he is working with Billie and Roy Ellis's orchestra on a 16-song set for MGM.

Waldron played alto before taking up piano. He worked with the Quebec band and with the New Orleans Miquis, and from '56 to '57 did combo work with Lucky Thompson.

He particularly admires the playing of Randy Weston, Herbie Nichols, Bud Powell and Monk.

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# We're expected to name the Top Twenty

**Ann Richards**  
—in  
fine  
form

**MAYBE** Anita O'Day and June Christy set a vocal standard with the Stan Kenton Band that was too high to match. Certainly I feel that their successors, Chris Connor and Ann Richards, did not reach their stature.

But Ann Richards has had her moments — a sad one in fine form on "I'm Singing High" a 12 in. LP of standards. High spot is "I've Got a Crush on You" treatment of I Deep.

With Anita sang at half tempo against a driving band backing. A sparkling rhythm section, highlighted by an outstanding reefer, makes the 12 tracks rise.

Remaining titles: "I'm Singing High," "Musical Law," "My Favorite Blues in My Heart," "I've Got a Crush on You," "Little Blue House to Let," "To My Heart's Content," "Little Blue Girl," "Should I Be in the Heart of the Heart Groover," "Funder Lullaby of Broadway," "All You Need is Mine."

(Capitol 11087)

**Johnnie Ray**

**JOHNNIE RAY** is on a new kick with "Johnnie's Love" which is another vocal by a budding crooner, accompanied from all people—Frank

The De Vo' orchestra is in the studio with Johnnie's "When's Your Birthday Baby."

(Philips 45-7801)

**WATCH THIS!**

"I'm Pennies" is a wistful mood on her best-selling "I'm Pennies" step on the theme on "Father Time" and "Early to Bed" either of these variations would again make the Hit Parade.

(Mercury 45-7801)

And here's an EP by the Penn-bells, including their memorable "When's Your Birthday Baby" and "Close Friends" in Seven Minutes in Heaven. (Columbia) Dance With Me.

(Mercury 45-7801)

**A YOUNG** man in cowboy boots was putting the finishing touches to a form-fitting cloth-of-gold dress that generously revealed Shirley Bassey's considerable assets. She looked like a Grecian goddess with sex-appeal.

It was 48 hours before the opening of "Blue Magic" at the Prince of Wales, and Shirley confessed she felt sick. "I always get this way before a show," she said. "It's terrible. I never seem to conquer it."

"The dress was for the big 'Tropicana' number that closes the first half of the show. The *debutante* would hardly offend the sophisticated patrons at the Prince of Wales. It has been a different matter on BBC-TV, though."

"I was wearing a halter-neck gown on one occasion, and a producer objected very smartly," said Shirley. "Those cameras shoot at you from all angles. And one... well, just caught me at the wrong moment. I don't know what I meant."

I understood perfectly, and changed the subject. Gowns are her favorites. To these, she largely attributes her success.

"It was my former manager, Mike Sullivan, who took me out of those little-girlie things I first wore. 'I always knew how to walk, but he put me in tight, sophisticated gowns and

**says SHIRLEY BASSEY**

picked me the songs to go with them. Numbers like 'Burn My Candle At Both Ends' and 'My Body's More Important Than My Mind'."

It is this latter-day emphasis on sophistication that leads Shirley to be a trifle lukewarm about her double record hits. I never expected to get one in the Hit Parade, let alone two," she admits.

"But I'm going easy on recording. I'm doing an LP of standards but I don't want to make too many commercial discs. It wouldn't do to get type."

Next step in the Bassey career would seem to be films. But so far the filmmakers have been slow of the mark. "I did get a tentative Hollywood offer, but it had to return to Britain and was unable to take it up."

**She dominates the show**

**SHIRLEY'S** personality-plus dominates "Blue Magic," the new revue at the Prince of Wales. Her "It's On Record" set a first-class finale of a not-so-good production.

She goes through her own Hit Parade with accustomed ease, and on Friday, by the time she got to her current No. 1, "As I Love You," she had the out-fronters on their feet at the first house nearly standing and cheering.



Next step for Shirley Bassey would seem to be films.

## Tomorrow's hits

**MAKE** a diary entry to catch a blood-bust sound. Release: make the Hit Parade:

**TOMMY STEELE:** *Lovey One* (Decca F1111). In this fast rocker, Tommy runs astride through the masses of all the Indian tribes. Release: March 6.

**THE COASTERS:** *Charlie Brown* (London HLE810). This one is about the character in an American strip cartoon. It could click on its novelty value. Release: March 6.

**TOMMY DORSEY ORCHESTRA:** *Blush Cha-Cha* (Mercury 4511). Another cha-cha following in the footsteps of the Cha-Cha groove. Release: March 6.

**DEANE EDDY:** *Lovey One* (Decca F1111). In this fast rocker, Tommy runs astride through the masses of all the Indian tribes. Release: March 6.

**TOMMY EDWARDS:** *Please Mr. Post* (Mercury F1111). The three girls from Tyneside are in driving vocal form on a disc with

**THE THREE BERRY SISTERS:** *Tell Post* (Mercury F1111). The three girls from Tyneside are in driving vocal form on a disc with



Ann Richards • Johnnie Ray • Jane Morgan

**Jane Morgan**

**TO LOVE AND BE LOVED.** I think some from the film "Some Came Along" is handled effectively by Jane Morgan against a lush accompaniment.

"If Only I Could Live My Life Again" (London HLE810)

**Sarah Vaughan**

**IT'S** a swinging Sarah on Cool. I like a number that straggles all the way to a big-band backing from the Hit-Meeting Orchestra.

"Are You Certain" puts Sarah in a rock groove—the best for her. (Mercury 45-MF1025)

**The Cutters**

**THE CUTTERS,** familiar to "On Beat" addicts, echo their "I've Got a Crush on You" backing, as just what the title says.

(Decca F1111)

**Sonny Burke**

**THE** Sonny Burke Orchestra features, among other things on this re-arrangement of "Blue Bird." Backing is a lush string treatment of "When's Your Birthday Baby."

(Brunswick 63781)

**Keely Smith**

**IF** I was lukewarm about Keely Smith's previous LP "I'm Pennies" let me get me on record as saying that Keely's "Ciao Ciao Bambina" has a convincing impact on her new album. "Polka Dot" backed this up by the brilliant Billy May Orchestra—previously it was Nelson Hiddle-

**WATCH THIS!**

**DICKIE VALENTINE** looks like she's going to be a star. "Venus" an attractive ballad about our children of Love, is sung in typically star-voiced fashion by Dickie to a stirring, orchestral accompaniment from orchestra and chorus.

Give us a chance to see "Where?" which is gimmicked up with variations on the "I'm Pennies" theme. It's never so good as the original since her previous LP. Definitely one for the library.

Remaining titles: "Sweet And Lovely," "Cocktail for Two," "I'll Get By Without You," "The Loveliest of the Sun," "Side of the Street," "I'm a Fool for You," "I'll Never Smile Again," "I'm Not a Jealous Man," "All the Way," "I Never Knew You."

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Source: *Billboard*—Tomorrow's Best

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4	Are You Certain (Mercury)	4	Johnny's Love (Mercury)
5	Are You Certain (Mercury)	5	Johnny's Love (Mercury)
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7	Are You Certain (Mercury)	7	Johnny's Love (Mercury)
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19	Are You Certain (Mercury)	19	Johnny's Love (Mercury)
20	Are You Certain (Mercury)	20	Johnny's Love (Mercury)

**NEW ARRIVALS**

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2	Johnny's Love (Mercury)
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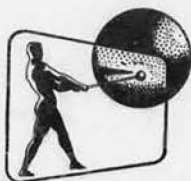
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*The Big Swing Number  
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HARRY SIMEONE CHORALE

JAR 102  
**"I'VE HAD IT"**  
THE BELL  
NOTES



# Miller

## Great records of our time

### GLENN MILLER'S 'KALAMAZOO'

(HMV BD 5808; DLP 1059)

FOR millions of British people in their thirties, two sounds are indelibly associated with the Second World War. The sound of an air-raid siren, and the sound of the Glenn Miller Orchestra.

One bar of "Moonlight Serenade" is enough to revive memories of NAAFI canteens and Nissen huts across half the world.

For one or two lucky ones, it recalls evenings spent hearing the Miller band in person at the Queensbury Club or at that historic "Jazz Jamboree" in the Stoll Theatre.

Now times have changed—yet they have a way of doing Glenn Miller in. The AEF Orchestra has long ago broken up. The Queensbury Club, once again, the Casino, houses Cinema, The Stoll Theatre, or what is left of it, is represented by an untidy sea of rubble at the foot of Kingsway.

### Fantastic

Glenn Miller's influence on the history of the dance band—some of the great fantastic continuing stories in show business.

It is not just that he created the first really successful "musical" through 20 years later there is still no better way of scoring romantic passages for records, indeed for any dance band section.

The Miller band—perhaps of the "Orchestra Wives" period—had what can only be described as "class". It created, and through its records has bestowed, the Golden Age of the dance band.

"Moonlight Serenade" remains one of the few really beautiful sounds in pop music—*"Story Of A Simple Plan"*, one of my personal favourites though not, perhaps, of *"I'll Always Be In Love With You"*, suffered only from being sung by the wrong female. Certain of the swing-era clips—like "Carolina Clipper" and "Sting Of Pearls"—set a new level in clarity and in instrumental with universal appeal, though they suffer

from the Miller band's one great failing: weakness in the soloists.

My "Great Record" choice must in the end be "Kalamazoo" due largely to the arrangement.

Listening again to that 1942 classic, one's first reaction is of sheer value for money. It was worth sitting down to listen to a record in those days.

In these snap-dash times of vocal-chorus-and-back-to-the-middle-eight routine, Miller's "Kalamazoo" stands out as a thesaurus of inspiration.

It runs just over three minutes. But in that time one's interest never wanders. Attention is directed in turn to the whole range of the orchestra soloist and vocal group.

### 'Arrangement

Like Vaughan Williams' *"Greenleaves"* or *"The Elgar Young Person's Guide"*, it merits the honourable word arrangement.

Jerry Gray once told me that he liked to be working on eight or so scores at any given time—an attitude towards the important arrangements which would be hard to match these days.

It meant that inspiration was still a factor in his arrangements and having worked on "Holiday For Strings" one morning he might find his mood more suited to "American Patrol" in the afternoon.

One of the great attractions of "Kalamazoo" is the Tom Berke vocal. Berke was one of the first soloists whose charm depended on the fact that he could not really sing at all (the vice was the lack).

The tone of his voice was exactly complementary to that of the Modernaires, first in the field with the pulsated harmony singing, which had reached its undreamed-of peak with the Hi-Lo's.

### Novelties

Particularly well done is the distribution of the lines between Berke and the Modernaires.

By the end of the record one feels that the words have been handled by a real team of singers. In the way that it fool-baiters can become a simple unit rather than just a collection of individuals.

Certain harmonic novelties in "Kalamazoo" pass unnoticed these days, although at the time they were eagerly copied by arrangers all over the world.

A chord of the 13th, written in open-sporing for vocal group; the Modernaires, adding 9th chord at the end of the first chorus, with Maroon Hutton singing the tonic on top, the basic, open-soured fifth; the piano ensembles, like the Blue—such devices may have been used before, but not on one record or with such simple taste.

The ideal arrangement is one which flashes like a lightning bolt in a stream. After 17 years, "Kalamazoo" remains as fresh and spare, as when it was written.

A Glenn Miller performance of those days was something of a satiating thing. The pungent ensemble, the singing sax team, the tremendous air of enthusiasm and, above all, of professionalism; all combined to complicate listening.

A Miller programme was something which, though perhaps knowing why, the whole family could enjoy. It was for mum, one or dad, one for six and one for the last.

It was a catch-penny phrase, but it was true, too. The continued success of those generation-old records is not due to a mere sentimental attachment on the part of disc-jockeys and BBC producers, or even to sick psychopaths who

Glenn Miller created programmes which, without perhaps knowing why, the whole family could enjoy.

by the Glenn Miller Appreciation Society. It is due to the care and thought which Glenn Miller and his staff devoted to every phrase of the music they created. It is a rich and even to sick psychopaths who

## THE RECORDS SO FAR

Django (Modern Jazz Quartet); Melancholy Blues (Lotta Armatrong); California Suite (Mai Tormaa); Singin' The Blues (Bibi Biederbeck); Hospitality (Miles Davis); Fever (Peggy Lee); Frankie and Johnny (Erroll Garner); Lift Darlin' (Count Basie); Strange Fruit (Joan White); Four Brothers (Woody Herman); I've Got My Love To Keep Me Warm (Lena Brown); Sincerely My Prince Will Come (Dave Brubeck); Farmer's Mood (Charlie Parker); Ellington Highlights 1948; Body And Soul (Benny Goodman); The Frank Sinatra Story; McClary (Sandy Brown); Tenderly (Clara Peterson Trio); Stan Gets and J. J. Johnson at the Opera House; Peggy (Billie Holiday).

## Star reviews

### Jane Morgan—no complaints

"WE'VE had Americans before" on this programme before," remarked composer Bruce Forsyth to a pair of British girls. The girls' commentators on last week's "Sunday Night At The London Palladium."

It was referring, we can assume, to the transatlantic stars who've trod the boards on that famous stage so frequently, and a few of them on slender pretensions to artistry.

complaints about Jane Morgan, however. The girl decorates the home TV screen, and, like the majority of her performing contemporaries, positively exudes assurance.

Jane Morgan proved to be a competent singer, too, with a hit record to her credit, "The Day That The Rain Came." But, not wishing to be ungrateful, no world-beater.

Is she the superior, I wonder, to Joan Regan or Lita Rossa? And will these British girls ever top the Bill Haley Big American TV show?

Nevertheless, Miss Morgan was well worth a piece in the showpiece of the nation. The only question which nation that represents—Tony Brown.

### Roy's the boy!

LOCAL boy Roy Castle has returned to his native London, "make the good" at the Ritz Cinema when he opened the 1959 Variety season with a polished act.

Roy, quite the most talented musician-comer in British show-biz, has an act in which contains something for everyone.

He sings, dances, sings, plays credible guitar and trumpet and rounds off a sparkling act with some remarkably good impressions.—Stanley Pearson.

ROY CASTLE

Our best jazz — on the air

"MUSIC In The Modern Age" is a programme which is broadcast every Friday on the Light Programme, at 4.45 pm, presents exactly what its title proclaims. Each week you can hear the best pick of our small jazz group.

Last week we heard the Jazz Quartet and the Reg Wade Four. The former, with Ronnie Brooks, Tuba Hayes and their satellites, played the most exciting jazz and the most soulful.

Embers, written by Paul, is a song, thoughtful and fine which features really exciting solos by the

The Wale Boys, with Johnny Scott (Vibe), Blue Joanne (quintet), Dave Watts (bass) and Reg on reeds, played precisely the kind of jazz-like type of jazz.—Maurice Burton.

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NEWSBOX
By Jerry Dawson

FORMED 16 weeks ago and currently making their variety debut at Brighton Hippodrome, the Monograms have been booked for the summer season with Bruce Forsyth and Gary Miller at Alexander Gardens, Weymouth.

Parlophone have issued their first disc coupling 'The Greatest Mistake Of My Life' and 'Jukebox Cha-Cha.' The new names are Dick Greig, Chick Douglas and Clyde Ray. Dick and Chick came from an act called the Cockatons and Chick was with the Peter Crawford Trio.

SWITCH—Les Ayling, former manager at Merco's Strandham Lorraine, returned to broadcasting. He has taken over the vacancy at the Orchard. Parlophone has three members of the Logans (Grammy Merco Quartet—Graham, Humphrey, Alan Lloyd (drum) and vocalist Johnny Lowe. Former West Hiding leader, Gordon Homer has returned to Yorkshire as manager of the Gaumont Ballroom, Bradford.

NO SALES—Veteran ballroom progression team Harmonettes reports that after long negotiations with Merco Dancing they have decided NOT to sell his records. Ballroom Dancers Merco have now taken over the old Grand Theatre for conversion into a ballroom.

Star visitors
STANLEY—Ken Stevens, the N. Isaacs and the NDO's Dennis Newey will appear at Manchester's Club House on March 28 following the 'Guitar Club' broadcast from Manchester that evening.
MICKY Ashman (Mar.), Alex Welch (19th) and Mick Mulligan (20th) are the guests at New Light Jazz Club, London on March 29.
Louis Armstrong (21st) and Louis Armstrong (21st) make first-time appearances at the Colston Hall, Bristol.

INTRODUCING—On Tuesday in the Southern Home service (10.30 pm) the Mudlarks will be introduced by yours truly in 'Time to Celebrate' backed by the NDO.

NEW—The three-month-old Stafford Jazz Society meets every Wednesday at the Borough Hall with Norman Newey's modern quintet.
The new 'New' programme, Shantaz, Jazz Club are at the Strandham Lorraine.
With Sam Freshing on trumpet, the band will be completed by piano, guitar, sax doubling clarinet and drums. They open on May 30 for 14 weeks.



SEE THEM at your local dealer or send for illustrated brochure.
HEAR THEM on Basil Kirchin's latest record of 'Skin Tights' backed by 'Rock-a-conga' (Parlophone R4127)
For sparkling appearance—tone—all round performance—Autocrat reign supreme.
The Basil Kirchin Band are currently appearing at the Club 'ROMANO', Gerrard Street, London, W.1.

Write for literature and name and address of nearest stockist. JOHN GAY & SONS LONDON LTD., 79-83 Paul Street, London, E.C.2.

DOWN IN THE FOREST...

LOISIE DODGEM will throw a party next month for the Forest in Epping Forest in Essex. The party will be held in the style of a 17th-century banquet with furnishings—it will cost the same—£7—week builder's labourer unemployed in the region of £15,000.

Leslie will top London's Palace Theatre for two weeks from March 22 with Alma Cogan.
Next week he is at Peterborough.
This summer he will star in his own show at Great Yarmouth.

Carmen McRae for Flamingo

DINAH WASHINGTON, Anita O'Day, Carmen McRae, Helen Merrill, Chris Connor and Jeri Southern—these are just a few of the star names in line to appear in Britain following a big new Anglo-U.S. deal set up last Friday between America's powerful Associated Booking Corporation and Britain's Harold Davison Agency.

2,000 want to see Beryl Wayne again
A petition signed by over 2,000 members has resulted in singer Beryl Wayne returning to the Club de la Cote d'Azur, St. Raphael, which she left a month ago to concentrate on solo work, but returned with Ed Martin and his Band on Monday.

Five shows
She opens at the Flamingo on April 1, and follows up with personal appearances on the 2nd, 3rd, 5th, 6th and 10th.
The Flamingo is booked for the Flamingo on May 6.
Footlights Jack Green will appear at the Flamingo on May 6.
These musicians line up to the States on Monday, followed by Maudie Olliver on Tuesday and manager George Eirik on Wednesday.

Jazz revival
For his summer season at Jersey's New Era Ballroom, trumpeter Sam Gracia will revive the style and title of his famous 1940s Georgia.
With Sam Freshing on trumpet, the band will be completed by piano, guitar, sax doubling clarinet and drums. They open on May 30 for 14 weeks.

"Great drums these Autocrat" says drummer leader BASIL KIRCHIN

STAR SPOTLIGHT

CYRIL STAPLETON and his Orchestra are to be featured in a peak-time ATV spot on March 16. They will televise from 8 p.m. to 11 p.m. in a 30-minute spot vacated a week earlier by 'The Larkins'.

Dickie Valentine
Dickie Valentine is starting on Friday, March 6.

Mick Mulligan
Mick Mulligan is starting on Friday, March 6.

Marty Wilde
Marty Wilde starts a tour of Northern England on March 22 at the Grand Theatre, Bradford.

Cliff Richard
Cliff Richard is starting on Wednesday (18th).

Nancy Whiskey
Nancy Whiskey is starting on Wednesday (18th).

Russ Conway
Russ Conway is starting on Monday (16th).

Records Magazine
Records Magazine is a new form, 16 pages of pictures and features.

WOODY HERMAN and American and British jazz stars will kick-off a 15-day tour at the Royal Festival Hall on April 4.

By BOB DAWBARN
American jazz star to include Plymouth of a British tour. Harold Peniston, Executive Secretary of the National Jazz Federation, is currently in America to discuss the personnel of the tour which Herman will bring with him. The group will be made up of a saxophone by British musicians.

JOHNNIE RAY TO FILM FOR ATV

JOHNNIE RAY will make his first TV-television during his visit to Britain next month. The series results from their appearance together last year in the Saturday Spectacular which has since been screened all over the world.
'It was great fun,' said Johnnie Ray, 'and I really so thrilled. I shall be now accompanied by Tommie Cow, who has written music for many shows, including 'For Adults Only', 'Intimacy At 8.30' and 'High Spirits'.

Mantovani—plus his four key men

JOHN BARBIROLI
They are Walt Whitman (bass and concert master), Stan Newson (lead trumpet), Charlie Bostell (percussion) and Lionel Solomon (bass).

Jazz Ball
There will be a Jazz Ball in the evening with the Litolton Band playing in the restaurant and the Dankworth Orchestra in the ballroom.

Ted Heath to play in Spain

I TITA ROZA will co-star with Ted Heath and his Music when the band appears at Barcelona's vast Palace of Sport stadium on April 3 and 5.

Programme
Programme begins in London on March 6.

Tracy Sisters
Tracy Sisters are starting on Friday, March 6.

Rickie Nelson
Rickie Nelson is starting on Friday, March 6.

Perry Como
Perry Como is starting on Friday, March 6.

Bobby Darin
Bobby Darin is starting on Friday, March 6.

Vera Lynn
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STARS ON STAGE FOR JAZZ SATURDAY FINALE



It was a sleep-courtesy for the finale of the BBC's 'Jazz Saturday' last week-end. In the foreground are Ken Barltrop, Alan Partridge, Dick Greig, Billy Smith, George Chisholm and Sandy Brown.

JAZZ TRIBUTE TO JOHN BARBIROLI

THE Johnny Dankworth and Humphrey Litolton Bands are to take part in the first International Festival of Music at Buxton, which is being held on May 17 to Friday, May 22. Sir John will take the chair at the Pavilion Gardens on Whit Monday when Humph and Dankworth will lecture on 'Modern and Traditional Music'.

JOHNNY MATHIS FOR PALACE?

AMERICAN singer Johnny Mathis is in line to play a season at the Palace Theatre, London, in April.

Alan Kane staying at the Gargoyle

Band leader Alan Kane has signed a new contract with Jimmy Jacobs and Michael Klinger to remain at the Gargoyle Club, Soho, until May, 1960.

NO SCREAMS-BUT WHAT A LOT OF TALENT

THERE were no screams from the first-house audience at the Palace Theatre on Wednesday—day which is unusual when an American hit Parade star opens in London.

RICKY NELSON

Never be anyone else but you
HELP 8617

Records Magazine
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PERRY COMO

Kiss me and kiss me and kiss me
Tomboy
BCA-1111

BOBBY DARIN

Plain Jane
HLR 8615

VERA LYNN

Walk with faith in your heart
V 11112

CHARLIE GRACIE

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Can any jazzman resist the program set out below? It presents the greatest opportunity to improve your knowledge and increase your enjoyment of jazz by possessing the many fascinating books written by and about jazz musicians. Jazz lovers in their thousands all over the world have welcomed the service provided by the Jazz Book Club. Its bi-monthly selections sent to members only at a specially low price, constitute an unrivaled library of jazz literature. Library size, full length, solidly bound, you will be proud to have these books on your shelves. They are chosen by a committee headed by Rex Harris, assisted by Humphrey Lyttelton and Gerald Lasker.

### February Really the Blues

By Max Hester and Jerome Smith. "Blues as an intangible force in the world of jazz has been the subject of an autobiographically conceived book which is intended to read elsewhere. It is an intensely felt account of an incredible life and every phase, every experience has been, the essence of the music that finally comes between Max and your depression."—*Illustrated 25c. Jazz Book Club edition only.*

### April Jazz: Hot and Hybrid

by Wendell Sargent. Mr. Sargent's task has been to analyze in mutual respect the two styles of jazz that distinguish themselves from each other and give it a unique place in the musical world. Last the New York Times: "Mr. Sargent has set up a program before which every future student of jazz will necessarily have to pause."—*Illustrated 25c. Jazz Book Club edition only.*

### June Dictionary of Jazz

by Hagan Penzance. This is a reference on which every jazz lover, whether he be a student, will find a wealth of information from A to Z every phrase and term of the jazz vernacular. The thoroughness of the research and general scholarship, which Louis Armstrong has commended as "excellent, clear, forward."—*Illustrated 25c. Jazz Book Club edition only.*

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# Those who pinch their blues

I SEE that the BBC have banned Nat Cole's disc "Madrid" because it is a "jazzed-up" classic. I haven't noticed their concern over the diluted utterings of today's rock and skiffle kings.

Isn't it the same offence in reverse to misuse and steal classic folk songs, spirituals and blues? The BBC's "protection" seems unbecomingly to me.—*M. J. Trimmer, Richmond, Surrey.*

### LP WINNER

#### Good fight

I AM writing to you again on behalf of the Coltrane Jazz Club to inform you that the Record Borough Council have re-considered their decision to close the club. I would like to thank the MM for all the assistance it has given us in our fight.—*J. A. Sills, Ilford, Essex.*

### Blush George!

GEORGE MELLY is to be congratulated for his amusing and informative comparing of "Blaybos" on the BBC. His knowledgeable remarks on the musicians, and on the numbers played, coupled with his fine sense of the ridiculous, put him in a class of his own for

this type of work.—*W. McCabe, Seaham, Co. Durham.*

### Wow!

AS a result of recent MM polls, how about an LP called "Blaise Plave Ellington." What a combination of talents!—*Mrs. A. Noble, London, S.E.12*

### Wake up!

TELEVISION performances by jazz groups and dance bands are killed by a resolvable accompanying dance routine.

Producers should wake up to the fact that it's the musicians who merit the interest of viewers. With the current trend we may set billed the Television Toppers assisted by



Nat Cole—his record of 'Madrid' was banned by the BBC.

Count Basie and his Orchestra.—*W. Booth, Wexford, Yorks.*

### LP WINNER

#### New gimmick!

SO many fingers are copying Fabiana that it will soon be a gimmick not to sound like him.—*Mrs. D. Murphy, Birmingham, 22.*

### Rhythm men

THE BBC's excellent "Music in the Modern Manner" has convinced me of the great improvement in British rhythm sections during the last two or three years.

Though still, perhaps not generating the excitement of the best American ones, our "bass and bash" men have certainly picked up—and after the beatings they've taken in the past

**Thank YOU!**  
As president of the editorial staff of *Jazz Magazine* I would like to say thank you for the fine things you have had to say about *Jazz*.—*Chris Williams, New York 22, N.Y.*

from the critics. I think they're due for some praise.—*J. B. MacLeod, Dumfries.*

See Maurice Burman's review on page 8.

### Mutilation

CANNOT jazz musicians find enough material from their own field to fill up their LPs without mutilating the music from shows and films such as "My Fair Lady" and "Gigi"?—*J. E. Jarnan, Ipswich.*

### More Bessie

IT'S a bit hard on young jazz fans when practically all Bessie Smith's numbers are available only on LP. Please let us have some more LPs or 78s of her work.—*R. Hewitt, Orpington.*

# Laughable!

IT is high time that something was said in defence of the music business. Many fingers have been pointed at him recently accusing him of rascality on his obligations to good taste and musicianship.

Since he has been credited with a king-sized chunk of the blame for causing the deterioration of popular music by publishing inferior material. This is to me laughable. There never was a publisher who claimed to be in business for other than bread-and-butter reasons. Furthermore, his job is to offer a commodity to the public and to operate a business.—*W. H. Hirst, Brentford, Kent, York.*

# Record rackets

TONY BROWN'S article, "Record Rackets" in last week's issue, makes it very clear why we must after in broadcast in this record programme.

One of the best popular music is now to be heard on LP and EP releases. It seems to me, therefore, that the BBC could very easily feature popular record programmes by making it a rule that at least 15 per cent. of the items in any record programme be taken off LP and EP releases.—*G. Lister, New Guildford, Surrey.*

TONY BROWN'S proposals for the cleaning up of the record rackets are, in the main, the shillings answers to the present predicament of the British listener. "Open cards" requests on CD shows should be abolished. In the hands of the right DJ they can be means by which high-quality records are introduced into programmes. I remember a glorious summer week two years ago when Wilfrid Thomas was on "Hanswursty Choke". Thanks to open cards, he was able to play a number of fine jazz discs, including a longish LP.—*Letters must be provided for DJs like Thomas and Alan Dell. Write to the eds., c/o M. P. O., London, E.8.*

# Get in there and help!

DO you feel the warm, heady spirit of patriotism as it flows through your veins? Has your morning newspaper inspired in you the cozy feeling that Mr. Mac's in Moscow and all's well with the world?

It is a matter of "Rule Britannia!" rise unbidden to your lips as you wallowed thoughtfully in the bath-tub this morning? If so, read no further. You are the sort of rhino-skinned, ignorant whippersnapper who hide my words with a gasp.

It is largely thanks to you and your flaccid complacency that this country is a living hell for someone who has to tour around it every morning. It is a multi-ethnic, multi-lingual, multi-fellowcitizenship.

If hot, red blood flowed in your veins instead of lukewarm tap-water, you would long ago have taken to diabolical roads with your bare hands and left the management of this almost every hotel in the country writhing, battered and bloodied in the gutter.

And you think I am ranting myself unnecessarily, come with me on tour. You will see me travelling along North Road in the wake of an endless convoy of associated press and driving noise to last.

Enough with me, tired and spent, from a day's haul at 1.30 a.m. in a totally strange

four hours' sleep after a hard night's work. If you turn a deaf ear to their raps on the door, they bring up a battery of internal devices—buckets, mops, cradling trays and an oxidized Hoover—to make sure that no more rest is yours.

And when you drag yourself down at twenty to ten, you will be told quite unapologetically that breakfast finished at 9.30. You are feeling sick? You will you had stayed at home!

Well, it's your own fault. Next time you sit at a hotel lounge goggling at a group of musicians stirring it up, don't stare at them as if they were freaks from outer space. Get in there and join them!

There, you will stagger in, travel-weary and hungry, at 8.15 after a 40-mile journey in fog, to be told by some delirious reception clerk that "Dinner finished at eight o'clock." Despite the fact that you are for no call in the morning, British harpers will begin rattling at your door at 7.30 a.m., when you have managed to snatch



Please send the following back checks and cheques to my account:  
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3. *Jazz in Perspective*, 50c.  
4. *Play that Music*, 50c.  
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6. *Jazz: Its Evolution and Essence*, 50c.  
7. *Count Basie and his Orchestra*, 50c.  
8. *Gene Krupa*, 50c.  
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ARTHUR BARKER, 30 MUSEUM ST., W.C.1

# This World of Jazz

By MAX JONES

BY now we should be used to American jazzmen. Still, the coming week must be counted exceptional for Londoners.

Within the space of six days they can, if money and muscle hold out, see Louis Armstrong's All-Stars, the "Sing A Song of Basic" trio, and the Basie orchestra's farewell performance.

They could hardly ask for more in the way of musicianship allied to lively entertainment.

Basie's aggregation has already been enquired, and Armstrong is welcomed elsewhere in these pages. This leaves the Dave Lambert Singers, who take part in Monday's charity concert.

## Scintillating

THESE three—Annie Ross, Dave Lambert and Jon Hendricks—have had a lightning and deserved success with their brilliant album of Basie music. Multi-track recording enabled them to simulate whole sections in the studio. On stage, they can only muster three vocal parts. But I understand the effect is still scintillating in the extreme.

And Holiday and Mal Waldron both spoke approvingly of the trio's work. Billie, delighted that Annie had "at last found the right niche," said: "That group got the craziest ideas and arrangements I ever heard. Ain't she swinging?"

Readers, puzzled by last week's advertisement for the Festival Hall concert, have enquired endlessly about Buddy Holly. No, he is not in the trio and will not be coming over this week-end. Somewhere, between Frank Sinatra and Christian Anderson, someone slipped up.

## Coolie cleared

TWO weeks ago, I printed C. R. Wayland's report of Coolie Williams being based in Zurich. Now, Jonny Simmen, from the Basie camp, jumps to Coolie's defence.

About the boozing: "There were perhaps half a dozen 15-year-olds in the balcony who didn't understand," says Simmen. "They thought the band was playing rock-and-roll, that they had to remind Coolie to play jazz."

"With all the rubbish that's written about how jazz should be 'diminished' some kind of naturally mixed-up. So when they hear the real stuff they don't even recognise it."

"True, the boozing upset Coolie and his men and affected the last part of the concert. But it had nothing to do with what 99 per cent. of the audience thought of the music. I have rarely seen a more enthusiastic crowd."

## Bad behaviour

AS for Coolie sounding a shadow of what he used to be, Simmen declares that in Williams he heard "the greatest jazz trumpet player outside of Armstrong."

"Says Jonny: 'His drive, except for a few technical' commands were amazing, and he was able to hear a more beautiful open tone. Arnold Jarvis was an excellent accompanist. I thought, 'There was no bass, so he had a difficult job to do on piano. George Clark, combining the influence of Hawkins and Chu with a strong personality, played well throughout the concert.'"

"Afterwards, I apologized to Coolie for the bad behaviour of a handful of my countrymen, and assured him of the admiration most Swiss jazz lovers have for him."

"Because the British public will not hear Coolie's fine little jumping group, I had to defend him. He was completely unopposed attack."

## George Lewis

IN the stir of current events in this corner of Europe, I had almost forgotten that George Lewis and his flow New Orleansians were still on the Continent.



# Three-star week for London fans

Then came a panegyric from Grad, a Danish critic of long standing, not easily stamped, who saw Lewis's men in concert and, also, for several nights, heard them play for dancing.

The Club Montmartre, in downtown Copenhagen, was crowded far beyond normal capacity when the band made its first appearance there on February 17," writes Grad.

"Closing your eyes, it was easy to imagine you had been transported to a New Orleans dance hall. The music was not a replica of that played on thousands of nights at Artisan Hall in San Francisco; it was the real thing."

"Big John Lewis's rough and down-to-earth, horn Lewis's warmly sensitive clarinet, Snaw Drake's vigorous bass-slapping, the old tempo and slow blues that are in the flesh and bones of these

men, all came to me as they have done in the past via records. But the living presence added a dimension to the music."

## Pipe Dream

EVERYONE who saw the Lewis band in Britain must have felt that club or dance hall was its proper milieu.

Grad confirms that this is so, though he enjoyed the concert, too. He adds the fervent wish that "every jazz lover could be privileged to hear the band as it played for six unforgettable nights in a Copenhagen jazz club."

He continues: "These men and their music are so closely connected that the music will die with them. And they are old men. But their music is still very much alive."

"If I had been told in the forties that I should ever hear this wonderful New Orleans music played in my part of the world, I had shrugged it off as a crazy pipe-dream."

Horace Silver (central, with Junior Cook (right), discusses a point with agent R. Romano.

LATEST American jazz musicians to lead a group on to the Olympia stage is Horace Silver. And we are also expecting Sonny Rollins very soon. Writes Henry Kahn, from Paris.

"The flow of musicians to Paris is part of a plan to give French audiences the opportunity of hearing star names in U.S. jazz—and has nothing to do with conditions in the U.S.," Horace Silver told me. "Any musician worth his salt can and will work at home."

"The jazz has given a wild welcome. The jazz had come to listen to a formation which carried the label 'modern' and had been called 'neo-top' and 'top-retro'."

Horace admitted to me that he follows the Bud Powell line. "He is the chief, the pianist I most admire. The man who showed me the way, the man who inspires me," he said.

His new group includes Blue Mitchell on trumpet, Junior Cook on tenor, Greg Taylor on bass and Louis Hayes on drums.

New York. Barber and his men made straight for Jimmy Ryan's, where all of them sat in the residential Wilbur De

Perhaps they also performed as a unit. I don't know. But Zoot Singleton and Carter Simcox are said to have thought it the best band they'd heard in quite a while.

## Wilbur de Barber

THOUGH I have not as yet had details of Chris Barber's progress, brief accounts leave no doubt he is faring well with U.S. fans.

Meanwhile, I hear that on the night of their arrival in

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**SATURDAY, FEBRUARY 21:**

12.15-1.30 p.m. C. J. Dutch Swing

4.30-5.30: Swing Serenade.

6.30-7.30: Sam Coslow.

7.30-8.30: Artie Shaw and his

Orchestra (4).

8.30-9.30: Vincent Saturday Night.

9.30-9.55: America's Pop Music.

10.00-10.30: Billy Gray Almost

Jamal, Sam Silver's Quartet.

8.30-9.30 P. J. Jazz Programme.

9.30-10.00 P. Jazz Gallery.

9.30-10.00 P. Jazz Programme.

10.00-10.30 P. Jazz and

Dance.

11.15-11.30 P. Repeat of 8.15.

11.30-11.45 P. Jazz.

11.45-12.00 P. Jazz.

12.00-12.15 P. Jazz.

12.15-12.30 P. Jazz.

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7.30-8.00 P. Jazz.

8.00-8.30 P. Jazz.

8.30-9.00 P. Jazz.

9.00-9.30 P. Jazz.

8.15-9.0 T. Concert in Jazz.

Lanchester, Basie, Die, Silver

Headliner.

8.30-9.15 P. As Sunday.

8.30-10.0 P. Basie Concert

at the Royal Albert Hall.

9.20-10.0 A. J. Gospel Song.

9.20-10.0 P. J. Jazz.

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**THURSDAY, MARCH 5:**

4.40-5.0 P. Mahalia Jackson.

5.15-6.0 T. Butterfield, Glen Gray

and the Four Freshmen.

6.15-7.0 T. Kenton and Christy

and the Four Freshmen.

7.15-8.0 T. J. Jazz.

8.15-9.0 T. J. Jazz.

9.15-10.0 T. J. Jazz.

10.15-11.0 T. J. Jazz.

11.15-12.0 T. J. Jazz.

12.15-1.0 T. J. Jazz.

1.15-2.0 T. J. Jazz.

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# Back to the May Fair



SHOW Business personalities mingled with socialites on Monday in the Candlelight Room of the May Fair Hotel. The occasion was bandleader Harry Roy's return to the scene of his previous triumphs.

For during the '30s Harry became one of the country's top bandleaders through his weekly broadcasts from the hotel. Among the celebrities who turned up to see his return were Al Head, Lewy 'Hutch' Hutchinson, BBC-TV Head of Variety Eric Macpherson, BBC-TV announcer Samel Franks, agent Mike Sullivan, Top Rank A&R man Dick Howe, agent Johnnie Hiscoe and TV actress Viv Hiscoe.

## Special requests

The first number he was requested to play was 'Can't Give You Anything But Love, Baby'—the song he was to feature extensively during his previous spell at the May Fair. With Harry as Emory Fisher from the 'Dinah' Room, (singer Derek Fairburn (sopr.) and Geoff Southbrooke (bass)).

There was no lie-in for Harry after the night's celebrations. He was at Broadcasting House early the next morning rehearsing for a featured spot in the Light Programme's 'Sunshine' which was heard in the afternoon.

## 'GREAT TO BE YOUNG'

Singer-comedian Ken Dodd, the Barry Sisters and comedian Peter Gooderazi are the stars of a new Monday-night Light Programme series. It's 'Great to Be Young,' which starts on March 9.

## VALLEY STOMPERS GO TO COURT

From LARRY CANNING

THE name of Scotland's Clyde Valley Stompers may be new to you because of a row which has split the band.

Tomorrow night (Saturday) the present line-up will play its last gig at Green's, Glasgow, On Friday, when leader Ian Menzies, takes his band to Glasgow. He has four new members.

Menzie's band is replacing—classically Maurice Rose, tenor Dan Kerr, pianist John Deberry and bassist Louis Heady—have announced that they cannot be disinterested because this is a co-operative band and are particularly interested.

However, Ian has already an-

# GOLDEN GUY DUDLEY CRICKET BY BBC



CUDDLY DUDLEY—the best singer who bounced to fame through 'Oh Boy!'—is to star in the first of the BBC's 'Festival of Dance Music' shows on March 21 at the Royal Albert Hall.

## OSBORNE ORK IS 'ON THE AIR'

BANDLEADER Tony Osborne has started for the last four programmes in the Granada TV series 'On the Air' which now stars Jackie Ross, Joan Sayers and Peter Dufay.

He succeeds Tito Burns who dropped out last week following a re-arrangement of the programme by new producer Harold Taylor.

Tony's orchestra in Wednesday's programme, which was broadcast on the radio on Monday, was composed chiefly of local musicians.



Harry Roy is pictured (r.) talking to Eric Macpherson and Samel Franks in the Candlelight Room during the evening.

## MUSIC NOTES—FROM HERE AND THERE

### Eric Winstone all set to go to Glaston

ERIC WINSTONE and his 12-piece Orchestra are in line for their eighth summer at Butlin's Glaston Holiday Camp, opening on May 16.

Eric's two singers, Joan Small and Bill Elliott, having now been launched on solo careers, will be unable to go to Glaston. Other singing talents are lead-saxist Dennis Walton, who is going into the Prince of Wales pit-orchestra, and lead-trumpet Alan Moorhouse, who is busy arranging.

Eric is currently auditioning for replacements.

### ... and Dean to Pwllheli

SID DEAN, whose band ends a 13-month run at Pury's (Saturday), will spend the summer season at Butlin's Holiday Camp, Pwllheli.

He opens there on May 15 with a 12-piece band, until the end of September. It will be the first season for Butlin's as Mountain 2nd does one-night-only at Pwllheli.

Dean is returning to his old haunt, Brighton Regent Ballroom, on Tuesday.

### 'Forewell' to GERRY COOPER'S

Bobo we're saying good-bye to Gerry with an airing in the BBC's Saturday Club tomorrow.

Lesley Gerry leaves for the West Indies on March 12 to manage Calypso singer Jimmy Conway.

Martin Monahan joins the 'Rip' on March 12 as Johnny Ardley will be 'square bashing' in about two months' time.

### Saturday date

THE Joe Loss Orchestra is to appear at the Winter Gardens, Malvern, every Saturday from March 14 to April 4. The contract may be extended at the end of this period.

The band will take its orchestra to the Spa Royal Hall, Biddisford, during the summer. The band will play for a dancing competition every Wednesday from July 14 to September 16.

The Joe Loss Orchestra is also appearing every Sunday afternoon in ABC-TV's 'Big Fun For Fun' in Bournemouth for a dancing club at the Adelphi Ballroom, West Bournemouth.

### Pickets out

DERRBY Branch of the North-east Island Musicians' Association is picketing the Adelphi Ballroom in Bournemouth. Pickets have been on duty

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## New comers

Other new bookings for the first concert are comers Roger Moffat and Jimmy Henney.

The remainder of the bill is: Bob Miller and the Millermans, the Jazz Quartet, the Scottish Dance Orchestra, the Oscar Rabin Orchestra directed by David Edie, the Fraser-Hayes Four, Kings of Jazz, Al Saxon, Dick Lang, Joan Small, Joan Small and Sheila Brown, Musical Machine and the London Big Band Group.

New bookings for the second concert, like 'Pop Beat' on April 4, include the Big Ben Big Band and 12-piece vocal quartet 'The Four'.  
A 12-piece band will be discovered three months ago by Johnnie Sayers' manager, Larry Patten.

## ASHMAN BAND IS FAILED BY BBC

THE Micky Ashman Band has noted the list of jazz groups which has failed BBC auditions in the last few months. Other notable bands turned down for broadcasting have included Brian 'Tully' Baker and the Wally Fowler Trioquartets.

Bassist Mickey has broadcast twice and twice with the bands of Ken Coker, Humphrey Lattimer, Chris Brown and Leslie Donegan Skiffle Group. Every time the band has not been heard on the air.

'We've been in the studio for 'Oh Boy!' and 'Micky told me' 12 months ago. The band has a year—why not us?'

# For first Festival

Cuddly, real name Dudley Heslop, was born in Jamaica 29 years ago. He came to Britain in 1947 and has worked in various musical productions and spent three years with Sid Millward's Nitwits.

## LEADER HITS AT MU BRANCH

NORTHAMPTON bandleader Vic N. Burns this week criticized the Musicians' Union.

Vic is one of the bandleaders employed at the Kettering Co-operative Society dance. 'Such have been blacklisted by the MU. The Union complains that the Society refuses to recognize it and has employed non-Union bands.'

Confirming that he is a member of the MU, Burns told the MU: 'Many musicians in the country are against the MU. The chief reason is because the MU accepts members with hardly any musical education at all.'

'The Union has caused a lot of strife in Northants and I can honestly say that at the moment I am disgusted to be a member.'

'My orchestra is working at Kettering Co-op and I think it's the best job in the country and I will not see it threatened by such a manager—PROMOTER'

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He will share the Albert Hall stand with Ronnie Carroll, Glen Atton, Jackie Rae, Gary Miller, Alvin, Conway, Gus Ginn, Vaughan, the Ken Mackintosh Band and the Treble Tones, and other acts.

The final concert on April 11, which will feature 'Big Band' stars Ted Heath and his Music, the Ace, Welsh Band, Ronnie Aldrich and the Squidies, 'The Three's a Crowd', Johnny and the Three Tones, and other acts.

## LEADER HITS AT MU BRANCH

NORTHAMPTON bandleader Vic N. Burns this week criticized the Musicians' Union.

Vic is one of the bandleaders employed at the Kettering Co-operative Society dance. 'Such have been blacklisted by the MU. The Union complains that the Society refuses to recognize it and has employed non-Union bands.'

Confirming that he is a member of the MU, Burns told the MU: 'Many musicians in the country are against the MU. The chief reason is because the MU accepts members with hardly any musical education at all.'

'The Union has caused a lot of strife in Northants and I can honestly say that at the moment I am disgusted to be a member.'

'My orchestra is working at Kettering Co-op and I think it's the best job in the country and I will not see it threatened by such a manager—PROMOTER'

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**Selmer TRUVOICE P.A. EQUIPMENT TRUVOICE DYNAMIC MICROPHONE**

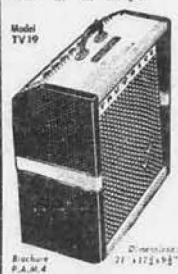
An oval directional mike in use with high gain amplifiers such as the Selmer TV9 and TV19. Light, robust and super sensitive. Dimensions: Length 4", head diameter 1", length over extension 2 1/2". Weight 4 oz.

No. 80 Mike high impedance £7.15.0  
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**TRUVOICE AUDITORIUM (TV19) high gain amplifier**

200/250 volts AC operation, 12 warm pad condenser output, 12" heavy duty magnetron, 2000 cycles/sec. 2 input, one for microphone, two for instruments, all 3 inputs may be used at once, pad and tabs (see independently adjustable).

TV19 ... .. 45 gns.  
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**TOP TEN POPS FROM TOP POP CLUB**  
presented by DAVID JACOBS  
every Friday at 9 p.m.







# Melody Maker 'OH BOY!'

FEBRUARY 28, 1959 EVERY FRIDAY 6d.

## Cheaper discs— if tax is cut

**ANY** reduction in purchase tax on gramophone records will be passed on in full to the record buyer. That assurance was given by both EMI chairman J. F. Lockwood

## BILLIE HOLIDAY IN BRITAIN

AMERICA'S Lady Day—Billie Holiday—will visit London with her jazz band on March 10. After a day of rehearsals on Monday she will record three numbers for Granada-TV's Chelsea At Nine on Tuesday. The show will be screened on March 19. Before leaving London Airport for home on Wednesday morning, Holiday visited several London clubs, including the Humphrey Lyttelton Club, the Royal Albert Hall, the Darnley Club, and the Royal Albert Hall. She told the MM that she had "strong desire to visit London in a B.U.P. — a B.U.P. particularly Britain" (see page 5).

## Rico Cha-Chaleros debut in Scotland

Andre Rivo and his 16-piece Cha-Chaleros will play at various venues in Scotland when they open for a fortnight at Green's Playhouse, Glasgow, from Monday. "We shall be playing cha-cha, as well as Latin-American specialties and selections from our standard comprehensive dance library for the Scots fans," says Andre. The band's work appears as usual at the Marquee, W.I.

## Alma Cogan back after U.S. trip

Alma Cogan returned from her four-day New York trip on Wednesday. She has been arranged for the America in a Flash tour, her latest B.M.V. disc "Last Night On The Back Streets" and also started taking an afternoon session at the Desert Inn, Las Vegas.

## Film completed

Frankie Vaughan completes his 15th film, "The Heart Of A Man," at Pinewood studios today (Friday). The week-end location shoot will be done in London, including a Saturday spectacular setting at the Prince of Wales Theatre.

**NEW Dixieland Arrangements**  
 WHO'S SORRY NOW — CHICAGO  
 DOCTOR JAZZ — IT'S TIGHT LIKE THAT  
 MARGIE — WHISTLING RUFUS  
 BILL BAILEY — JAZZ ME BLUES  
 TEN TROOP BLUES — HIGH SOCIETY  
 BLACK BOTTOM STOMP  
 LIVELY STABLE BLUES  
 WOLVERINE BLUES  
 AT A GEORGIA CAMP MEETING

**THE NEW SID PHILLIPS GRADUATED CORRESPONDENCE COURSE CLARINET**  
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 No. 1, 41 Bedford Hill, London, E.C.4.

**MEMORISE YOUR MUSIC**  
 We can give you the music you wish to know better. THE ART OF MEMORISING, and how to use it, can also be done with confidence and with skill with ease and confidence. Two independent methods.  
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They were speaking at a dinner at the Savoy Hotel held to discuss the removal, or reduction, of the 50 per cent. tax on records.

Some 20 MPs—both Conservative and Labour—attended the dinner which was given by the British Phonograph Committee. Other guests included representatives of the National and Trade Press, and celebrities such as Jack and Henry Hall and Victor Silvester.

## Deputation

MPs are to lead a deputation to the Chancellor of the Exchequer in an effort to get the tax lifted. During his speech, Mr. Lockwood declared he was beginning to show signs of a decline and this is worrying the industry very much. He also pointed out that classical recordings, which made up only a fifth of the disc output, were subsidised by "pop" sales.

## 'Iniquitous'

Other speakers called the tax "iniquitous" and "a tax on culture."

The Melody Maker sparked off the campaign to reduce the tax in its Christmas issue headline—'We Want A Gift From Mr. Macmillan.' The MM was also prominent in the campaign to remove purchase tax from musical instruments. This tax was reduced from 60 to 30 per cent. in the last Budget.

## Back to TV

Singer Ronnie Carroll, who sings his Sheffield paroxysms weekly, tomorrow (Saturday) returns to television on AR-5 with an album, "The Melody Maker Extra" show.

## DISC PROBE

"The BBC and many of its popular music presenters feel that what is popular and is selling in the listener, it would be foolish to ignore this. "We are looking into the question of more records, requests left to the discretion of the disc-jockey, although there are comparatively few. "Of course, the proportions in the case of American records, the BBC cannot play on gramophone records, more British music than exists on records."

"The real answer is to en-

## ABC-TV bosses held a top-level conference yesterday (Thursday) to discuss the 'Oh Boy!' beat show.

On Wednesday, Ron Rowson, Programme Controller of the network, told the MELODY MAKER: "In a programme of this type we have to keep ahead to hold the big audience we have established. "It is quite possible that we

## At special meeting

shall look for a new sound for the 12-week series of programmes from March 7. It is necessary to review shows of this type from time to time otherwise they might well die. "Likely to be number one"



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**NEXT WEEK MARCH LP SUPPLEMENT**  
 Reviews and Pictures

## Club started by the Jazzmakers

The Jazzmakers opened their own Tuesday-night jazz club at the Plough, Ilford Lane, Ilford, this week. The club is headed by Johnny Dankworth. Club sessions, the group is headed by saxist Ronnie Ross and drummer Alan Chaney—both winners in the recent MELODY MAKER Readers' Poll.

## —and by trumpeter

Trumpeter Jim Wetton has formed a six-piece traditional band, which started Saturday night sessions at the Cropton Jazz Club, Star Hotel, last week. With Jim in the lead are: Pat (bass); Ken Hatty (piano); and Kenny Egan (drums).

## DE MONTFORT HALL - LEICESTER

SUNDAY, MARCH 22nd, at 8.40 p.m. & 8.0 p.m.  
 Arthur Kimbrell presents AMERICA'S TOP VOCAL STAR  
**CONNIE FRANCIS**  
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Balcony 10/6, 9/6. Gallery 7/6, Stalls 9s, 7s, 5s. Municipal Box Office, Charles St., Leicester. Also at Kimbrell, 39 Rugby Rd., Hinkley, Leicester.

Famous Name Orchestra offers GUARANTEED MINIMUM RETAINER OF ONE THOUSAND POUNDS A YEAR for Lead Trumpet. Work includes Long Resound engagement near London plus Radio and Television Sessions. Also required Trombone or other Instrumentalist doubling Guitar. Write in strict confidence to Box Number 6625, "Melody Maker," 96 Long Acre, London, W.C.2.

**WANTED Experienced Musicians**  
 5 months' initial engagement commencing June 7. 7 Sessions Weekly. Top Money. Letters to "Show Band," 22 Manor Rd., Wellington, Surrey

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## Past and future

"Certainly I have expressive things to say. Many things that record people. But we have to keep ahead of what's coming out. Acquiring it would require such lengths as hospitality for rock savants rather than for stars to come."

"I get letters from publishers asking me to play their records. And I do other disc-jockey. But that doesn't mean we take any notice of them. And I don't want to get down, dreary of this week's Housewives' Choice, say. Period and language? What needs them? I don't."

## B—nuisance!

"The publishers? They're just the BBC playing catch-up with the life-out of you. I have no objection to them."

"I can tell a housewife request that she has a name for it. From three lonely housewives' requests, I would regard, for instance, I have a pile of cards in front of me and they all look pretty genuine."

"Food notes: Tony Howell in the BBC playing catch-up with the life-out of you. I have no objection to them."

"The BBC is unduly inventive with what is selling. But we do not appreciate that top pop music is being played on radio. —are played by disc-jockeys who are not interested in their listeners? The BBC should, of course, initiate its own inquiry. If the BBC admits frankly that it is not interested in its listeners, then it is not interested in its listeners."