

Melody Maker

September 26, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Ellington
in Paris

See Page 12

KAY STARS HERE



Kay Starr arrived in London from Paris on Wednesday and was greeted with a VIP welcome from Capital Records. Arriving here at Victoria was a big bouquet, followed by a slap-up Press reception at the Dorchester Hotel. Kay stars in this week-end's "Sunday Night At The London Palladium". Also on the bill are the Dallas Boys.

Steele signs for £100,000 trip

TOMMY STEELE on Wednesday signed a £100,000 contract for a 10-week tour of Australia—the highest fee paid to a British artist "down under."

Tommy will fly out in mid-February and play four-week seasons at Tivoli theatres in Melbourne and Sydney and possibly, weeks in Adelaide and Perth.

His manager, John Kennedy, told the MM on Wednesday: "Boy, what a fabulous deal! I signed the contract with Tivoli executive Gordon Cooper at Grosvenor House at 7.30 this morning."

Musical or film?

"For Tommy's return in May I am negotiating a West End musical or film for him."

Travelling to Australia with Steele will be his Steelemen, a comedian and a girl vocal group. John Kennedy flies out in December to arrange the advance publicity.

Steele has persuaded ATV planners to book the Johnny Dankworth Orchestra for his second ATV Spectacular on October 17.

FORTHCOMING ATTRACTION

It was revealed this week that drummer-leader Tony Crombie is in process of forming a new b.b. band, and that dates are already in hand for its debut within the next two weeks.

'Beat the Clock' jazz angers

Newport package stars

GILLESPIE BLOWS HIS TOP!

THE 23-star Newport Jazz Festival was this week blasted by fans—and musicians alike. Not for the talent onstage, but for the quart-in-pint-pot policy of the promoters.

The trouble came to a head on Sunday at Kiburn, when the Gaumont State curtain blotted out Dizzy Gillespie's closing number.

"Those tabs nearly knocked me down," Gillespie told the MM. "We didn't even get time to take a bow." Other musicians on the package echoed Gillespie's complaint that the show is too packed.



Gillespie protests at time limit.

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STAN KENTON PLANS SECOND TOUR

STAN KENTON and his Orchestra are almost certain to make a return tour of Britain during January and February of next year.

The band, last here in April, 1956, will again tour in an exchange with the Ted Heath orchestra.

The respective tours will last for two or three weeks. And following his nationwide dates in

Britain, Stan and his boys will batonise the Continent.

Agent Harold Davison discussed plans for the trip recently with Kenton in New York. "Stan is very keen to come back," he told the MM on Wednesday, "and I am delighted at having a chance to sign him again. Apart from

being a personal friend, I think Stan is a great musician. His latest band is one of the greatest ever."

More pay for summer shows

MUSICIANS are to get more pay for summer seasons next year.

The Musicians' Union this week announced a new scale of rates with increases ranging from 14s. for an 18 hour week to £1 for 30 hours.

The rate for 18 hours, or ten performances (or rehearsal) has been raised from £12 15s. to £12 18s.—with graded increases up to 30 hours or 16 performances—to from £15 10s. to £16 10s.

Overtime rates will also go up to a minimum of 15s. an hour.

The Union has also decided to establish the principle of a maximum 30-hour week of not more than 16 performances. Anything in excess will be paid for at the new overtime rates.

Jack Parnell back to 'Disc Break'

Bandleader Jack Parnell returns to ATV's "Disc Break" series next Tuesday. Since the beginning of August he has been concentrating after an internal operation.

Depping on his deejay spot has been Jimmy Hennesy.

JULIE JAMES ON THE 'CIRCLE' LINE



A capacity crowd packed Johnny Hanksworth's new club, "Jazz At The Circle", in Gerrard Street, Soho, for the opening on Sunday. Pictured are, L-R: Didi Jones, Benny Goodman, Julie James and Johnny. This week's will feature Johnnie Scott, Ray Prender and Dave Lee.



"THE rain in Spain—fell mostly on us!" report Dorita y Pepe. But (one might say, by way of compensation) every time it rained—Pedacola from Heaven. Forced to spend much of their time indoors at this coastal resort, they decided to write a song under this title for the local scene. The locals went crazy about it. And strumming it during rehearsals for last Saturday's "Guitar Club," they caught the ear of producer Johnny Kiddon (country, blues), who insisted they include it. Good music is publishing. "And to think," says Pepe: "if we hadn't gone all the way to Sunny Spain to get some decent rain this summer, we'd never have written it!"

HUBERT W. DAVID talks about COLE PORTER . . .

The composer who joined the Foreign Legion

IT makes a change to write the success story of a composer who didn't come up the hard way, for it is seldom that anyone born with a silver spoon in his mouth makes the grade in the music business. Cole Porter had a romantic background. His father, one of the old "forty-niners" struck it rich while prospecting for gold in the Yukon, and invested the money in vast timber plantations in Virginia. Later, coal was discovered under these plantations and the Porter family

found themselves sitting pretty with a vast income from many different sources. It was at Yale University that Cole Porter first showed signs of real musical ability. He wrote the famous football songs "Bingo" and "Buildup Yale," while a ballad, "Miss Antoinette Bury," which he wrote for one of the varsity legends, became an underground legend. Father was determined that young Porter should study law, and so he was sent from Yale to the Harvard Law School. But this didn't pan out too successfully and a couple of years later, entirely of his own volition, he switched to the Harvard Music

THE BEAT

The Jazz Season is with us. Once again the airways are hurtling jazzmen to and fro across the Atlantic. And with us once again is that thorny question of The Exchange.

Just what does it mean? To the British: The ability to see and hear famous Americans. To the Americans: Nothing. "Exchange" exploded British pianist Derek Smith. "So far as presenting British bands in America, the words a farce!"

Here on a five-week holiday from the States, he is indignant at the treatment his countrymen are getting.

Without trace

"A PART from Heath, no one has had any real publicity. And in the U.S.A., everything is sold by advertising. There's no other way of making it. The comparative



worth of the hand doesn't really come into it. "Take the Dankworth thing. Johnny has our best jazz orchestra and deserves a build-up. I give him full marks for sticking out for a show-window like Birdland—but there was no word of advertising. I still found out he was there by chance.

Without trace

"A ND when he appeared with Ellington at Lamberville New Jersey, only Duke was advertised. The average person had no idea the Dankworth Band was there.

"Johnny did better than most, and got good notices. But some bands have been and gone without leaving a trace, and somehow I feel it is unjustified. These things are run by businessmen. They know what's going on, but I guess they won't do much about it until they have to.

"And unfortunately a lot of British musicians seem happy to go over on any terms—looking on it as a paid trip to Heaven. "But surely there should be more to The Exchange than that!"

P.S.

PERHAPS we ought not to before we put our bricks/bricks in order. "I've seen Vic Ash's billing on the Newport Jazz Festival posters?"

TALKING of publicity let which too few in this business have any real conception beyond the "Give us a plug, please, here's a house for the

boys behind Tommy Steele's new disc. You Were Mine. They've succeeded in winning both the Milk Marketing Board and the General Election to produce a two-pronged attack on delays and columnist. SPINNA DISCA STEELE-A DAY, they suggest.

And Isaac also a Manifesto for their candidates in which they promise Full Employment (for the pressing plants), Free Trade (in the form of an obstructed flow of sales across national boundaries) and Nationalisation (of Steele too far, as countrywide approval of the candidates is concerned).

Who are they? Essex Music and Publicity Consultants, Ltd.

On tour

AND here's someone else on the ball. Dick Sadler, of Dallas. Arguing that the traditional way of launching a new act is a duff, he has decided to give it a provincial tour, he's a duff. The time-tested approach for the reintroduction into Britain of American instruments made by the Buescher Company.

So Dallas are taking the unusual course of showing them to the profession before releasing them to the retail trade. We are running a plain, straightforward show," managing director S. H. McKee told this week. "There'll be no big-timer demonstrations.

"Many of our best London musicians came from the provinces, and we feel that the provincial boys are quite capable of making their own assessments so far as fine instruments are concerned."

Correction

IT happened the other day while Bing and Gary Crosby were working on adjoining studios at 20th Century-Fox studios.

Gary had completed a scene. The director approached him: "Gary, you're checked him. "Please! It's only my door that they say Mister. . . ."

EH?

WE were discussing one of the 10 p.m. to 3 a.m. club musicians at lunch in the Zoo. "How is he these days?" asked someone. "Looking much better," said Reg Wade. "Last time I saw him, there was quite a tinge of grey in his cheeks."

Deserted

This disappointment put him in such a state of melancholia that he cut desert from the gay life he had known and joined the Foreign Legion. Musical inspiration had deserted him so he would live dangerously! "I'm in the Legion," he said. "I still couldn't get away from my piano. I had to get it and procure a portable piano, rather like a girther, which Cole was made to carry everywhere on his back, to regale the men with their favourite songs while they rested. "He was transferred to Paris and on leaving the Foreign Legion his gay times began all over again. "He took an expensive flat furnished in his bizarre fashion withebra rugs, platinum wallpaper and red lacquered chairs married a well-to-do socialite and threw champagne parties which made the headlines throughout France.

Reputation

With a contented mind he resumed his songwriting career. But when he got back to the States again, his wild reputation had preceded him. "He couldn't get a foot in any producer's or publisher's office. They were scared to give him money on leaving that when delivery date was due, his mind well be stinging yet another spore in some far distant corner of the globe. "His career came to a standstill and so, at the age of 35, he was sent home on his own for fun. Though he could always find a few socialites, nobody could see that it had any commercial possibility. How he eventually became the successful writer of over a hundred hits, I shall explain next week.

Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, or an answer to a songwriting query. Fill in your name and address at the top, and it will be accompanied by S.A.S. Post Office Order No. 1000, £1.00. M. Melody Maker, 11, Abchurch Lane, London, W.C.2. This Edition can correct any inaccuracy for loss or damage of MS or recordings submitted. Coupon is valid until October 10, 1959. Write to: M. Melody Maker, 11, Abchurch Lane, London, W.C.2, until October 24, 1959, to: M. Melody Maker, 11, Abchurch Lane, London, W.C.2.

Buescher is back!

Buescher band instruments have not been imported from U.S.A. since 1939. Since that date the Buescher Company has concentrated exclusively on band instruments and the new models have some revolutionary features.

Dallas believe that musicians should have the first opportunity of seeing the new models BEFORE they appear in the shops therefore, musicians in the major provincial centres can see the advance samples of saxophones and brass.

The Buescher slogan, inspired by the opinions of top-line American musicians, is— "You never heard it so good"

ALL MUSICIANS WELCOME AT THE FOLLOWING PRE-VIEW SHOWS:—

- BIRMINGHAM** Wednesday, 30th September, Imperial Hotel. 2 p.m. to 7 p.m.
- MANCHESTER** Thursday, 1st October, Grosvenor Hotel, Deansgate. 2 p.m. to 7 p.m.
- GLASGOW** Saturday, 3rd October, Central Halls, Bath Street. 9 a.m. to 5 p.m.
- EDINBURGH** Monday, 5th October, West End Cafe, Shandwick Place. 2 p.m. to 7 p.m.
- NEWCASTLE** Wednesday, 7th October, Minor Hall, Ellison Place. 1.30 p.m. to 6.30 p.m.
- LEEDS** Thursday, 8th October, Kitchens, King Edward Street. 12 noon to 1 p.m. 2 p.m. to 8 p.m.

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- Some Day My Prince Will Come; Give a Little Whistle TFE 17074
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Ella is the 'it' of the week

BUT Not For Me/You Make Me Feel So Young (HMV POP 657). Two superlative performances of two top-quality ballads by the First Lady of Song.

These offerings will sound as good twenty years hence as they do now. Tempo and accompaniment of each is unquestionably righteous. This is no ordinary record release, but a genuine collector's item. Buy it.

Nina Simone

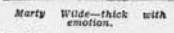
PORNY Love Me or Leave Me (Parlophone R1263). This version of Gertrude's classic, Porcy, heralds a new and exciting star.

Nina Simone's moving projection of this off-beat ballad should ensure her place in any vocal roll of honor. And in love Me, she demonstrates honest jazz feeling. For good measure, there is an intriguing solo-piano, jazz excursion in Fugal form. A first-rate disc.

Johnny Horton

SAL'S GOT A SUGAR LIP (Johnny Reb (Phillips PB 851). Johnny Horton looks like taking another beating on this couple. Last time he had the American bit of "Battle of New Orleans" hit. In Britain, Lonnie Donegan took the credits. This time, Donegan is already scoring in the charts with "Sal's Got a Sugar Lip," and it will be a

big job to catch up with him. But, if it's any consolation, the Johnny Horton disc is very good.



Marty Wilde—thick with emotion.

Dion and the Belmonts

EVERY LITTLE THING I DO/ Lover's Prayer (Pye 7N2508). First side a romantic ballad, is projected in winning, winsome fashion against a little beguine-rock backing. A strong contender for Hit Parade honours. Backing is as sad as a funeral procession.

Johnny and the Hurricanes

RED RIVER ROCK/Back Eye (London JLP8048). The disc "Red River Valley" is the

latest to be given the modern wash and brush-up treatment. The styling proves a good Hit Parade special, although it owes more to the original than to the organ and sax treatment.

Michael Cox

TEENAGE LOVE/Her Meets Girl (Decca F11166). Newcomer Michael Cox is one of Jack Good's protégés. And he makes a bow that his sponsor can be proud of. But it's worth picking the backing to spell success rather than the stilted Teenage Love.

Eddie Layton

DOODLES/Duck Walk (Mercury AHT1004)—"Doodles" corny organ symphony with Doodles taking preference for its catchy novelty content.

Johnny Gentle

I LIKE THE WAY YOU RIDE from the Coast (Pye PB645).—"Way" is sung in engaging CAW fashion by the Gentle boy. Reverse is a Calypso-cum-Hawaiian number.

POP PARADE

is edited by LAURIE HENSHAW with disc reviews by the MM Pop Panel

Duffy Power

KISSIN' TIME Ain't She Sweet Rock (Fontana R214). Bollocking recording with cool but swinging version of an oldie. The singer's talent is still apparent, his rap is still apparent.

Little Tony

ARRIVERDICI BABY/I Can't Help It (Decca P11664). Here, Jack Good's Italian discovery seeks to prove that the rock is international. Perhaps it is—but this effort, in justice, put Little Tony among the leading contenders.

Homer and Jethro

THE BATTLE OF BOKKONG/AMONGA (Mercury BRCA 1148). Weak parody of a famous battle won over here by Donegan. The disc is the coupling is even more difficult to see.

Joe Henderson

TREBLE CHANCE / Filtration Waltz (Pye 7N10224). Mundane treatment of rather ordinary song and the click-of-money gimmick can't convey



The superlative Ella Fitzgerald

DISC JOCKEY CHOICE

Leading disc jockeys give their tips for the Top and their personal preference of the current releases.

DAVID JACOBS

ANTHONY NEWLEY "Someone To Love," Decca
Ella Fitzgerald, "But Not For Me," HMV. Each-way bet: Bobby Darin, "Mack The Knife," London.

SAM COSTA

SHIRLEY BASSEY, "Count on Me," Columbia (Brook Benton). "Thank You, Pretty Baby," Mercury).

TONY HALL

ANTHONY NEWLEY, "Someone to Love," Decca. (Shirley Bassey, "My Funny Valentine," Philips).

GERRY WILMOT

SHIRLEY BASSEY, "If You Love Me," Columbia. (Eric Jupp and his Rockin' Strings, "Autumn Leaves," Columbia.)

PETE MURRAY

SHIRLEY BASSEY, "If You Love Me," Columbia (Ella Fitzgerald, "But Not For Me," HMV).

much without a lyric. Filtration Waltz, also composed by the Joe, has old-world atmosphere and will doubtless enter the catalogue of standards. But, alas, this recording is undistinguished.

Marty Wilde

SEA OF LOVE/Teenage Tears (Phillips 45-P1059). A brace of salt water ballads. Marty's

voice is thick with emotion on first, but that doesn't hide incapacity in pitching and fails to bring the hackneyed sentiments of the second to life.

Mike Shaun

A SHAMROCK IN THE SKY/ I Wish-ee (Pye 7N25033). First whizmy in the rain mode. Barking follows the new pop emphasis on sleep. Shaun has attractive vocal quality and easy style and is obviously meant to watch. But chances are that this disc is too unspectacular to sell fast.

EP session

Moody Jane Russell

TIMED nicely to coincide with her visit to Britain, MGM have issued an EP by the much moody and magnetic Miss Jane Russell.

She may not be as hard when it comes to singing, but she's quite a hip chick vocally. The phrases in rhythmic and excited fashion to a swinging, cool-styled accompaniment of fine and bandy, and also acquires her own in a tenderful and moody when a Woman Loves a Man, Can We Talk it Over, and Love is Here to Stay (MGM-EP-102).

'Porgy and Bess'

THE pending film of the Porgy and Bess' has been preceded by a plethora of discs featuring the songs from Gertrude's colourful folk opera.

The four from Porgy and Bess (Fontana TP17192) and Porgy and Bess, by Wally Stots's Orchestra and Chorus (Pye NHP 3413).

The Fontana release showcases Frank Sinatra (Bess), Oscar Brown Jr. (Bess), Billie Holiday (summers), Anita Ellis (I Love You, Bess), and Harry James (Bess, You is My Woman, Bess).

his considerable popularity with the recording performs well on his "The Voice of Italy" EP (Col. SCA0702).

The same, all sung in Italian, are Mattarella (Canta Cantu) a Solo Solo and Luna Rossa. A "must" for admirers of Totò.

Frankie Avalon

ON "Frankie Avalon" No. 2 (HM V 763842). "Mr. Venus" offers two ballads and two best numbers. The older kidreddie, takes the appearance. Encores are Teach me Tonight, Sky Guy and The One I Love.

Tony Delli

TONI DALLI should enhance with the recording performs well on his "The Voice of Italy" EP (Col. SCA0702).

The same, all sung in Italian, are Mattarella (Canta Cantu) a Solo Solo and Luna Rossa. A "must" for admirers of Totò.

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The terrors of

stardom 'These innocent kids frighten me stiff'

"ELVIS PRESLEY is just bursting to get to this country—I'm sure of it. But it might be a bad thing for him if he ever does," Cliff Richard told me earnestly.

"He's grown into a terrific mythical figure for thousands and thousands of teenagers here. He's got real star status like it used to be in the old film days—something that glittered far off in the unattainable. Something to dream about.

"Valentino, Garbo, Barrymore—these people knew the score. The ordinary public never saw them without a full production scene and almost never in the flesh.

"I've been like that right now, and if he ever appeared in the intimacy of theatres here the spell might be broken once and for all.

Polite, articulate

"I looked at this dark, good-looking youngster in astonishment—I don't quite know what I'd expected when I came to interview him, but certainly not such assurance. Not brash, mind you. Polite and mannerly

in the extreme, but absolutely downright and as articulate as a circus Barker.

"I know something about this star business," he went on. "I started off in the business just for fun. Then suddenly I'm a teenage idol—or so the papers say. I honestly can't say I enjoy it much.

"Sure, it's great to be a success. But it gets really complicated.

**CLIFF
RICHARD
tells
Ken Couper**

"Take Ardwick Green Hippodrome, in Manchester. We always go big there, with a number of young Elvis who come six and seven times a week to the front rows of the stalls. It must cost them pounds.

"I've met these kids, and there's a sort of innocent faithfulness about them that really frightens me stiff.

"And they do the crandiest things—stay too late and miss their transport, follow us all over the place regardless of the hour, all that sort of thing.

"Do you feel responsible?" I asked.

Richard looked at me, almost with anger. "Of course I feel responsible. Their parents must think I'm to blame.

"Oh, only in a very roundabout way, but still... I'm flattered naturally, but I worry about them like mad. And when they cry and all that... good Lord!

"He sat silent for a moment. I



"Sure, it's great to be a success," says Cliff Richard. But it is this sort of adulation which sometimes necessitates police intervention.

didn't interrupt—this was obviously something he wanted to say.

"Friends, too," he went on. "When I was at school I had lots of pals. Now I've only got one real one from those days."

He looked at me again, and the famous "dark, mean moody" eyes glowered with bewilderment.

"Look, I'm no different. My house is still there and any of my old mates are welcome to come anytime, and my mother takes care of us all.

Mickey-taking

"But it isn't like that any more. Suddenly these old friends, my one time gang, are all peculiar and stiff and strange. And they take the Mickey too and try to impersonate me.

"Mickey-taking in any shape I can't stand—not by anybody or about anybody—but why should they? What bides them?"

"Suppose it's like you said," I remarked. "If you're what the public call a star then you just can't stay the way you were—they won't have it that way.

Cliff rose and started to protest about realising. Anyway I haven't really got time to brood about all these things.

"I've just slipped from top spot in the Hit Parade. Craig Douglas has taken over, and I wish him all the luck in the world—if I had to lose it I'm glad that another British singer has taken my place.

"However, I think I've got something in store for Craig to worry about. It's a new song called 'Travelin' Light' that I've just recorded with heavy rhythm guitar in the foreground, electric guitar, bass and tambourine.

"Simplicity is everything on



"Suddenly I'm a teenage idol..."

this one, and it's got a real smoother easy tempo. I think it's a better song, even than 'Livin' Doll' and I'm banking heavily on it."

"What about films?" I asked.

"Just finished 'Expresso Bongo.' Everybody concerned

seemed very happy with my part, but I dunno... I wish how I could do it all over again. You learn so much as you go along.

"Give it a look and a listen when it comes round your way and tell me what you think—I'll be glad to know."

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Folk fans unite

AS Fred Dallas said last week, there are more schemes in the folk world than jazz has ever seen. But Roy Govey and Malcolm Burn, with the Festival Hall concert on Saturday afternoon, got fairly busy closing the gaps.

Jack Elliott is already well known to London audiences. "The only star—that away from the inferior atmosphere of the clubs he might appear—was being quickly dispelled: he had the audience roaring for more.

Sonny Terry and Brownie McGhee, who were well up to standard—they are far and away the most brilliant blues singers I've ever heard. And it was a pleasure to hear them with only guitar and harmonium.

So far, so good—the controversy starts with the Weavers, the quartet to whom the whole world is a source of good songs. Many purists feel they are drifting away from the basic pattern. One thing is beyond question, however: what they do, they do appreciatively well—Jeff Smith.

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STEVE RACE interrupts his American Journal to tell the story of

BRUBECK

THERE are many ways of raising a laugh in the British jazz world, and one of them seems to be to couple the names of Dave Brubeck and Steve Race.

Jazz disc-jockeys and columnists quite often mention our names in a jocular aside. The general idea seems to be that I have got a "case" on Brubeck's music!

I'm sold!

Believe me, I don't mind a bit. (Does anyone in this business mind having his name quoted in print or on the air?) I am sold on the Dave Brubeck Quartet in the same way that Max Jones appears to be sold on Marian McPartland's music, Laurie Henshaw on Mel Tormé, and Stanley Dance on Buck Clayton.

The strange thing is that just one critic's fondness for a particular jazz sound has become so much comment over the years.

In terms of weepsprint, I have probably devoted more space to Art Tatum. I have certainly given more airtime to Ella Fitzgerald.

What then is the reason for this standing joke about Brubeck and Race?

*** **SHOW REVIEW** ***

The Savoy succumbs to Lena

ON Monday night, the Savoy Hotel saw the start of a pilgrimage which will continue nightly until mid-October.

Chief was Lena Horne, over here for a month's cabaret season and a top-



of-the-bill spot on "Sunday Night At The London Palladium."

From the moment she unrolled herself—in a skin-tight sequin dress—the enraptured every man in the room, from waiters to poets.

Not only that, she tackled her artistry, howling "Shirley Bessie," "Cot Kirkwood and Jane Russell"—also present at the opening night—were unattainable in their private lives.

Lena's triumph was shared by her husband, Lena's Mexican, who is also her MD and pianist.

Incidentally, on boss was top-ranking US jazzman George Duvivier, — Archie Hire.

Craig Douglas

THOUGH Craig Douglas is not a newcomer to Variety, he had his first bill-topping spot at Chesnut's Royale Theatre on Monday.

After a novel entrance with "Just In Time," he swung into "Here Comes Summer," and his 20-minute act was well under way.

He has a lot to learn, but shows a genuine rather than a studied acknowledgment of applause and a certain uncertainty in his announcements as he polished up in time. Meanwhile, his handlers are at least making some attempt to produce him—and he responded.

Unquestionably the 18-year-old singer has talent—and the volume of advance bookings prove that the public has already realised it. — Jerry Dawson

The explanation lies not so much in what I have said about Dave, as in what the other critics have said.

The story of his acceptance is a curious one, probably unique in the world of jazz. Here is a musician whose rise to fame and fortune has been in spite of the critics, not because of them.

Despite the earnest advice—even the angry rebukes—of the critics, the public has turned each new Brubeck LP into a best-seller, crowded into his concerts and generally marked its approval in every sense.

On the single subject of Dave Brubeck, the public has firmly declined to be led.

The critic, accustomed to having his orders obeyed, finds this a source of some irritation.

There is almost always a Brubeck LP in the jazz best-sellers list, quite often two. Yet the initial reviews are of the lukewarm, "all-right-if-you-like-this-sort-of-thing" variety.

Entrhalling

What is there left for the reviewer to do, but turn the whole thing into a joke? As I have said, I don't mind a bit. In common with vast numbers of the public, I find Dave's music entrhalling, and I have not the slightest objection to being identified with a group which is both an artistic success and a popular favourite.

I sometimes wonder, however, if the newer jazz fans in this country know that the joke is all about. For their benefit, let me recap my side of the Brubeck Story. It began late in 1951, when

Mike Nevard, then a member of the MM's features staff, set me a number of trio and octet sides made by a young and more or less unknown San Francisco pianist called Brubeck. I didn't think much of them, and said so.

Three years passed. Then, playing through a pile of new records, I suddenly came face to face with "Jazz at Pacific College" and "Dave Brubeck at Storyville."

They changed my entire conception of what Brubeck was trying to do, and in an article which was quoted in a number of countries, I'd never visited "and in some ways a guess as I hardly knew existed) I withdrew my original words and tried to describe what I took to be Dave's unusual approach to music.

Over in Hollywood, Howard Lucas showed the article to Brubeck himself, and a couple of weeks later I received a letter.

"Dear Steve: Ever since reading your article in the Melody Maker I have had the desire to write to you because I feel that you have come closer to understanding my purpose in Jazz than any of the critics who have written about me. . . ."

We corresponded from that date onward, and Dave's records started their steady climb in Britain. In April 1957 I went to America, and visited Dave at his home in San Francisco. Early in 1958, the Dave Brubeck Quartet paid its first visit



The story of Dave Brubeck's acceptance is a curious one—probably unique in the world of jazz.

But he can be funny, and he doesn't always know when to play down the visual trick effects.

Dave himself still has a tendency to try too hard, which is why he has more "off" days than Desmond.

He also tends to get hung up in the tempo register of the piano, and to hammer away at the fourth degree of the scale as if it had done him some past injury.

Dividing line

His rhapsodic excursions, though I personally have no objection to them, are apt to lose him the sympathy of purist-minded members of the audience—especially in this country, where the dividing line between the angularity of modern jazz and the sentimentality of Nelson Riddle's string voicings is unnecessarily air-tight.

Despite these reservations, I find deeper musical qualities in Dave's music than in nine-tenths of the jazz we hear these days. Next week I hope to go further into the subject.

in Britain

to this country, breaking a number of house records and drawing the usual frustrated growls from a number of the critics.

Now, in September, 1959, the quartet is back, topping the bill over Messrs. Gillespie, Clayton, Rushing, Ash and Conover. It is playing better than ever, as patrons—especially at the 8.45 p.m. Festival Hall concert last Saturday—can testify.

I am not, I hope, indeed, when the quartet's faults.

On the odd occasions when Paul Desmond is off form, he is way off—ridiculously so. Gene Wright counts by now to be making a more emphatic contribution, and he sometimes goes abruptly adrift from a harmonic point of view. Joe Morello is in my view the greatest drummer on earth.

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DUKE IN LONDON

With four new men



Duke Ellington's Salle Pleyel concert, in Paris this week, showed that he retains all his old genius.

PARIS, Wednesday. WHEN Duke Ellington returned for four concerts at the Salle Pleyel this week, his line-up included four newcomers. Jimmy Johnson, who had a featured spot on drums, replaces Sam Woodard. Andy Ford has joined the brass section in place of trumpeter Hal Baker. "Bootee" Wood replaces John Sanders on trombone, and Lil Greenwood takes the vocals instead of Ozzie Bailey.

The programme included a number of Ellington classics. And the freshness and the band can bring after all these years, to numbers like "The Mooche," "Creole Love Call" and "Caravan" must surely be the best illustration of Duke's genius. Hodges, Quentin Jackson, Clark Terry all drew warm applause, though I had the impression that the audience would have appreciated fewer solos and more ensemble work.

'Retiring'? Nonsense!

Jimmy Johnson's drum feature received a terrific ovation—he is as good to watch as to hear—but I thought Lil Greenwood could have shown a little more fire and warmth here singing. When I spoke to Duke after Monday night's concert, mentioning the rumour that he may be retiring, I drew a sharp response. "I'm not retiring as long as I'm fit to play," he replied.

He was surprised at the rumour that is going round. He has certainly been looked fit and happy enough.

After Monday's concert, the band left for Sweden to open a tour of Scandinavia—Henry Kahn.



... after the concert

BRITAIN BIDS FOR DION & BELMONT

NEW YORK, Wednesday.—Overtures have been received here from the Grade office in Britain regarding appearances of Dion and the Belmonts. Although the group would not be available until the first of the New Year,

due to previous commitments, it is believed that a tour involving TV and personals may be worked out soon.

LONNIE DONEGAN

LONNIE DONEGAN is due for a new record label affiliation here. After failing to score on Mercury and, most recently, on Dot, the skiffle musician is heard on Atlantic Records, the company whose subsidiary label, Aico, has the smash hitmaker, Bobby Darin. Donegan's American representative, Marnie Greenfield, is now finalising the deal.

CRAIG DOUGLAS

GREENFIELD has also just signed Craig Douglas to an American personal contract. He hopes to bring Douglas to this side of the Atlantic if action develops on the 7-inch records.

MILES DAVIS

MILES DAVIS was due to appear in court today to answer a summons to conduct charges growing out of the now famous Birdland incident.

MEET THE STARS with REN GREVATT

started that the hearing was postponed until October. Some traders take the view that municipal authorities were taking this tactic in order to make a profit.

SAM COOKE

WORD from the William Morris Office, New York, is that Sam Cooke will be visiting to Britain in the near future.

About two years ago there was considerable interest in Cooke when he first broke out with a new sound. Interest then lagged for some time, but with the establishment of the artist as a strong performer, interest is now reviving in many quarters.

BENNY GOODMAN

MGM Records will shortly bring out a deluxe three-LP Benny Goodman Treasury Chest package.

The material is all original performances, recorded in 1927 but not released on records. All the great Goodmanians—including Charlie Christian, Harry James, Teddy Wilson, Krupa, Lionel Hampton and Chick Webb—will be heard on the album, which will be promoted by a nationwide built-up prior to its release.

Omer Simeon dies of throat cancer

YET another name has been added to the 1959 death calendar of famous jazzmen: pioneer New Orleans clarinetist Omer Simeon died in a Harlem hospital on Thursday, aged 67. He had undergone a throat operation earlier this year.

After the operation he returned to work with the Wilbur De Paris Band at New York's Jimmy Ryan's club and remained with the group until he was admitted to hospital on September 7.

JIMMY PHILLIPS BACK IN LONDON

JIMMY PHILLIPS, managing director of Peter Maurice and Monday, from a 13-day business trip to New York.

While there, Jimmy looked into the possibility of exploitation of some of his "Living Doll" records.

Mr Phillips's recording is going very well," he said. "It is something up in the charts."

While walking down Broadway, Jimmy ran into British publisher Tommy Kinman.

Bygraves—Heath in TV Spectacular

May Bygraves and Ted Heath have been signed to co-star in an ATV spectacular scheduled for November 7.

While the show they will feature numbers from their recent Decca LP—five of the twenties, on which the Heath band accompanied him on 12 numbers from that period.

Already in 1959, Jazz has lost Lester Young, Sidney Bechet, Billie Holiday, Baby Doodie, Shadmo Wilson, Duke Ellington, Thelma Houston and Lawrence Markowitz.

Simeon had played with many of the big names of jazz including King Oliver, Frankie Trane, Earl Hines, Jimmy Lunceford, Louis Armstrong and Kid Ory.

He was best known for his work on the famous recordings by Jelly Roll Morton's Red Hot Peppers and, in recent years, with Wilbur De Paris.

Cecil Scott is to take over the clarinet chair with De Paris.

Jazz coaches

The Palm Court Club, Purley, is organising coaches to take fans to the Astoria Jazz Band Ball at Hammerwich Palais on Monday.

The Ball will be emceed by MM Editor Pat Brand and BBO producer H. Hooper.

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THIS WORLD OF JAZZ Thins, but waste

IT is possible to sympathize with concert organizers, and by Sunday evening I was beginning to feel sorry for those attempting to control the runaway Newport shows.

I felt sorer for the hapless musicians, of course, as they contended with programme cuts, clock-watching and managerial agitation, in addition to normal worries.

Asked for it

The producers had asked for trouble, trying to squeeze a singer and four such groups (and maybe an interval) into a two-hour concert. But they got more, perhaps, than was strictly necessary.

The musical overflow was confined to the second half. Before the interval, Ash and Westbrook came off on time; the latter's soloists well displayed in his 20-minute spot.

Gillespie has an additional player to pre-empt, but should be able to manage with a similar squad. According to Jack Higgins of the Davison office, Dizzy ran 17 and 20 minutes overtime on the Festival Hall shows.

For Buck Clayton, the problem is tougher. He leads an eight-piece with a minimum of six soloists—on Sunday, bass

by **MAX JONES**

and drums were featured also—and his half-hour or so has to be shared with Jimmy Rushing.

What happened on Saturday, was that Buck played "Copper Hill," "Copper Hill" and "Night Train" in approximately 15 minutes, then brought on Rushing (with George Wein, piano, for the first house) for four songs. He overcut his time though; the performance seemed ridiculously brief.

Still too long

At the Kilburn State next day, when Buck opened the second half, he gave us "Swingin' Alone On Broadway," "Moonlight" and "Air-mail Special," then the four with Jimmy, still too long. For the second concert, he did "Copper Hill," "Night Train" and the leaping "Air-mail" — but the Rushing numbers, shorn of sundry solos.

The All-Stars retreated on schedule, but their final "Bent For You Yesterday" (with Rush and the five horns) building a massive swing—had the audience roaring, and it took Donover and the curtain to subside their demands for more. Dizzy, who began at 10.20

p.m., was reluctant to finish at 11 o'clock. He was dragged by the curtain treatment, and said next day: "We didn't get time to bow. We just about got through our closing number when down came the labors."

"I guess I should watch the clock, but when I play I lose all conception of time. It's frustrating to be restricted." What is to be done? Perhaps by now the package is running smoothly. If not, I suggest putting Clayton and Dizzy in different halves.

'Best we can'

In any event, the time cannot be stretched. So, at Buck Clayton puts it: "Though it's hard to work down to 25 or 30 minutes, we have to do the best we can. It is a great tour, and we are enjoying it."

I must say I enjoyed the shows I saw, despite the atmosphere of strata and haste communicated at times and the lack of opportunity for musicians to stretch out.

Gillespie's music was more relaxed than I had expected. Junior Mance's piano sounded fundamentally emotional on Benny Golson's attractive "Blues After Dark," and the trumpet was very good on this.

Clayton offers us the thrilling band sound—Rushing says: "This group can be real heavy; it's like the old Basie band—and a succession of powerfully swinging soloists who come and go all too quickly."

I envy Copenhagen jazz lovers who, on September 17, heard two solid hours of the Clayton-Rushing unit.

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I envy Copenhagen jazz lovers who, on September 17, heard two solid hours of the Clayton-Rushing unit.

Omer Simeon—seen here with Jimmy McPartland and clarinetist Bud Freeman—died last Thursday aged 57. Below, members of the Buck Clayton All-Stars comment on the death of the veteran New Orleans clarinetist.



Simeon—'always the gentleman'

OMER SIMEON'S death was a recurring subject of conversation in the Clayton band dressing rooms over the weekend.

"I had occasion to play with Omer not too long ago," said Sumner Berry, who says de Paris was taken sick and I worked with the band for a week or so.

"Omer had come out of hospital, from a throat operation, and looked quite well. There was a physical difference in his clarinet playing after he came back, but when he regained his strength he sounded fine again. He said he felt swell, though he talked kind of guttural since the operation. He was drinking moderately."

said the doctor told him it was okay."

Dicky Wells and Clayton agreed that Simeon's voice had been affected. "He sounded awful when he talked," said Buck. "A kind of thought he might die."

Wells added that when he last called on Simeon, the clarinetist was not optimistic about the operation. "He didn't believe the trouble was ended."

Quiet fellow

"I've known Omer a long while, met him in Chicago," Wells continued. "Likely he'd been living at the YMCA, and I saw him mostly at the drug store on the corner, getting off the subway at 135th."

"He was always a quiet fellow—you had to draw the words out of him almost, then they'd come all in a rush. He was at Ryan's for years, as you know. The people at the club liked him very much, and he often sat at the tables."

"He had quiet ways—there was a lot of Indian in him, so perhaps that accounted for it. Besides being a good musician, Omer, was a gentleman all the time."

Clayton and the others remembered Simeon mainly for his clarinet, though they knew he had played alto—with the Lunceford and Hines bands—and baritone for a time.

New York gig

Clayton told me he had worked with Simeon for the last 10 years, off and on. Buck mentioned the book in which he records his affairs, and said:

"The last gig was June 21 in New York. Pianist Don Frazer had the band with Omer on clarinet. It was the last time I saw him."

Jimmy Hanning rounded off the talk: "I been knowing Omer a long time. I can't say a lot of him when I had the band at the Savoy, around 30 to 32. He was in the other band—certainly played swing clarinet. That's another book mine gone."—M. J.

DAVE PEARSON, drum star of the VIC ASH QUINTET PLAYS AND RECOMMENDS



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Art Blakey and Kenny Clarke during an historic "cutting contest" in Paris.

Sophisticated Shirley



SHIRLEY COLLINS (L.P.)

"Sweet England"
Sweet England; Hares on the Mountain; Her-Hers; The Bonny Irish Boy; The Yellow and the Moss; The Lay and the Swain; Turpie Hen; The Gushen; The Swain Labouring Boy; The Cherry Tree Carol; Sweet William; Ode West; Blackbirds and Thrushes; A Keeper Went Hunting; Polly Vaughan; Pretty Bess; Barbara Allen; Charlie.

Sings 15th, MG 158—37s. (L.P.)
Accompanied by John Maating (gtr.), Ralph Hinster (gtr.), Guy Carawan (dr.).

In future years, some of our younger folkies may be acutely embarrassed at the recordings they are now making. Shirley Collins, for instance, a Sussex lass who has been the protégée first of John Hasted, then of Ewan MacColl, and finally of Alan Lomax, probably doesn't like to recall the **Real**...

● Shirley Collins
... traditional roots.

Ritchie-type singing of her disc debut on the **HMV** "Foolish Young" record, I wonder what she'll think of this 12-inch in a few years' time?

Not that it isn't interesting. Shirley is still one of Britain's best folkies, particularly now that Jean Blyden (who was the best) has gone to Canada. And she has a big repertoire of beautiful songs.

The choice on this record—part traditional English, part Southern Appalachian, part of a mixture of both, and all somewhat revamped—is representative of the sort of music Shirley sings, and also a possible reason why her performances are not as satisfying as they could be. Shirley has traditional roots, but in striving for the more sophisticated folkies of London, some of the sophistication has rubbed off on her, and simplicity is some archness. The result is that she seems to have diluted the essence of her art.

At her best, our numbers like "Ome Wise," some of the essential rough-edged but plenty of depth songs to put an edge on to her singing. But the very sweetness of her voice tends to cloy at the end of the second 12-in. side.

There's good 12" in this record.—Fred Bolia.

The magnificent Art Blakey

ART BLAKEY (L.P.)
"Big Band"
Mister (L.P.); Aesop's Lion Grand (L.P.); Yessie (L.P.); Passion (L.P.); El Toro (L.P.); The King Of No Return (L.P.); Late Date (L.P.); The Duster World (L.P.).
(Parlophone 12 in. PMC 1000—34s. 1s. 6d.)
(a)—Blakey (dr.); Donald Byrd (tr.); Rufus Bufuma, Bill Hardman, Ray Coleman (tp.); Melba Liston, Frank Robinson, Jimmy Cleveland (tb.); Sam Shihab, Bill Graham (ab.); John Coltrane, Art Coates (sb.); Elmo Sams (bc.); Walter Bishop (p.); Wendell Marshall (bass).
(b)—Byrd (tp.); Coltrane (tr.); Bishop (p.); Marshall (bass); Blakey (dr.); Parlophone, New York, December, 1957.

MELODY Blakey's name on a record cover invariably throws me into confusion. At his best, that name which he allows the rest of his group to be heard above his drumming, he has been responsible for much great jazz.

At his worst, he can only appeal to those collectors who consider the drums a solo instrument.

On his Parlophone issue, he is at his magnificent best. There can be few drummers who can take the rest of his group to his collective neck and swing it like this.

I am tempted to agree with the **Listener** reviewer who says: "I should never have been in the street" group. He has never driven his group about in a parade of brass and reeds to lift the more the number.

But Blakey disproves the theory by drumming equally well on the small-instrument tracks.

To take these two first, Donald Byrd's "Tipin'" is taken at an easy, strolling tempo, while Coltrane's "Tipin'" is taken at a fast, easy with great jollity. Both bring shining solos.

Coltrane and Byrd are the best of the soloists in the big band. Coltrane's playing on the tenor trumpet, and Shihab and Coates also show up well.

Coltrane achieves a full, attacking sound, with occasional rough-edged but plenty of depth. "Yessie" has a Latin flavour. "Kum" is a dreamy ballad, and Melba Liston's "Passion" develops a similar theme which develops into an exciting finale.

"Yessie" is a cleverly-written waltz.

The remaining tracks, "Mister," "Aesop's Lion Grand," "Yessie" and "The King Of No Return" are some of the worst for that—Bob Dunbar.

Fine brass
"WINNERS CIRCLE"
Lazy Afternoon (L.P.); Not So Distant (L.P.); Aesop's Lion Grand (L.P.); Love (L.P.); The Weather (L.P.); She Didn't Say (L.P.); It Was Love (L.P.); All Home With The Blues (L.P.); Turpie Hen (L.P.).
(Parlophone 12 in. PMC 1000—34s. 1s. 6d.)
(a) Art Farmer (tp.); Bill Kahn (tr.); Kenny Murray (tb.); Eddie Costa (bass); Oscar Pettiford (bass); Ed Thigpen (dr.).
(b)—Byrd (tp.); Coltrane (tr.); Coates (sb.); Bishop (p.); Pettiford (bass); Thigpen (dr.).
(c)—Byrd (tp.); Coltrane (tr.); Coates (sb.); Bishop (p.); Pettiford (bass); Thigpen (dr.).
(d)—Byrd (tp.); Coltrane (tr.); Coates (sb.); Bishop (p.); Pettiford (bass); Thigpen (dr.).
(e)—Byrd (tp.); Coltrane (tr.); Coates (sb.); Bishop (p.); Pettiford (bass); Thigpen (dr.).
(f)—Byrd (tp.); Coltrane (tr.); Coates (sb.); Bishop (p.); Pettiford (bass); Thigpen (dr.).

REASON behind these hodge-podge personnel is that all except Pettiford and Coates were among the New Stars and Associates in the 1957 "Down Beat" Critics' Poll.

As to only to be expected from such an obviously highly prepared session, the album features strings of some of varying quality.

Only one disgraces himself, though, I personally am no great fan of Al Coates' grandiose baritone or Gene Quill's second-hand Parkierian.

The best moments, and some of them are very good, come from the two trumpets, clarinetist Kuhn and tenorist Coltrane. The latter takes a delightfully lazy solo on "Love And The Weather," clearly unlike any of his more recent recordings.

The surprise of the poll, and the record, was Germany's Kuhn. Here he throws away his usual bouncing, well-constructed clarinet phrases as well as playing admirably with Farmer's second trumpet.

This seems a strange record to see two years after the event, but a reasonable proportion of it may be worth preserving.—Bob Dunbar.

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JAZZ on the AIR

(Times: BST-CT)

SATURDAY, SEPTEMBER 26:
12.30-12.45 p.m. A: 1. Sam Coslow, 2.5-3.0 p.m. A: 1. Green Town Jazz Band, 2.30-3.20 p.m. B: Swing Serenade, 3.30-3.45 p.m. B: The Blue Room, 3.45-4.0 p.m. B: Glen Gray, with the Duke Ellington Orchestra, 4.0-4.15 p.m. B: Sinatra, Carmo, Cole, Lee, Prabh, 4.15-4.30 p.m. B: The Blue Room, 4.30-4.45 p.m. B: Jazz Time, 4.45-5.0 p.m. B: 2. ATTP at the Sales Playlet, with Ronnie Ball, 5.0-5.15 p.m. B: Benny Carter, Al Farmer, Cliffie Kraus, Mulligan, etc., 5.15-5.30 p.m. B: America's Pop Music, 5.30-5.45 p.m. B: Boston, Beach, Miles D.-Gil Evans, Carolee, 5.45-6.0 p.m. B: Standard USA, 6.0-6.15 p.m. P: Wild Bill, Kenny Beryl, 6.15-6.30 p.m. P: Sam Soston, 6.30-6.45 p.m. P: Jazz Jubilee, 6.45-7.0 p.m. P: 12.10-12.30 p.m. A: SWF 12.30-1.0 p.m. P: 1. The Blue Room, 1.0-1.15 p.m. P: 2. Dixie News, 1.15-1.30 p.m. P: 3. Dixie News, 1.30-1.45 p.m. P: 4. Dixie News, 1.45-2.0 p.m. P: 5. Dixie News, 2.0-2.15 p.m. P: 6. Dixie News, 2.15-2.30 p.m. P: 7. Dixie News, 2.30-2.45 p.m. P: 8. 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