

Melody Maker

February 7, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Shirley
Bassey

See Page 7

TO DANCE OR NOT TO DANCE

Count Basie wings in

That is the \$64,000 question

As Count Basie enters London—to play for concerts only—the \$64,000 question in the minds of British jazz audiences is: Why can't we dance to a band like this?

The pulsating, powerhouse beat of the Basie Orchestra has the jazz fans rocking in their seats. Why not on the floors of Britain's ballrooms?

TOUR DATES FOR THE LOUIS BAND

LOUIS ARMSTRONG and his All Stars kick off their Provincial tour of Britain with two concerts at the Odeon, Leeds, on Tuesday, March 3.

As already announced in the *Melody Maker*, Satchmo opens his second British tour at the Gaumont State, Kilburn, on Saturday, February 28.

Plus Alex Welsh
Other Provincial dates fixed at premiere were Odeon, Newcastle (March 4), Odeon, Birmingham (5th), Colston Hall, Bristol (6th), Davis Theatre, Croydon (Sunday March 8), Belle Vue, Manchester (9th), Odeon, Glasgow (10th), and De Montfort Hall, Leicester (11th).
The Alex Welsh Band will appear with Louis and the All Stars on each twice-nightly concert except Manchester, where there will be one concert devoted solely to the Armstrong group.

Mantovani-plus 60 for London show

MANTOVANI will have a 60-piece orchestra, the largest he has ever conducted, for his only London concert of 1959 at the Royal Albert Hall on Thursday.

He is currently shooting the last of his series of TV films before leaving for America on February 23 for his fourth annual American concert tour.

In America, Mantovani will cover 30,000 miles to give 62 concerts.

His new LP, "Continental Encore," was rushed out by Decca this week. It has already figured in the U.S. Hit Parade.

Lonnie Donegan to sign for Yarmouth

Negotiations for Lonnie Donegan to play a summer season at the Aquarium, Great Yarmouth, were expected to result in contracts being signed by today (Friday).

AFM SAYS YES

On Tuesday, VIPs of Britain's all-powerful Musicians' Union will meet to thrash out this revolutionary project.

Their opposite numbers in the States—the American Federation of Musicians—favour a ballroom exchange scheme. And they have tossed the ball firmly into the lap of the MU.

Stumbling-block will be a section of the MU Executive. They are known to oppose the plan. They think it would be bad for British dance band business.

According to the AFM in New York this week, the MU don't mind British bands playing in American ballrooms, but they don't want the same thing in Britain.

Says AFM President Herman Kenin: "Strict reciprocity is the only basis on which we could work this."

Back Page, Col. 3



Count Basie and his Band staged overnight in London last week-end. The Count is pictured (above) arriving on Saturday night at London Airport.

AND HE'S GOT GOOD REASON TO SMILE!

COUNT BASIE and his Band return to London from Switzerland tomorrow (Saturday) to start their third British tour.

And the Count can well afford to smile. His opening concerts at the Royal Festival Hall tomorrow are a complete sell-out. The 6,000 seats were snapped up in record time.

And over 6,000 of the 8,000 seats for the two shows at the Gaumont State, Kilburn, this Sunday have already been sold.

AIRPORT WELCOME FOR ATOMIC MR. BASIE



The Count Basie Band spent 24 hours in London at the week-end on route to Switzerland. Pictured welcoming Basie at London Airport on Saturday are (l-r) the MM columnist Max Jones, agent Harold Davison, MM Editor Pat Brand, and, in the background, Jack Higgins of the Davison office. The Band returns to London tomorrow (Saturday) for its third British tour.

The Basie Orchestra, with vocal star Joe Williams, arrives at London Airport at 9.40 a.m. on Saturday after a week's engagement in Switzerland. It will be in Britain for 16 days.

VIP guests
Members of the Basie Band are to be invited to a special all-night session at the Flamingo Club, W, on Saturday.

Providing the music from midnight to 7 a.m. will be the Tony Kinsey Quintet and the Jazz Couriers.

Featured at the club tonight (Friday) are the Dill Jones Trio with Dizzy Reece (pt.), and Harry Klein (solo), the Leslie Best Quartet and trumpeter Stuart Hamner.

"You can be sure that we'll swing!" says the Count in an exclusive MM article on page 2.

Toni Dallì added to 'Palace' bill

Italian singer Toni Dallì will appear on the Comrie Frances bill which opens a 10-day run at London's Palace Theatre on February 25.

As already reported, Johnnie Ray follows with a fortnight at the Palace from March 4.

❁ BASIE SENDS THE MESSAGE

You can be sure that we'll S-W-I-N-G!

COUNT BASIE is by reputation one of the most untalkative cats in this world. But all I had to do when I caught up with him in his room at Chicago's Sherman Hotel was to mention the "Melody Maker" and his eyes lit up and his jaw started going.

"Man, you're talking about my special audience. These British are the most wonderful listening audience in the world. I could never understand how they can get such a big bunch of people to listen so good.

"They don't applaud just because they think they should. They always know what's happening. If they don't dig what we're doing, they listen anyhow; at least they give us a chance to express what we got on our minds.

"You know the agreements between the U.S. and British musicians' unions don't let a band from one country play dance dates in the other, only concerts. Now frankly, we like to blow a dance date sometimes. We can do certain things at a dance that knock us out, you know what I mean. But I prefer concerts, so that regulation doesn't bother me any. We have material to show and at a concert we feel we can display it just right.

"Concerts are better over there than in the States. In the States, the promoters are always working out big package deals—our band and maybe a quartet, and maybe three singers and four soloists and five of something else. So you get a big list of names outside the hall, but the people inside don't get a chance to hear very much of anybody.

"In Britain, the audience is more serious, I think, because we can spread out our material all over the whole evening. We can show them what we got and they can take a good look and enjoy themselves. It's much better for everybody, I think."

"Turning to the repertoire for the tour, Basie said it would include "Shiny Stockings" (Thad Jones), "Whirlybird" (Billy Mitchell), "Deacon" (Thad Jones and Al Gray), "Cute Flute" (Frank Wess).



JOE NEWMAN

Basie's famous trumpet soloist.

"Blues In Frankie's Flat" (Henry Coker, Frank Foster, Joe Newman), "Pensive Miss" (Snooky Young), "Rat Race" (Midnight Sun Never Sets) (Marshall Royal), "Blee Blot Blues" (Billy Mitchell).

BERNIE ASBELL

sends this exclusive report from Chicago. Count Basie starts his British tour in London on Saturday.

"She Calls Me Baby All The Time" (Coker), "Brushes And Brass" (Thad Jones, Wess), "In A Mellow Tone" (Benny Powell), "Swinging The Blues" (Foster, Mitchell, Newman). But the Count also said that he wouldn't restrict himself to these numbers.

"Programmes are going to be strictly ad lib. I don't know what order I'll play those numbers in, or which ones I might drop and what I might add. I want to feel the message coming up from the people.

"If it's not too expensive for him, frankly, I wish Harold Davison would put a little request box out in the lobby and he could bring the requests up to me. People might think of numbers they want to hear that I didn't think of.

Build up

"Now, you take our 'Old Man River' number. I'm planning to cut out the drum solo. But maybe I'm wrong. If people want it in, we want to keep it in. Just by reading a few requests, we can tell a lot about what kind of things the people want to hear.

"The main thing we'll do, though, is what we always do—build up to a big thing, then let down to a nice soft, swinging thing, then start building all the way up again.

"That's the only way I know how to do, so you can be sure that's what we're going to do."



HUMPHREY LYTTELTON

writes on page 11

DRUM NEWS FROM AMERICA!

From Big Band... to Combo
SAM WOODYARD
(Duke Ellington)



Sweet
GEORGE GOWANS
(L.A.P.)

From Rock... to
RALPH JONES
(Bill Haley's Comets)



From
COAST TO COAST

Premier

The ONLY British drums sold throughout the U.S.

PREMIER, 87, Regent Street, London, W.1

1 enclosure 6d. stamps for catalogue.

NAME

(Printed)

ADDRESS

MY DEALER IS

You, too, can use exactly the same superb quality drums as these and countless other American drummers do—and you'll be surprised how reasonably they're priced.

SEE YOUR DEALER—or post coupon

ON THE BEAT

SOMEbody once said (it might have been me) that jazz is pop music what poetry is to doggerel. And although the best of the peps have occasionally approached poetry in their lyrics (and often musically become the basis for instrumental jazz improvisation), "absolute" jazz has seldom been successfully wedded to "absolute" poetry.

America has tried it. Notably in San Francisco. But too often the poetry has been too "far out" and the jazz a mere free-riding session behind the spoken word.

Last week in London, a session took place that could be said to be the most successful of all such marriages. When the Tony Kinsey Quintet set up behind the poet Christopher Logue and recorded a half-hour programme of their work for the Third.

Integrating
I SAID "their" work, because this was probably the most integrated poet and far-from-Fresno partnership so far attempted.

Co-ordinator of the scheme was jazz writer Charles Fox, who told me this week: "To begin with, Chris and I discussed mood and tempo, and then taped the poems, with our suggestions, for Tony Kinsey and Bill Le Sage to hear."

"Bill and Tony then played them over, assimilating the mood and meaning of each



piece, and submitted back their own suggestions and modifications before writing the music. It was give-and-take all the way.

The result is "Red Bird Dancing on Ivory"—a love sequence backed by an impetuous all-the-way jazz accompaniment (chase choruses, instrumental solos, speech-and-music counter-rhythms) which will be heard on March 8—with a preview (using different material) on ITV on February 18.

Exciting
To me, this seems an exciting prelude to what might be a completely new field of jazz and lyric writing.

step in the direction posted by the Walton-Sittell "Freude" collaboration in the early '30s. And a welcome of occasionally less "commercial" change from the "Lollipop" school of composition.

Hunting
IN Town on a "latent hunt" is that jazz-loving American-in-Paris, Ben Benjamin—and, he told me on Wednesday, "I'm having a ball!" His adventures so far had been seeing "Auntie Kame" discovering the "L" in "mistaking" the Down Beat, and visiting the Flamingo.

He's over here to his British talent for his famous Blue Note club and already has his eye on the Jazz Couriers and the Kinsey Quintet. "The French union is to be a new working on an exchange plan." Whatever group goes over to Paris will itself have a haul. For the Blue Note was opened by singing to Stan Getz and Sarah Vaughan. It is the haunt of stars.

Currently features an outfit comprising one of France's finest pianists, Rene Urivegas, bassist Pierre Miche-



Christopher Logue is here pictured during last week's recording of "Red Bird Dancing on Ivory" with the Tony Kinsey Quintet (see first story). L. to r. are Les Condon, Logue, Tony Kinsey and Ken Young.

lot, the guitarist Jimmy Goulay, drummer Kenny Clark. . . . And Lester Young.

Orchestrating
IT was in the 20th Century Fox canteen that composer Hugo Friedhofer—whose music for "The Young Lions" has just been nominated for an Academy Award—was discussing the score with conductor Lionel Newman.

They passed as Jayne Mansfield passed the table. Commented Friedhofer: "A little over-orchestrated, wouldn't you say?"

Influencing
JUST how do others see us? One answer was given in a special NBC-TV airing the

other day, when the subject was the influence of American teenagers and their tastes in music upon their British counterparts.

Said one psychology student: "The American influence brings colour to the British vacuum."

Said writer Alex Jacobs: "The next British trend will no doubt have gained its momentum in Memphis!"

Describing the impact of James Dean on British youngsters, a teenage girl explained: "He was mad at everybody in a way, but maybe that's why teenagers revered him so much. Most teenagers are mad at something or somebody. . . . Summing up, the announcer stated that apparently "the temporary theme-song of the New Elizabethans was being played by six old men from Bourton Street"—the George Lewis Band!

Reeling
DID AR-TV make an approach to Elvin Presley? Did he agree to appear on the screen? What figure did he quote?

It is a mystery which nobody at TV House wishes to discuss.

According to my information, though, he was approached to appear in a 1959 show, and agreed to do so—but only to mime to two of his discs.

But nobody will confirm it. Nobody will deny it. Nobody wants to be quoted as confirming or denying it.

Perhaps because they are still reeling at the fee I'm told he quoted:

£25,000!

For six minutes' silent mouthing and a graduation.

Which works out at over a pound a second.

Asking
THEY were watching a singer on television at the 142 Club. "Who's that?" asked a member as the band came in close-up. Somebody mentioned

The other shook his head. "Never heard of him. What do he do?"



I'm an Aquarius and that helps

DRINKING beer and munching wretched sandwiches, Tubby Hayes lolled back contentedly in my armchair.

With his rotund shape and confident ease of manner, he looked rather like a young Bavarian prince of a bygone era. Considering his winnings at the Casino as he repeated my question: "What's it like to win the poll on tenor? Let me put it like this:—

"In the Mercury Music of April 29, 1951, you said I would win the poll, if Ronnie Scott would let me; by the time I was 20, I let you down by four years—I was 24 on January 20, 1959."

"When you start in the business you have that kind of ambition and frame of mind. Especially when you know there are guys like Ronnie, Don, Tommy, Art and Skid, and they're all such great players."

"Of course, working with Ronnie Scott has been wonderful for me. I have learned such a lot from him in the last two years, and he has always been together here."

"Back in 1951 everyone was trying to imitate Stan Getz, and they all sounded as if they were playing on a drain pipe. Today the alyle has gone back to a more earthy sound and technique in my own advanced."

More beer and sandwiches were brought and Tubby filled up steadily and cheerfully. He paused, brushed his jacket and rubbed his face.

"You have said nothing about eating." He went on. "I've been playing them one year and 363 days."

"You seem to have a detailed mind for dates," I said.

Memory
He tapped his head with his finger. "That's the old Aquarius. That's the old Aquarius. I was born on the Water Beamer. But in my case the water changed to beer."

Aquarius are supposed to have a good head for remembering past events and dates.

"In our head, Ronnie was born January 29, Geoff Oyne, our boss, on the 29th and me on 30th. And I'm still being Aquarius helps us to play better together."

"That's about your drummer and pianist, Bill Edden and Terry Shannon? Don't they play well together with you?" I asked.

"He stopped munching in mid-air; I never thought of that. But they are good and they play well together. They fit very well indeed."

TUBBY HAYES tells Maurice Burman

Tubby started on tenor at 12. A pro at 15, with Kenny Baker. He has worked with Tito Brown, Ambrose, Vic Lewis, Farrell, his own band ("starved to death with this") and now in a partnership with Ronnie Scott in the Jazz Couriers.

"Do you know Tubby?"

"Vic Feldman was over here on holiday and we had the great honour of playing with him because, without a doubt, he is the greatest musician this country has yet produced."

Natural
"This was Boxing Day, 1956. He took a night off and his wife was in the club. I started to play them and it seemed to come quite naturally."

"Tell me about the tour with Brubeck's Quartet," I said.

He laughed. "It was like a family outing." He went on. "There was Brubeck, his wife and two children, and Jo Morello and a wife. They and the other boys were to stop the coach to take pictures of old ruins. The British boys used to run to the nearest pub."

"Brubeck said his favourite kind of oil was shearing, because he could play the style. He said: 'Man, I tried to do those records that Shearing made in England. That drummer dropped the bombs in the right places. The drummer, incidentally, was Norman Hamlet. Brubeck also said that our group sounded more American than his own."

"Do you like Brubeck's playing?"

"No. I liked the others though."

"No, to go up and see and said: 'When were you born?'"

"June 14."

"That makes you Gemini. What time were you born?"

"He wrote it down. 'I'll be glad to put you and all you about yourself,' he said."

SABA high fidelity twin track TAPE RECORDER



Dimensions 12½" x 17½" x 8½"
Weight 39 lb.

PRICE **89** gns.

Super sensitive controls, operate with only a 6 oz. pressure compared to 10 oz. up to 2 lb. pressure required for many other recorders.

• 4 hours' recording time
• Automatic reversal without change of reels
• Frequency range from 30 to 20,000 cycles

From all good dealers, or send us your postcard marked SABA 3

Selmer 114 CHARING CROSS ROAD, LONDON, W.C.2

Essential for CHA-CHA



Premier
COPPER SHELL TIMBALES

for CASH or H.P.

See Your Dealer

or write for further details (see page for full catalogue)
PREMIER DRUM CO. LTD.
87 REGENT STREET, LONDON, W.1

THE charm of MGM's "Gigi" is not very difficult to define. To the gaiety of Paris in the Naughty Nineties add the pathetic appeal of Leslie Caron.

Persuade those twin giants of "My Fair Lady," Jay Lerner and Frederick Loewe, to supply words and music and photograph the lot in gorgeous colour. "The lot" includes, of course, other outside personalities, in addition to Leslie Caron, Maurice Chevalier, handsome Louis Jourdan and Hermione Gingold, who adds her rich conversational purr to the background music.

Leslie Caron, in the title role, plays the *ganche* schoolgirl who emerges, in the best Hollywood tradition, into a startling maturity. He who gets startled most by the abrupt transformation is Gaston (Louis Jourdan), a rich friend of the family, who finds in the somewhat odd domesticity that surrounds Gigi a relief from the boredom of his amours.



LOUIS JOURDAN and LESLIE CARON

● **Cynics will enjoy it**
● **Sentimentalists will love it**

Pearls

Gigi is being raised by her grandmother (Hermione Gingold) and "educated" by her aunt (Isabel Jeans). Both ladies, many times conspired but never matrimonially engaged, hold unorthodox views. Gigi is instructed to regard the world of men as an abrupt and to use the equipment she possesses in the search for pearls. Gigi is acquiescent only

SONGSHEET this week spotlights the men responsible for "My Fair Lady" and "Gigi."

LERNER AND LOEWE

YOU can now book seats for "My Fair Lady" from September until August, 1960. So says a notice at the Drury Lane Theatre box office, and for Alan Jay Lerner and Frederick Loewe, the writers of this fabulous musical, this means yet more of the good things in life and the certainty of a seat among the immortals in Show Business. This show is the greatest money spinner of all time.

Lerner and Loewe through their own company, Level Corporation, have a major interest in the world rights of the show, and what that may

date, it had been based on all the Trans-Atlantic boats for some 12 months before, and every nightclub band was busking the melodies from the copies which the pursers of the big boats brought over.

A terrific "black" market developed with the original LP. To Goddard Lieberston, president of American Columbia, must go the credit for the production of this best selling album of all time.

A close friend of Alan Jay Lerner, the writer of the book and lyrics, he had such great faith in the prospects of "My Fair Lady" that he enlisted the aid of the Columbia Broadcasting network in obtaining financing for the initial production of the show.

This LP recording was a major problem in itself, for Rex Harrison had never made a record before and working in a recording studio was to prove a nerve-racking experience for him.

So Lieberston decided to make the disc with exactly the same routine as was to be used on the stage. To create a similar atmosphere, the lights were lowered and a scratch audience of Frederick Loewe and his wife and girls were quickly gathered.



LERNER and LOEWE

amount to in terms of hard cash is anyone's guess. "My Fair Lady" grossed twelve million dollars in the first two years of its Broadway run, and if you work out the royalties on over two million long-playing records sold at four dollars 95 cents in the States, coupled with a million singles of "On The Street Where You Live," plus broadcasting, plus general performance fees, plus sheet music, you may get some idea of what this money spinner means to the writers.

"My Fair Lady" completes its first year at Drury Lane next month. Rex Harrison, Julie Andrews, and Stanley Holloway the original stars, are still with the show, and you may recall all the ballroom that preceded that glorious opening night on March 30 last year, when London went wild with delight.

It was one show that really lived up to the reputation its producers had sought to give it. Although Chappell and publishers of the musical score, endeavoured to put a ban on the playing and performance of the music before the production

Supported by veteran stars Maurice Chevalier and Hermione Gingold, she fits across an enchanted Paris scene with a background of Lerner and Loewe songs which will give you humming as you leave the cinema.

Alan Jay Lerner and Frederick Loewe are our newest team of successful songwriters. I feel sure they will go on to epitomise the partnership of Richard Rodgers and Oscar Hammerstein. They have the living gift of melody, the art that we prize, and they convey the feeling of sentiment in everything they write.

Next week I'll tell you how they came to meet, and we'll talk about the "Gigi" songs.

—Hubert W. David



Maurice Chevalier — He still commands the screen all the time he is within camera range, says Tony Brown.

on the surface. Her perplexity at the materialistic philosophy is given vent with a Lerner and Loewe song in which she complains that she doesn't understand the Parisians.

Gaston is under the tutelage of Monore (Maurice Chevalier), veteran of countless *affaires*, whose enthusiasm for the chase keeps him going, even if the pace is nowadays a trifle hot. "I'm Glad," he warbles gallantly, "I'm Not Young Any-more."

Saucy

Having noted that Gigi now has what it takes, Gaston dramatically makes his bid for the girl. A house, servants, riches — anything she cares to ask, except wedding bells.

"It's a saucy theme and Gigi, naive as she is, understands the basic implications. "I go to bed with you and when you're tired of me I go to bed with another gentleman," she observes forlornly, to the embarrassment of her suitor.

The outcome is obvious to any student of film. This being a musical, and in colour

and all, Gaston's heart catches up with his lower instincts in good time and it is all good clean fun in the end.

Lerner and Loewe have proved that they can repeat their "My Fair Lady" success. Songs are cleverly interwoven with the story and the title number, as most of us know by now, is a pretty ballad with a lyric to match.

Flavour

Miss Caron can play the little innocent on her head and Chevalier at 70 still commands the screen all the time he is within camera range.

Cynics will enjoy "Gigi" and sentimentalists will love it. It is witty, heart-warming and has all the ingredients of a hit show. Plus the garnishing that adds flavour—Sauce Fignaret.

—Tony Brown

OH BOY its a **REGENT!**

says **RED PRICE**—star of the ABC series "Oh Boy!"

CASH PRICE ONLY £22.13.6 including tax

You know, it's not until you've actually played the "Regent" that you realise just how good it is. Granted, its appearance, with the rich grained African blackwood and nickel-plated key work, is just about perfect, but when you take it in your hands and let your fingers run over the responsive keys—place it to your lips and hear the wonderful intonation, then you know that you've got an instrument that is hard to beat.

Try one at your local music shop

Another gem

In this way Rex Harrison was put at his ease. The whole cast got together and, after the show opened on Broadway, and the complete cast were in the can by nightfall! Not bad going for a studio.

This week Alan Jay Lerner and Frederick Loewe yet another glistening jewel to their collection of musical gems, which sprang from "My Fair Lady," including "Pauline" "Wagon" and "Fingertown."

On Wednesday, the new Coliseum Theatre in Shaftesbury Avenue opened its doors for the first time, and its opening attraction is the MGM screen musical "My Fair Lady," which has been turned into a musical spectacle by Lerner and Loewe, from the best selling novel of the same title. It was a splendid success and a new musical run when produced at the New Theatre in Soho, starring Leslie a couple of years ago, but better served Leslie Caron than Gigi in the play, even as this time she is in a much better.

The songwriters' coupon appears this week on page 11.

ROOSEY & HAWKES LTD.
FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2. TEL.: PAD. 3091

POP PAGE

SHIRLEY has boomeranged right back!

FINISHED—that's what they reckoned about Shirley Bassey when she left Britain for Australia in a cloud of headlines just over a year ago. "No one comes back after that" they said.

But how wrong can you get? In just over six months, sultry Shirley has boomeranged right back into the star track. She's surprised everyone—even herself.

"When I left for Australia," said Shirley, "a lot of people shrugged their shoulders and said 'Well, that's that. It's all over.' But Miss Bassey showed them all."

Surprised

"I wanted so much to get back. But even I didn't expect it to be quite like this." No wonder Shirley is surprised. This week her two records—the first for over a year—are firmly entrenched at the top of the MM's charts. "As I Love You" is at No. 4 and "Kiss Me Honey" at No. 5. This is the first time for five years a British girl has brought over a "double" like this.

And it took a lot of hard

work to get them there. Shirley has been plugging both numbers since the summer in her Variety act. And this last month she has been steadily plugging the discs on TV two and even three times a week.

"It was hard work—but well worth it," says Shirley. "Backstage on Monday, Mike Sullivan—her manager for the last three years had this to say about Shirley's Hit Parade climb: "To have two records in the Top Ten simultaneously is really wonderful. Because a hit record these days acts as a great stimulant for any artist."

by
BILL HALDEN

At the moment she is busy rehearsing for her West End stage break. She will be starring in the new Prince of Wales revue "Blue Magic" which opens on February 19.

Also in the revue will be American comedian Archie Robbins, Tommy Cooper and singer Michael Garson.

This week, Shirley is rehearsing at the Prince of Wales in the morning and in the afternoon travelling the 60-odd miles to Col-

chester in Essex for a week's Variety.

Backstage on Monday, Mike Sullivan—her manager for the last three years had this to say about Shirley's Hit Parade climb:

"To have two records in the Top Ten simultaneously is really wonderful. Because a hit record these days acts as a great stimulant for any artist."

Versatility

"Mind you, so far as Shirley is concerned her forte is to be a great entertainer. So the steps I want to take are those to increase her versatility."

"Shirley has now conquered the record market and the Variety theatre. What would like to see now is a comedy written especially for her."

And if anyone thinks that's a little wishful thinking they should have been with me at Colchester, on Monday. Shirley and her accompanist Les Banda, made the usual dull first-house audience sparkle with enthusiasm.

Although she had the advantage of having two hit records to showcase, Shirley's performance was like a tonic.



Stan Kenton—without the fireworks

FEW bandleaders arouse such critical blood-pressure as Stan Kenton. Traders — and others, let it be said in fairness—dismiss his music as "pretentious." It has a line. Admirers blurt out superlatives like goggle-eyed film stars.

Perhaps for a clear picture, one must wait for posterity to give its verdict.

There is something redolent of the American scene in Kenton's music: it is, to a frightening, almost desolate quality pervades his work.

SATISFYING

This is apparent even in such an LP as "The Ballad Style of Stan Kenton," a collection of melodious standards excerpting "Love, Barbara!," "When Stars Look Down," played in a "piano" fashion. Kenton admits there are no fireworks, no hysterical outbursts from the brass. But that distinctive Kenton orchestral tone, whose benefits the saxas are all there—plus delicate piano traceries from Stan himself.

To my mind, this is one of the most satisfying Kentons to date.

Remaining titles: Then I'll Be Tired of You; More Than You Know; The End of A Love Affair; A Sunday Kind of Love; Moon Song; Early Autumn; The Things We Do Together Again; How Deep Is The Ocean? The Night We Called It A Day. (Capitol T1068)

Teresa Brewer

Teresa's space age has not, of course, been overlooked by Tim Pan-Alley. One of the

latest songs to be inspired by the spate of rockets is Satellite, a bouncing bar-room waltz sung in Teresa Brewer's usual effervescent manner. Teresa dips up another noddie in The One Rose, which is delivered to a lilting beat. (Coral 47234)

Kingston Trio

IT HARDLY think that The Kingston Trio's raspberries, strawberries, and

POP DISCS BY
Laurie Henshaw

match their "Tom Dooley" hitness. But you never know... (Capitol 45-CL14953)

Andy and the Bey Sisters

ANDY and the Bey Sisters A—who resemble the De Castro Sisters—deliver top-twisting versions of Sweeter Than Sweet and Pretty Baby. Both are leavened with excellent interpolations by tenor sax. (Fontana 45-11714)

Johnnie Roy

PETER PRICHARD, Lew and Leslie Grade executive who recently toured the States as road manager for Johnnie Roy, came back with advance press about a jazz

LP made by the "Cry Guy." Phillips have now released the disc—"Till Morning," featuring Johnnie with the Billy Taylor Quartet. Ray who has always displayed an innate sense of jazz, gives it full expression here to delicately swinging accompaniments from pianist Taylor and his troupe.

Verdict: One of the best Ray's to date. (Philips BBL7285)

Titles: It All Depends On You; My Ideal; Tom Bewildered For Words; I'm Confused; Teach Me Tonight; Nevertheless; All Through The Night; Hands Across The Table; They Can't Take That Away From Me; Day By Day; I Can't Escape From You; My Beginning To See The Light.

(Philips BBL7285)



JOHNNIE RAY—his new LP is one of his best.

Tomorrow's hits

Make a diary note to dig these discs. Either could make the Hit Parade.

HILL PARSONS: The All-American Boy (London HJ4798). Hill sings the song of a youngster who became a rock-'n'-roll star and was inducted into the Army. No pretze, but guessing who he is in mind! This rocker swings off the top. (London HJ4798) (A1)

The Bluebird: The Bluebird and The Oriole (London HJ4800). Another rocker whose most, gimmicky treatment could see dividends for the day too.



MARION RYAN—a hit?

THESE . . .

JIMMY HENNEY, of Chaperlin's "The Nutcracker" fame, is known to millions of the "Big" viewers—think he has another "The Nutcracker" or "Valere" in the Italian pop. "Wait For Me" (Eti 5092). I think Jimmy is right. I have already found the Melodisc Frenchman version (MEL 45-10550) as one of "Tomorrow's Hits."

... COULD . . .

Other recordings just to hand include: Kenan Sater (Phonogram 45-10550); Marion Ryan (Eti 5092); and Tony Dollars (Columbia 45-10550). Tony registers by singing in Cantonese. The Kevin Scott makes a more impressive debut.

... CLICK!

My scores with "Love Of My Life" Marion stars a cha-cha style of the 1955 hit "Desera Grovers" while Mary's Barbara has with "Brevete Su"—also in Italian.

PUBLIC NOTICES 75 per word

WIMBLEDON C. WIMBLEDON
DANCE HALL
Tenders are invited for the work...

PERSONAL 75 per word

ALL PIANISTS SHOULD DOUBLE
DORIS DANCE. Arrangements and...

SPECIAL NOTICES 75 per word

ACKNOWLEDGED AS THE BEST
PIANO COURSE. See Quality's...

RECORDING 75 per word

MUSIC ON TAPE. Recorded (open
disc) on 2" magnetic tape for dubbing...

DRESSING 75 per word

LYNN ALAZEK BROS. 15-17, Arden-
grove, London, E. 8. Postcards, 111, Philip Road, London, E. 15.

PRINTING 75 per word

EASTERN DISTRICTS PRESS. For
specimens ARTHURS PRESS, 70,
WOODCHESTER, STROUD,
GLOS.

FOOTE
Guitar Bargains!
MORE BARGAIN OFFERS
by Besson
138 Rathbone High Rd.
London SW16 3BQ

WARRICKS
BIRDLAND Music Box
113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4

Melody Maker

FEBRUARY 7, 1959 EVERY FRIDAY 6d.

Tour all set for Woody Herman

PLANS for Woody Herman to lead an Anglo-American big band in Britain have been settled. His tour will open on April 4.

The famous American leader will bring six musicians from the States and the group will be built up to a 16-piece by British jazzmen.

A spokesman for the National Jazz Federation, which is organising the tour, told the M.M.: "We can't pick the British musicians until we know who Herman is bringing with him. Several top names have been mentioned but Woody has not settled his line-up yet."

The band will play 19 concerts in 19 days, ending the tour on April 19.

The American artist will be featured on the first part of each concert, with the Anglo-American big band playing the second half.

BRITAIN TO SEE CARMEN McRAE

NEW YORK, Wednesday.—Singing star Carmen McRae will kick off her first European tour with a visit to Britain in April.

Being lined up for her are a TV show, a concert tour and, possibly, night club dates. At the end of her British tour she will go to the Continent for further engagements.

REDHEAD AT THE LYCEUM



COLYER JAZZMEN FOR BEAULIEU

THE Ken Colyer jazzmen have been signed for the 1959 Beaulieu Jazz Festival to be held over the August Bank Holiday. Colyer joins the other star groups and artists previously announced—the bands of Ted Heath, Johnny Dankworth, Humphrey Lyttelton, Acker Bilk and Mick Mulligan with guest stars Cleo Laine and pianist Lennie Pike.

The Colyer band has also been booked for a Jazz Ball at the Northampton Polytechnic, E.C., on February 23 and for concerts at Brighton, on February 28 and 29, and at Plymouth on March 1.

Ken is negotiating a tour of Germany in March.

Nineteen-year-old redhead, Kathy Kirby is now stepping up with the Denny Royce Orchestra at the Lyceum Ballroom, Strand. Kathy, who formerly sang with the Nat Allen and Ambrose Bands, shares vocals with Tony Mansel and Nikki Henderson.

THEFT NETS HEATH NEW BBC SERIES

THE thief who last month stole and burned all Ted Heath's trombone parts may have unwittingly done Ted a "good turn."

Following the theft, Ted and

THE CRASH STARS

NEW YORK, Wednesday.—The world's pop fans were shattered this week by the tragic deaths of three top disc stars—Buddy Holly, Big Bopper (J. P. Richardson) and Ritchie Valens.

Holly had been set to fly to Britain for a TV show on March 8.

The three singers died when their chartered, single-engine plane crashed near Mason City, Iowa, at 1 a.m. on Tuesday.

"They were appearing in a package show—The Biggest Show Of Stars For 1959"—and had hired the plane to take them from a date at the Surf Ballroom, Clear Lake, Iowa. The pilot of the plane was also killed.

Top vocal group, the Platters and the rest of the show had travelled by coach.

'A lesson'
Tim Gale of General Artists Corporation, which was booking the show, told the M.M.: "We have fought against artist chartering their own planes. Maybe this is a lesson to all of us. It is a real tragedy."

Buddy Holly was married only a few months ago. His career had cooled off recently after he severed connections with his manager, Norman Petty, and with the Crickets, with whom he toured Britain last year. His latest disc, called, ironically enough, "It Doesn't Matter Anymore" showed signs of lifting him back into the charts.

The Big Bopper, 27-year-old J. P. Richardson, sold a million copies of his Mercury disc "Chances Loaded" and had just received a Golden Disc at the end of the tour. A Texas disc-jockey for eight years, he was an active songwriter. He leaves a widow and five-year-old daughter.

Ritchie Valens, 17-year-old star of Del-Fi Records, was making his first personal album, "Donna" is currently fourth in the U.S. Hit Parade.

Harriott is back



The Marquee Club held a Gala Night on Friday to welcome back artist and resident leader Joe Harriott after three months in hospital.

Joe's Quintet was suggested to a newspaper for the occasion and he produced their "Prelude Suite" written in hospital. Joe is pictured at the session with baritone saxist Ronnie Ross. (See also "World of Jazz" Page 11).

BARBER SMASH HIT A GOVENTRY

ON the eve of its American tour, the Chris Barber Band on Sunday broke all box-office records at the Coventry Theatre.

With all 2,100 seats sold and some 400 people standing the band had the biggest audience in its 21-year history.

Five of the band—Chris, Pat Haines (tp), Monty Sunshine (cl), Graham Burridge (dr) and blues singer Ottilie Patterson—leave on Sunday (8.0) Eddie Smith (bjo) and Dick Smith (bass) fly to New York on February 15.

The band will play 32 concerts in two months but the final itinerary has not been settled.

With Herman
It will open on February 16 at either New York Town Hall or at Concordia, some 75 miles outside New York.

For several concerts, the Barber Band will share the bill with the Woody Herman 16 Orchestras.

Barber's "Petite Fleur" disc—currently ninth on the American Hit Parade—was rushed out in Britain this week by RCA.

Next Week
Results of the MELODY MAKER'S 1959 CRITICS' POLL
Pictures & comments

New AR-TV show
At premiere, AR-TV was planning a new series to take over from their "The 1959 Show," which ends its run next Thursday.
The new programme is tentatively titled "The Hippodrome Show."

HUMPHREY LYTTLETON and his band comes to EALING
Tickets from Town Hall and Sauters of Ealing 4/6 - 6/- - 7/6

AL Fairweather and SANDY Brown whose record "McJAZZ" on Pye-Nixa
Invited by "M.M." critic Steve Race as one of the "great records of our time" are now FAIRWEATHER-BROWN ALL STARS
Representation: Art Goddard, 21 Holland Park, W.2. PAR 3264

MELODY MAKER
Vol. 34 No. 1310
EDITORIAL OFFICES: 189, High Holborn, W.C.1
Telephone: CHAmpney 3344 Editor: PAV BEARD
ADVERTISEMENT OFFICES: 96, Long Acre, W.C.2
Telephone: TRAFALGAR 2680 Ad. Manager: JOHN A. O'BRIEN
Periodical News Editor: GERRY DAWKINS
3-4 Oxford Road, Manchester 1. Central 2322

A Great Guitar Solo
GUITAR BOOGIE
Featured by **BERT WEEDON**
Price 3/- Postage 3d.
FRANCIS, DAY & HUNTER, LTD.
138-140 Charing Cross Rd., London, W.C.2. TEA 9351

JAZZ SELECTION FOR SMALL COMBOS
C Book 1/6 - E Book 1/6 - B Book 1/6 - PIANO 2/6
Contents:
I ONLY HAVE EYES FOR YOU • SUGAR BLUES • COOL WATER
MURKIN SKEWBAKE • DOWN TONDER • TRIP TITIN BAZ
Postage 3d. ETC., ETC.
FROM YOUR DEALER OR **FELDMANS LTD.** 64 BEECH STREET
KING'S CROSS, LONDON, W.C.1

* By special request—the first MONTHLY—

JANUARY 1959

LP Supplement

This first monthly LP supplement presents a page one preview of "All The Winners," the 10 in. LP made by the 1959 MM Poll-toppers. It was rushed to America for the judgment of famous jazz writer Leonard Feather. Here is his verdict.

This reaches the American standard

Rhythm sections no longer weak spot

IT'S a safe bet that if this record were heard in a blindfold test by any musician, American or British—or certainly by any critic—it would be impossible for him to surmise with any degree of assurance that it was not an American recording.

The performances, at least, give no hint, though on a couple of tracks the recording quality and balance might induce suspicion.

Best track is the opener, "Hark Dog." Ken Moule's "Shorty Rogers" theme is a pleasant framework for a series of loose, happy solos in which "Rennie Ross" baritone and Bill Le Sage's vibes stand out.

Surprise

An unfortunate detail is the slightly over-metallic timbre of the instruments on both Bill's solo and Dave Goldberg's, though creatively their work cannot be faulted. The Lennie Felix solo came as a surprise. I had never heard this artist before and, having

seen him listed in second place in the voting, was taken aback to hear an old-fashioned piece with an agreeably quiet quality, some Duke-like touches and not much developmental value.

The Polka Dots, no different from a dozen other groups of this type and apparently somewhat in the Hi-Lo's debt, do an adequate job with inadequate material in "Monday Date." This song, with its dumb lyrics and conventional melody, would not have lasted a week had it not had the good fortune to be recorded by Louis J. 30 years ago.

Johnny Dankworth's composition, "Poll Winners," oddly, is more modern in conception than the styles of the soloists.

Much of the improvisation here seems to suggest influences going back to the 1930s—the alto over blowing in Hodges and Carter, the trumpet to Roy Eldridge perhaps, with George Chisholm a step ahead under the beneficent guidance of each of the '40s, Bill Harris.

Most original number of this group, Dil Jones, lives up to the promise indicated by reviews I had been reading of his work.

Cleo Laine was no stranger. I had heard her at Festival Hall in 1951, more or less at the start of her career, and recently on an LP released in the U.S.

It would be foolish to enter into an semantic argument as to whether or not she is a jazz singer, for even Ella Fitzgerald recently came into the cross-fire of the critics when one of them denied her admission into the charmed circle, claiming she was just a pop singer—a great one, mind you, but not a jazz one.

So let it just be said that

Details of the disc

"All The Winners" (Nixa NJ 518).
 —"Hark Dog" by Ken Moule—Tubby Hayes (tr.), Ronnie Ross (bar.), Bill Le Sage (vibes), Dave Goldberg (tr.), Johnny Hawksworth (bass), Alan Stanley (dr.).
 —"Scene '59, Act 2" original piano solo by Lennie Felix acc. by Phil Mousie (dr.).
 —"Monday Date" by the Polka Dots acc. by Max Harris (pno.), Phil Mousie (dr.) and Sammy Nokes (bass).
 —"Poll Winners" by Johnny Dankworth—Kenny Baker (tr.), George Chisholm (tr.), Eric Fare and Tony Lee (altos), Bill Jones (pno.), Lennie Ross (bass), Eddie Taylor (dr.).
 —"Sugar" by Cleo Laine acc. by Dave Lee (pno.), Eric Dawson (bass) and Kenny Clare (dr.).
 —"One For The Boys" by Johnny Scott—Vic Ash sextet: Ash (tr.), Scott (flute), Ian Hamer (tp.), Max Hawksworth (pno.), Spike Heatley (bass), Eric Pearson (dr.). (Released this week.)

Cleo clearly shows jazz feeling, of Britain a decade ago.

The rhythm sections, on the whole, are no longer a weak factor. And the better soloists—as has been shown time and again in the cases of Victor Feldman and others less well known who have been absorbed successfully into the U.S. jazz scene—do not have to be judged by any special condescending yardstick.

Perhaps because this was essentially a window for solo talents rather than a writer's workshop, there are no indications here of any composer-arranger talent comparable



Rennie Ross (bar.)—seen here with Bert Courtney.

It's astonishing that this track is so short—much shorter than a couple of other items that show considerably less resourcefulness.

But at least it indicates that much more should be heard from Ash and Scott, and that a couple of Vic's sidemen, who didn't even get into the poll listings at all individually, deserve a better fate.

It is difficult to assess the record on an overall basis, since it ranges from the trivial and the nondescript to the vital and valuable.

Judged not by British but by general standards, the level of musicianship is in a limitedly higher than anything that



● Cleo Laine

with the improvisational abilities of the leading British jazzmen.

Perhaps next time it will be possible to include one track, no matter how short, in which the work of Dankworth (or Moule, or Keating, or anyone worthy) is given a chance to show what can be done in the way of virtuosic, exciting, thematic and structural ideas.

Judged by the standards of "Down Beat," in which the ratings range from one to five stars, this LP deserves about 3½, but "Hark Dog" and "One For The Boys" on their own would have rated at least four.



Dil Jones (right) with Bill Le Sage—two of the musicians on the record.



"ALL THE WINNERS" 1958/9



MELODY MAKER ALL STARS — "Hark Dog"

LENNIE FELIX (Piano Solo) — "Scene '59, Act 2" ★ THE POLKA DOTS — "Monday Date"

KENNY BAKER'S ALL STARS — Poll Winners ★ CLEO LAINE — "Sugar"

VIC ASH SEXTET (featuring JOHNNY SCOTT, Flute) — "One for the Boys"

27/10 TAX PAID

DISTRIBUTED BY PVE GROUP (SALES) LTD., 104, CHANDOS STREET, W.1.

10" LP, N.J.T. 518

