

# Melody Maker

FEBRUARY 1, 1958 World's Largest Sale EVERY FRIDAY 6d.

## PRESLEY HITS JACKPOT

ELVIS PRESLEY'S "Jail-house Rock" recording this week hit a double jackpot.

Released only last week, the disc is already top of the MM's Best-Selling Record Charts.

In addition, the EP from the film is placed 16th—the first-ever extended-play record to enter the MM chart.

"The EP has sold over forty thousand copies," Decca executive W. Townsley told the MM.

"This is a phenomenal amount for an extended-play record."

# JUNE CHRISTY IS COMING



June Christy

## Tour with Heath Band

**NEGOTIATIONS** are already well advanced for June Christy—American Queen of "cool" singing—to star with Ted Heath and his Music in a series of concerts over Easter.

Agent Harold Davison is setting up dates in London and the Provinces and also an ATV spot.

The State, Kilburn, is the possible London venue with out-of-Town appearances of June and Ted Heath at Birmingham and Sheffield.

### Debut in Britain

This will be June Christy's first appearance in Britain. But thousands of British fans saw her in person when they made the now-historic pilgrimage to Dublin in 1953 to hear the MM-sponsored Stan Kenton concerts. June was then star singer with the orchestra.

June Christy appeared with Ted Heath on the first and second of the band's Stateside tours.

Comments Ted: "We are all looking forward to appearing with June again—this time in Britain. We are tremendous admirers of her. She is great fun, apart from being a very fine artist."

A new June Christy LP is being issued on the Capitol label on February 7. It is entitled "Gone For The Day," from the composition by June's husband, Bob Cooper.

The accompanying contingents are directed by arranger Pete Rugolo.

## 6-5 Show in Town



The "Stars of Six-Five Special" stage show came to Town on Sunday. The package made its London debut at the Regal, Edmonton, and pictured (above) after the show are three of the stars—Kenny Baker, Rosemary Squires and Don Lang. It plays Barking Odeon tomorrow (Saturday) and Guildford Odeon on Sunday. Now turn to page 20 for preview pictures from the forthcoming "Six-Five Special" film.

## Rainwater for Britain

**NEW YORK, Wednesday.**—Marvin Rainwater, latest country and western singer to crash the pop market in a big way, is headed for Britain. An appearance on Val Parnell's "Sunday Night At The London Palladium" is set for

April 20. Rainwater will also do a "Saturday Spectacular." The singer first clicked with "Gonna Find Me A Bluebird." He seems likely to pull off a "disc double" with his latest release, "Whole Lotta Woman" and "Baby Don't Go."

## Famous Best Man



Guitarist Jimmy Currie—the last bachelor member of Lonnie Donegan's Skiffle Group—married Maria de Vries on Monday. Best-man Lonnie is seen at the reception offering the bride refreshments.

## Tour for Hibbler & Sarah Vaughan

**AMERICAN** Negro song stars Al Hibbler and Sarah Vaughan are coming to Britain for extensive concert, Variety and TV engagements. Hibbler opens his British tour on Sunday, March 23, while Sarah Vaughan makes her debut on Sunday, April 13.

Both stars will be accompanied by hand-picked contingents of British musicians.

This will be Hibbler's first trip to Britain. Blind from birth, the singer has an extensive jazz background.

### 'Unchained'

He worked with Duke Ellington during the 'forties, but it was not until 1955 that he hit the juke-box jackpot in a big way with "Unchained Melody."

Apart from appearing in Britain, Sarah Vaughan will also play the principal cities on the Continent. In all, she will be in Europe for about four months.

## Borge returning

**DANISH-AMERICAN** comedian Victor Borge may be returning to Britain in the early Spring for a tour of one-night-stands, according to Norman Payne, of the Music Corporation of America.

## INTRODUCING



**THIS** week the "Melody Maker" introduces a brand new feature—POP SPECIAL, the brightest, liveliest pop package in print.

Spotlighting up-to-the-minute news, reviews and

and many other disc celebrities.

Any pop queries? Then let the MM deal with them in the new readers' Post Bureau opened in the POP SPECIAL spread on pages 6 and 7.

## 'POP SPECIAL'

views about the stars of show business, it will appear regularly each week.

Included in the first POP SPECIAL is an exclusive interview with PETULA CLARK.

A page of record reviews features FRANK SINATRA, GOGI GRANT, DON LANG, JOHNNY MATHIS, ALMA COGAN, GUY MITCHELL,

**FAN FEVER!** "Pop Fans, you are looking for trouble." Pages 2 and 3.

**BIG BILL BROONZY.** The Negro blues singer is in trouble. You can help—says Humphrey Lyttelton, Page 2.

**THE BEAT BEHIND TONY BENNETT.** Jazz expert Max Jones interviews drummer Billy Esiner, Page 8.

# FAN

**I HAD my first real close-up of a fan on the day Bill Haley landed in England. In the frenzied mob that greeted Haley, we were pressed into rib-cracking proximity. And with eyes rolling in frustration, she found breath to gasp her despair.**

"If only I could touch him!" she said. In cold print this probably sounds ridiculous—but that was one of the most frightening outbursts I've ever heard. This was the same sort of emotional surrender that turns tin-pot politicians into dictators. This was the expression of the need of the human animal for some idol to worship. Any idol. Clay-footed. Thick-headed. Talented or untalented. It doesn't really matter.

The fashion of the moment is to dismiss fan-frenzy laughingly. The squealing claque of fans are not to be taken seriously. Exhibitionism can be a "healthy outlet," we're told.

So convinced of this are some people in show business that they put the whole "healthy" business on an organised basis, freely providing the bouquets and gifts that the fans hurl on to the stage and distributing tickets for opening nights ("We don't care how much noise you make"). Stage-door mobbing can be rigged, too.

### Worried

Some of us have never been entirely convinced that fan-worship is utterly harmless. Johnnie Ray for one.

He volunteered views on the matter when I interviewed him in Glasgow last year.

"During this tour," he said, "I met a group of teenagers who were obviously sleeping in his hotels and so on. Following me around, I asked them if their parents knew about it and they said yes. 'But I was worried about it. Who wouldn't be?'"

"Is it my fault, though? Where does my responsibility as an entertainer end?"

I find it difficult to reconcile his anxiety with the opinion of a psychiatrist. It ran along these bland lines: "Fan-worship in its normal aspect is a natural phase of adolescent development."

### Special

"Most of the Mums and Dads of these girls have experienced something similar in the way of crazes or crushes—and most of them have forgotten about it. So will today's teenagers in the course of time."

The fans who hang about at stage doors all over the country were regarded as special cases:

"There is the normal fan and there is the disturbed and unstable personality. The latter tend to get into mischief anyhow."

What seems wrong with that—and I speak only as a layman, of course—is that adolescence itself can be a

## TONY BROWN

investigates the current fan-frenzy. Is this exhibitionism a 'healthy outlet' or a sign of something deeper that could lead to trouble?

period of emotional instability. The teenager needs special care, special guidance—or so we've been led to believe. Some artists feel that, too.

"We have a tremendous responsibility," declares Frankie Vaughan. "The prestige we have brings power—and it can be a power for either good or evil."

"I know that I have an influence with my fans and I try to help and advise them when I can. Once I paid a cab fare between Perth and Edinburgh to make certain that some fans got home."

And recently some kids were hanging about at the Palace stage door quite late. I drove them to their respective homes to make certain that they weren't stranded in the West End all night.

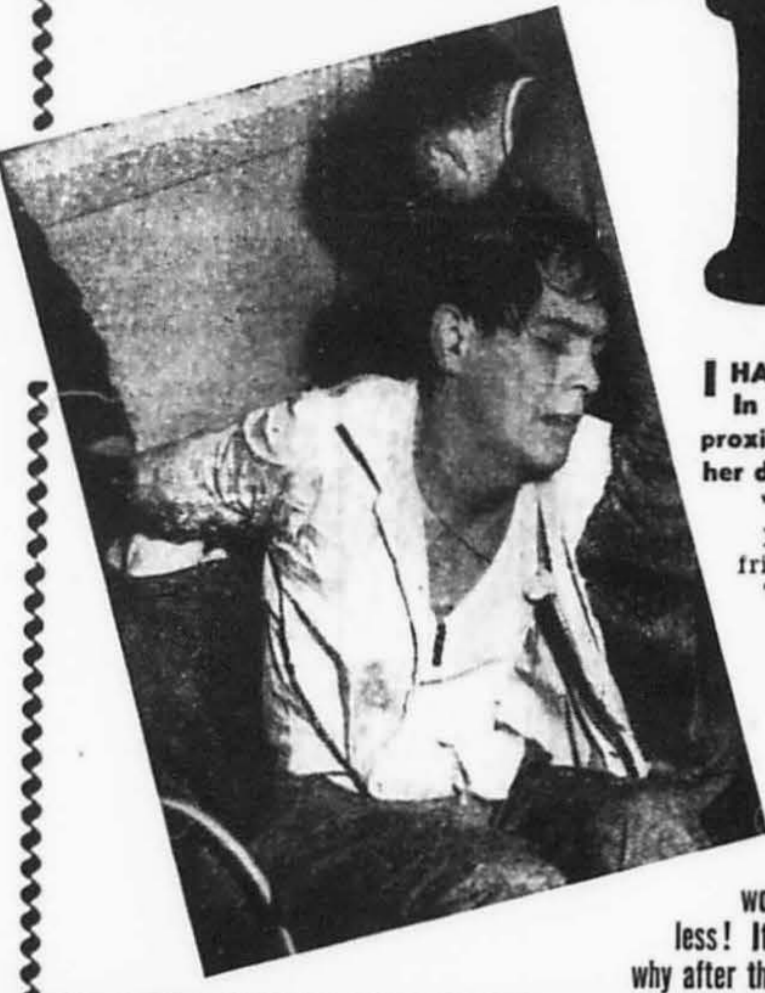
### James Dean

In accepting his responsibility, Frankie has this to say: "The Mums and Dads should get wise, too. Some of them ignore their children—take no interest in the things they like, don't care what they do or where they go."

"You know the title song from the film 'These Dangerous Years'? That about sums up the situation. And one line refers to 'old-age delinquency.' There is such a thing. Lack of parental interest has helped to create the 'I'm misunderstood' cult that made James Dean into a legend."

Vaughan told me he didn't like the term "fan." I asked him if the word had a bad odour because of the immoderate behaviour of youngsters both here and in America.

"Perhaps," he conceded. "But don't forget that this whole subject of fans has been played up by the Press for all its worth. The fans



Johnnie Ray has never been convinced that fan worship is utterly harmless! It is not difficult to see why after this Australian reception.

# HUMPH SAYS...

THE many British friends of Big Bill Broonzy will have been distressed to hear of his serious illness. Bill has already had two lung operations and is shortly to go into hospital for a third. The effects of this are just about as grim as they could be. The sustained lay-off and the cost of medical attention have eaten up his savings. Furthermore, there is serious doubt whether he will ever be able to sing again.

## Charity concert in March

According to a recent report, Josh White is working in a club in Chicago near Bill's home to help in his upkeep. This is the background to the benefit concert which is to be held in March, and for which many musicians and singers have volunteered their services.

I first met Bill by accident. On holiday in France with Wally Fawkes and his family, we found rooms in a little seaside town called Etretat. Outside the town's small concert hall we saw a poster announcing the appearance that night of Big Bill Broonzy, and of a French group featuring drummer Billy Bishop. After two jazz-starved weeks, we booked seats with alacrity.

Our introduction to Big Bill was characteristic. The supporting band had sustained a car accident on the way down and were left a rhythm section of piano, bass and drums.

They opened the show and struggled through their set until Bill came on. Being the star of the show, he closed the first half.

When the curtain rose again there he was, sitting in the centre of the depleted band helping out on guitar. Anyone who has studied Bill's guitar playing will know that his is a strictly personal style. But there he sat, alongside Andre Persiani at the piano, chucking to himself as he applied his "own sound" to numbers like "How High The Moon" and "I'll Remember April."

Bill is a true folk-artist, making his music because he enjoys it—his many hundreds of records are beacons of integrity and simple artistry in the murky twilight of rock-'n'-roll. It is to be hoped that the jazz world will show itself ready to offer him its gratitude.

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|----------------|----------|--------------------|-----|
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| Carl Barntau   | C**Metal | Ciff Townsend      | C** |
| Doug Robinson  | C*       | Cyrl Reuben        | C   |
| John Roadhouse | C**      | Lou Warburton      | C*  |
| Norman Hunt    | E*lay    | Jackie Sprague     | HS* |
| Doug Stimson   | HS*      | Don Pashley        | C*  |
| Alan Nesbit    | E        | Bruce Turner       | C*  |
| Harry Conn     | D        | Bob Miller         | C*  |
| Michael Krein  | C*       | Harry Smith        | C*  |
| Roy Wilcox     | D*lay    | Al Bohm            | C*  |
| Harry Conway   | E        | E. O. Pogson       | C*  |
| Ted Planas     | D        | Tony Syms          | C** |
| Vic Ash        | C*       | Jack Bonsor        | C   |
| Pat Smuts      | D        | Ivan Dawson        | C** |
| Eddie Mardue   | F        | Ronnie Chamberlain | D   |
| Ted Thorne     | C**      | Lew Smith          | D   |
| Jack Goddard   | D        | Bill Lewington     | E   |
| Allan Franks   | C*       | Jack Dawkes        | D   |
|                |          | Johnny Dankworth   | D   |



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# FEVER

## Pop fans: you are looking for trouble

have often behaved the way newspapers and magazines have told them they should act.

Apportioning the responsibility is fair enough. But we still have to face the fact that star-dazzled girls can expose themselves to moral danger.

The big names from America are often in need of company. Yet they aren't the greatest danger. Frequently, it is the hangers-on or minor members of a star's entourage that encourage youngsters with promises of introductions. After-the-show parties start late and end early. The fan who goes to one isn't likely to tell her parents where she has been. That can start a whole chain of deceit.

### Sordid

Perhaps the girl who spoke to me is not typical of the mass of fans.

"I was invited to a party once," she said. "When I got there, I found it was a four-some. A friend of mine was an avid fan of an English singer. She went to a particular seaside resort for her holiday so that she could see him. It was when she accepted a lift in his car that the trouble started."

This girl stated the attitude of the predatory fans quite matter-of-factly. Some of them, she said, "collect" celebrities. They boast of spending a few sordid moments with them.

"And nearly always the celebrities treat them with contempt and practically throw them out afterwards."

### Sympathy

The girls who invite this treatment are probably a very small minority. Most of the sweeter squalors let off their vocal steam and trot off home to dream about it. Others are like the kid who grabbed a colleague of mine the other week as he left the artist's entrance of a London variety house.

"Is Terry Dene in there?" she screamed. "You're one of the — who's keeping him from us!"

It is possible to feel sympathy for the newly-arrived star who has to cope with these young viragos.

"You've got to know how to talk to them off-stage," says Tommy Steele. "In that respect, I'm lucky. I'm on their level. Same age and all that."

"If I lose my temper with one of them, the others turn on her."

### Soldiers

"I've developed a technique for dealing with them. Before I show myself now, I shout through the door: 'Now all get in a perfect straight line and then I can see you all.'"

"And when I go out, they're standing there like soldiers, though that fans are 50 per cent. our bread and butter. The ones who make all the fuss—the right rowdy section—they aren't fans at all. The real fans are those that sit in the B. 6d. seats. They're the ones I can see, anyway. They sit on the edge of their seats, as quiet as mice."

"As for danger, I don't think anyone over here would take advantage of



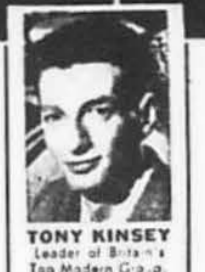
Some people in show business put the whole "healthy" business on an organised basis — though there was nothing fake about this Hampton demonstration.



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**COLD TRIP**

# U.S. GOING FOR MANTOVANI

From **REN GREVATT**

**NEW YORK, Wednesday.**—"This was all a complete surprise to me," said the world-renowned British maestro, Mantovani, as he was feted at a gala reception by London Records at the Waldorf Astoria Hotel here last Thursday.

The occasion for the cocktail party, attended by the elite of New York's amusement Press and disc jockey fraternity, was to present Mantovani with an impressive gold record plaque.

**Two million sale**

Making the presentation, Franklin D. Roosevelt, Jr., son of the late President and general counsel and director of London Records, pointed out that eight of the maestro's albums had reached a sale of a quarter million copies since his last visit here about a year ago.

He then presented the plaque containing a gold record for the total two million album sales, with smaller replicas of eight separate albums and labels of the top sellers.

Accepting the award, the diminutive Mantovani adjusted the mike and laughingly declared, "You can tell I'm not a Texan, can't you?" He then graciously thanked America's jockeys, Press and public, for being such loyal fans.

**British cable**

Prior to the ceremony London Records topped Harry Truman read a cable to Mantovani from E. R. (Ted) Lewis, who was unable to be present.



MM New York correspondent Ren Grevatt was one of the presenters who met Mantovani at the gala reception given by London Records at New York's Waldorf Astoria last week. Mantovani's 63-day American tour opened on Tuesday in Scranton, Pennsylvania, with the second night concert at Brooklyn Academy of Music.

**REST OF THE U.S. NEWS**

## Robeson tour hopes fading

**CHANCES** for the projected Paul Robeson tour of Great Britain remained dim this week.

Robeson's attorney, Leonard B. Boudin, has made new representations to the State Department's Passport Bureau, but a spokesman there said that no further action could be taken until Robeson answers the questions about Communist membership and affiliations which appear on every U.S. passport application.

"We've processed about 7,000 applications for passports since these regulations went into effect and Robeson will have to answer the same questions everybody else does," said the spokesman.

**DANKWORTH**

**U.S. reply**

**BOOKER** Willard Alexander this week replied to Johnny Dankworth's criticism in the *Massachusetts* of the exchange set-up.

"He should become familiar with the economic level of supply and demand, which, after all, the Unions have no control over," he said.

"American artists going to England have been on records for years. They're well known. How many British bands are even available here on records? The star, who said he has made nearly a million dollars in the past two years, said we suffer here from the lack of development of new jazz stars, and that's exactly what the British artists could really help themselves and help us."

**LITTLE RICHARD**

**Starting school**

**RICHARD** (Little Richard) Perkins, 25-year-old Macon, Georgia, idol of the rock-'n-roll set, has enrolled at Oakwood College, Huntsville, Alabama, a Seventh Day Adventist Church School for Negroes.

The star, who said he has made "nearly a million dollars in the past two years," said the four-year tuition in advance. He said he was quitting the K.W.C. St. Louis, however, because of a dream in which he saw "the world was burning up and the sky was falling with heat."

**SMASH HITS!**

**GENERALLY** speaking, rock-'n-roll remains in a healthy state here. At station KWCF, St. Louis, however, it's dead all dead.

"The station announced a 'Record of Breaking Week' during which all jockeys proclaimed the final spinning of the 7-7-7 platters, then broke the discs so that listeners could hear the crunch.

## Glenn Miller Band moving to Europe

At the conclusion of its three-week British tour on February 9, the Glenn Miller Orchestra will fly to the Continent for three days in Germany and one day each in Stockholm, Zurich and Amsterdam.

**Jimmy Rodgers Plans**

**NEW YORK, Wednesday.** Jimmy Rodgers plans to send Jerry Kelly leading a British tour may be mixed by the August 15th.

Negotiations for the tour have been on for several weeks, but Jimmy has been ill for nearly a month.

## Music Notes

**ONE** of Britain's top pre-war bands—the All-American Quartet—will be led by Ken "Snakehips" Johnson—is to be re-formed for the March 1 edition of the Benny Hill TV show.

Johnson was killed by a bomb which fell on the Café de Paris, where the band was playing in 1941. Original members of the band already booked include trumpeter Leslie "Jive" Hutchinson, who will be leader, pianist York de Souza, guitarist Joe Denis and altoist Bert King.

Guest star will be another Johnson sideman—arrivist-Kit Barrietteau.

**Disc change**

**THE** Terry Lightfoot Band is—previously on the Nixa label—has its first LP issued by Columbia next week.

The reorganized line-up has Terry (cell.) leading Colin Smith (tp.), Johnny Reid (p.), Colin Bates (pno.), Bill Head (sax), Billy Loch (drs.) and Terry's brother, Paddy Lightfoot (gtr.).

**Band change**

**PIANIST** Dave Jones has joined the Owen Bryce Band in place of Frank Southall.

**Meeting again**

**FORMER** Joe Loss vocalist Ensigns Baley has her first broadcast for three years on February 7 in the Scotch Hotel. Let's Meet For Music.

With her husband, almost Harry Bence, she recently returned to her native India, where Harry has MD at the Grand Hotel, Calcutta.

**New line-up**

**CLARENKETT** Sandy Brown has fired the line-up of the band which is resident at the Humphrey Lyttelton Club in London.

It is Dick Heckstall-Smith (tr.), Bob Taylor (pno.), Colin Purhough (drs.), and Derek Hogg (drs.).

**MU veto**

**THE** Musicians' Union has vetoed the scheduled appearance of the French band Les Six Orleansais at the ABC, London, on Wednesday, tonight (Friday). Wally Pawlek, Frologides will appear instead.

**TV debut**

**THE** newly formed Cab Kaye Quintet will make its TV debut on March 1 in the "Big Band" Special.

Personnel comprises Cab Kaye (p.), Harry Smith (vcls. drs.), Laurie and Joe Denis (gtrs.), Ashley Knook (b.), and Johnny Turner (pno.).

**ALMA COGAN** had a good chance to try out her Icelandic "costume" when snow fell in London last week. Alma, who starts her ten-day Iceland tour on February 8, is pictured walking in Kensington Gardens wearing her winter ski outfit.

On her return from Iceland, Alma tops-the-bill at the Glasgow Empire for a week starting on February 24. She sings plus Birmingham (March 10), Leeds (17th) and Nottingham (21th).

## BOSTON TEAPARTY FOR SAATCHI

**NEW YORK, Wednesday.**—Louis Armstrong has caused a furore in Boston. Playing at Ellinbrub's Village Inn "Bean Town" he convinced the management of this club, which has rarely, if ever, booked jazz bands, that it is certainly a saleable commodity.

Such and his band also played in the ballroom halls of the Massachusetts State. During this Senate stint, a citation read to Armstrong praising him as "an ambassador of good will, who through his artistry brought comfort, pleasure and understanding to people throughout the world."

**The greatest**

Armstrong's stay in Boston was highlighted by radio tributes over all the major stations and the presentation to him of Big Biederbeck's old cornet by Biederbeck's sister, who lives in nearby Leicester.

When questioned about Biederbeck, Pops said: "When I was playing at the Sunset in Chicago years ago he'd come in with his horn. When all the cats left we'd lock the doors and jam all night. Our styles were different, but he was one of the greatest."

**Jottings**

**NORMAN GRANZ** has signed Dorothy Dandridge for his Jerve label. Miss Dandridge will record her first album in April. . . The new Jim Gifford Trio will be Bob Brookmeyer and Jim Hall—recording for Atlantic this week. . . Johnny Richards has been commissioned to write a composition for the Washington University High School Symphonic Band. Sam Donahue Band into Birdland in March.

**Blakey tour**

**EUROPEAN** trip for Art Blakey and his Jazz Messengers in the works. . . Hotter tune runner—Sarah Vaughan will leave Mercury Records in June to join Roulette's ever-growing stable of important artists.

**Anka LP**

**PAUL ANKA** recorded an LP here with a "shouting" LP band that included many jazz players—Ode Johnson, Billy Hvers, Jerome Richardson. . . "Kings Go Forth," the forthcoming United Artists picture, will have guest appearances by Pete Candoli and Red Norvo, two of today's top jazz names. The film stars Frank Sinatra, Natalie Wood and Tony Curtis.

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**BURT KORALL**

# The Dale Family



Here is a picture that is certain to get a prominent position in Jim Dale's family album. It shows the singer-guitarist and his wife with their two-year-old daughter, Brinda Jane.

## DIXIELAND IN WEST END NIGHT SPOT

**CLARINETTIST** Bernie Stanton will soon be leading the only Dixieland outfit playing a West End theatre. Recently at the Cafe de Paris, he returns to Winston's Club on Monday with a six-piece.

"I am convinced the customers want to hear the melody," he told the *Melody Maker*. "But they want it with a beat. And Dixieland is just the music to give it to them."

He has lined up Don Riddell (sno. voc. str.), Dave Pearson (dr.), Spike Heasley (bass), Bill Richards (trm.) and Alan Wickham (t.p.). The group will also accompany *It's a Blackbird's* cabaret productions.

### TIED HOUSE

No necktie, no admission. That's the rule at Brighton's Regent Ballroom.

# LEWIS GOES TO THE STATES

**VIC LEWIS** will "go it alone" with his orchestra on his forthcoming American tour. Originally, Vic was scheduled for a Sarah Vaughan package show, but the singer will not now appear.

Vic's 21 college dates are expected to include appearances at Harvard and Yale Universities.

"I'm tremendously thrilled at the prospect of playing at these world-famous centres," Vic told the *Melody Maker*.

He has already augmented his band from a 10- to 14-piece line-up in readiness for the tour.

**New routes**  
After arriving in New York they travel to Gander, Newfoundland, for a concert.

British audiences will get a preview of the new Lewis Orchestra at Green's, Glasgow, for two weeks from February 10.

### Newcomers

Newcomers to the Lewis ranks will be Al Spooner and Kenny Wheeler (tpis.), Ronnie Baker (sax.) and Duncan Lamont (tr.). Bobby Orr has taken over from Andy White on drums.

Remaining line-up is Colin Bradfield (alto), Bobby Williams (tr.), Brian Hodgson (bar.), Dickie McPherson, Joe Gould (tp.), Bill Stark (bass), Jerry Butler (sno.) and Irma Logan (vc.).

Retaining line-up is Colin Bradfield (alto), Bobby Williams (tr.), Brian Hodgson (bar.), Dickie McPherson, Joe Gould (tp.), Bill Stark (bass), Jerry Butler (sno.) and Irma Logan (vc.).

## But His First Is A Success

**There's** no explaining the vagaries of talent. How can a youngster of such limited experience as Terry Dene display himself before the cameras in his first film, "The Golden Disc," with a confidence that suggests that he has been doing it for weeks? Odd, particularly since an old hand like David Jackson in his brief appearance seems still a bit shaky.

"The Golden Disc" deals with an expression-records-bar enterprise that grows into a lusty rivalry.

Dene is the singing coffee-servant who becomes the company's biggest seller. Then to the situation when the small company simply can't get supplies fast enough to meet orders. To counterbalance this slice of life we have Joan Farner and Lee Patterson, who are the brains behind the new label. Farner is supposed to have studied music but he conducts like a man swatting mosquitoes.

### Music stars

Musical personalities in the film are too numerous to list, and some aren't worth it. Excursions are Paul Searles and Group (with Don Rendell, Ronnie Ross, Bert Cousins, Kenny Napper and Eddie Harvey), Sheila Burton and notably Dennis Lotis, who comes up with an impressive list of records, "It's a Gonna Wrap You Up."

But most of the credit should go to Terry Dene, who faces up to his job like a real prospect.

## New Glasgow Club

Duncan Whyte, trumpet star of many jazz broadcasts in the Forties, will lead the nucleus group at the new Glasgow Jazz Club which opens at Royal Crescent, Sauchiehall Street, tomorrow (Saturday).

## Headline Singer Maxine Daniels

Opposite the Tony Scott Quartet are now playing opposite the Tony Scott Quartet at the Jack of Clubs, W.

Guest will guest with the BBC Symphony Orchestra for the opera "Koussa" on the Third Programme tomorrow (Saturday).

Portuguese The George Melachrino Orchestra has recorded a 12-inch of Portuguese songs for RCA. Featured on some of the tracks is Portuguese guitarist Heli Nery.

Signed French Vox Records has signed the Londonsia vocal group and pianist Edith Thompson as part of its policy to expand foreign scope.

# Dates with the stars

(Week commencing February 2)

- Shirley ABICAHIP Hippodrome, Brighton
- Evie JOSEVEL Postlewood Palace, Manchester
- Max BYGRAVES Opera House, Manchester
- Petula CLARK "Palace Theatre, W"
- Tommy CHROME "Empire, Chawick"
- Jim DALE "Empire, Glasgow"
- Bill Day "Adriatic Theatre, W"
- Terry DENE Hippodrome, Manchester
- Johnny DUNCAN "Sunday Broadway Cinema, Letchworth"
- Leslie HARRIS "Palace Theatre, W"
- Monday: Town Hall, Reading
- Martin PALMER'S Harmonica Rascals "Paladium, W."
- Nai GONELLA "Opera House, Brighton"
- Week: Empire, Chawick
- Les HODGKINS "Week: Empires, Chawick"
- David HUGHES "Week: Metropolitan, W"
- Wells Empire, Sunderland
- August JAMES Hippodrome, Birmingham
- KING BROTHERS "Palace Theatre, W"
- Deceased Lane, Edinburgh

- MACKEL TWINS "Week: Grand Theatre, Doncaster"
- Chris MADEWELL "Theatres: Carlton, Ballroom, Southsea"
- Saturday: New Ballroom
- Ruby MURRAY "Paladium: Empire, Liverpool"
- Danny PURCHES "Week: Grand Theatre, Doncaster"
- Dorothy ROBERTS "Week: Empire, Nottingham"
- Tony ROSE "Paladium: Royal Court, London"
- THREE RAVE SISTERS "Paladium: Opera House, Manchester"
- THREE MONAGHS "Paladium: Theatre Royal, Wexford"
- Dickie VALENTINE "Paladium: Theatre Royal, Newcastle"
- Frankie VAUGHAN "Palace Theatre, W"
- Week: Empire, Glasgow
- David WHITFIELD "Paladium: Palladium, W"
- Yakovlev "Opera House, Manchester"

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## U.S STARS SIGN FOR PARIS DATE

From Henry Kahn

**PARIS.** Wednesday.—A new series of jazz concerts will be run in April by promoter Bruno Coquatrix at the Olympia.

He is now in touch with American bookers Joe Glazer and he hopes to sign the following:

- Paté Domino
- Teddy Buckner
- Art Tatum and his jazz
- Wilbur de Paris and his Orchestra
- Horace Silver Quintet
- Dinah Washington with Eddie Chamberlain and Orchestra
- Stan Getz Quartet
- Count Williams and Orchestra
- Jimmie Smith with Donald Byrd and Cannonball Adderley Quintet.

He also told me that Armstrong and the Platters would be entertainers this year and he was also hoping to get Duke Ellington.

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**IT'S WORTH WAITING FOR A HOFNER!**

**Headline Singer Maxine Daniels** tops the bill at the Empire, Portsmouth, for a week starting on Monday.

**Opposite** the Tony Scott Quartet are now playing opposite the Tony Scott Quartet at the Jack of Clubs, W.

**Guest** will guest with the BBC Symphony Orchestra for the opera "Koussa" on the Third Programme tomorrow (Saturday).

**Portuguese** The George Melachrino Orchestra has recorded a 12-inch of Portuguese songs for RCA. Featured on some of the tracks is Portuguese guitarist Heli Nery.

**Signed** French Vox Records has signed the Londonsia vocal group and pianist Edith Thompson as part of its policy to expand foreign scope.

*Hert Weeden*  
*Tommy Stacey*  
*Yank Spector*  
*Roy Plummer*  
*John Newby*  
*Dickie Bishop*  
*Don Fraser*  
*Jack Fraser*  
*Jeff Rowena*  
*Denny Wright*  
*Harvey Smith*  
*Don Sandford*  
*Steve Harrin*  
*Don Lester*  
*Brian Horro*  
*Pete Duke*  
*Levie Atwell*  
*Bobbi Lovem*  
*Stan Simeon*  
*Helen Wilde*  
*Terry Dene*

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POP SPECIAL

THE SINATRA MYSTERY ON 'PAL JOEY'

There's a bit of a mystery about this soundtrack recording from "Pal Joey" (Cap. LCT6148). The Frank Sinatra track of "Lady Is A Tramp" is not the same as that heard in the film—though it is broadly identical.

Otherwise, the remaining tracks seem to tally. Other songs by Sinatra are "I Didn't Know What Time It Was" (a beautiful melody), "There's A Small Hotel," "Bewitched" and "I Could Write A Book."

It is difficult to assess whether in fact Rita Hayworth does her own singing (she has previously used Jo Ann Greer and Anita Ellis as soundtrack "ghosts"), but there seems little doubt that

Kim Novak is responsible for "My Funny Valentine."

"She tries hard, but obviously trades warily owing to a marked limitation of range. Still, the performance is helped by the orchestra of Morris Stoloff—and the skilful work of Nelson Riddle, who was responsible for all the arrangements.

Gogi Grant

A NOTHER soundtrack recording—this time from "Both Ends Of The Candle," the Warner Bros. film based on the life of Twenties torch singer Helen Morgan (RCA RD-7064).

Those who recall Helen Morgan may complain that Gogi Grant hardly matches her style and performance here is the thing. And this is first-class. Gogi tends to dramatise at times, but her voice is pleasant and her range, control and style highly commendable.

The songs, especially, are

good. They include such standards as "Sunny Side Of The Street," "The Man I Love," "Deep Night" (the jazz boys are missing a trick with this one), "Why Was I Born?" "I Can't Give You Anything But Love," "Body And Soul," "April In Paris" and "More Than You Know."

But the Ray Heindorf Orchestra tends to be over-ponderous.

Guy Mitchell

"THE UNDESIRABLE" is sung with gusto and has a sense but it about time Tin Pan Alley left preaching to the appropriate quarters (Philips 45-7489).

"O'Mon Let's Go" is a cute and corny piece that will set some feet tappin—notably those belonging to the Country and Western addicts.

Eddie has concentrated on—and a welcome change (Col. 45-D8459).

"Holiday Night" makes an effective coupling. Is Eddie aiming for a broader public here?

The Vipers

"BOTTLE NO OTHER BABY" and "Why Baby?" have a beat—particularly the latter (Parlo. 45-8439). The "Six-Fives" go for this.

Don Lang

"G-O-S HAND JIVE" is for the 6-5 cultists of the craze we are told.

"Don wraps his tongue around some typical twisters in "Hammackie Daddy." On both, the Frantic Five play with spirit.

Alma Cogan

ALMA is the lone lady in the race for top-selling honours with "The Story Of My Life" (HMV 45-POF43). So far, Nickett Holiday is winning (Col. 45-D8458).

"It's a question of taking your pick—the treatments are basically the same."

"Love Is" features Alma on a beat kick with a foot-tapping backing from Tony Osborne. Different this—and again welcome.

Perry Como

"CATCH A FALLING STAR" is not very exciting, but Perry (once delivers the song with his customary insouciance (RCA136).

Jimmy Henner, of chappell's.

POP DISCS by Laurie Henshaw

Eddie Calvert

"THREE AND EASY" features that Golden Trumpet against an exciting backing from the Eric Winstone Orchestra. Different from the material

Johnny Duncan—new car and disc!

JOHNNY DUNCAN went shopping last week with a £1,900 cheque in his wallet. His purchase: A 1956 Borgward car complete with the registration JD 36.

In between trying it out, Johnny and his Blue Grass Boys made a 78 for Columbia with the titles "If You Love Me Baby" and "Goodnight Irene." Release date is February 13.

American favoured—so he wrote them!

Sal will play the title rôle in the forthcoming film "The Story" Gene Krupa were signed in New York last week.

Krupa's manager, after a year of negotiations, the film will be produced by Philip Whinn Pictures, next year.

Jones 876 booked for ABC-TV's "Top Numbers." Boys This Sunday. They also have another date in the show booked for February 13.

Stars in the news

Jimmy who e—"Kisses Me" Special At The Rodgers W i n e - f o r - e - m - e - n - t - s - firm in the MM charts, has signed to sing the new song for the New 20th Century Fox film "The Long Hot Summer," starring Paul Newman, Joanne Woodward and Orson Welles

Woods and Orson Welles

Wee Willie Hope the "Stars of the Harris 21", which is under Sunday Empire. Next week the show comes to London, for a week at Chiswick Empire.

Ronnie did his first stint of lyric writing before recording his latest disc for Columbia, "Magic Moments." The original lyrics he thought were too

has high hopes for "Magic Moments." They should be fulfilled. This is an engaging song, and the shunt-best backing has an insistent appeal.

Johnny Mathis

THIS Negro singer has made quite an impact in the States. He has a fairly distinctive style, but is not so outstanding, say, as Nat "King" Cole—who he at times resembles slightly.

Johnny here has a 12 in. LP "Wonderful Wonderful" (all to himself) (Vanguard 45-5003). Some of the songs are good, but the treatments are never startling, even though the singer tries hard. One of Cole Porter's best numbers is included "All Through The Night."

Though perhaps Johnny scores most with his opener, the swiny "Too Close For Comfort"

Billy Daniels

IL DANIELS thought Billy Daniels ended to hamper this EP. Billy And Benny" contains the opinion (Orion EC-7006). The duo are rock in the latter part of "The Best Things In Life Are Free" and with rock-'n-roll holding sway! A spot of ham makes an appealing change.

Benny Payne is heard solo on "Number One" coupled off Britain right out of the Paul Walker book.

Four Preps

A BETTER-THAN-AVERAGE rock-styled vocal group is the Four Preps, whose "26 Miles" (Columbia 45-114815) includes in the background an unidentified wailing noise—rather like a musical saw.

A pleasant band accompanies the wailing "Fools Will Be Fools"—one of the "She's left me type" ballads draped with emotion.

Troubadours

IF you go for descriptive pieces laced with strings and choir then the Troubadours 8541 to your meat. On HLR by Jane Mangan, a singer with no gimmicks, unless a tendency to hiss on a subtle note, as usual. On the side "It's Been A Year" features the talents of an Eddie Calvertish trumpeter.

Cyril Stapleton

THE two recent tours of Count Basie had a pretty wide influence on British bands. Latest to get the Basie touch is Cyril Stapleton, whose "Monday Blues" takes up both sides of Decca F1079. Features in the band trumpet of Ronnie Hughes, a good but not very exciting, and Humphrey Lyttelton drummer Ed Taylor.

The band sounds a bit stolid, but it is all quite gay.

Ricky Nelson

RICKEY NELSON is an average rock singer and on London HLP8432 he gives two average disc times average treatment. It's all there—drums, piano, boogie-woogie choir, handclapping.

Best of the two titles is the medium tempo "Stood Up."

The Diamonds

THAT The Diamonds have the back of the rock-'n-roll styled "The Stroll" with a L-A number may be the slightest. Anything that gets away from them is a pity. The slightest roll beat and ash-shaking waltz. Best of these days (Mercury JMT195).



Frank Sinatra—a different track

Gogi Grant—a pleasant voice

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# Have a vodka, said Pet Clark

"HAVE a drink," said Miss Petula Clark. "Vodka?" I blinked. "With 7-Up" she added hastily. "Can't drink it by itself."

She took my coat and hung it in the dressing-room wardrobe. That gesture of domesticity provided a useful lead: At 25, and with a steady income of £300-400 a week, was Miss Clark contemplating retirement—and marriage?

The answer was prompt and emphatic. "No."

What about those stories in the papers—Joe "Mr. Piano" Henderson and Alan Freeman? Weren't they fighting for her hand?

Just stories. "Pet" remains faithful to her first love—the stage. But they make me furious," she said (meaning the stories, not the boy friends).

## HURT

"That's the trouble with this business. You grow up and live your life in front of millions of people. And sometimes your friends get hurt—the last thing you want."

Pet meant what she said—and looked it. Honestly, in fact, is her strongest suit. Says Alan Freeman: "Pet is a sincere person—through and through."

That sincerity came through in her recordings. One of the

# said Pet Clark

by Laurie Henshaw



Pet Clark is not contemplating retirement—or marriage. For her the stage comes first.

and innate feelings—Pet has tried to edge in on the Monroe-Mansfield fringe, but without success. "I went through a 'sophisticated' stage," she confesses, "but I was awful. It didn't suit me a bit." Despite her insinuated environment, Pet remains an unspoiled person with a simple philosophy. The future? "That will take care of itself."

She's sure of one thing: she's

## Pet's hits

WITH Pet's best-sellers "With All My Heart" and "Alone" included among the four titles, Nixa EP NEPAPAS is obviously full value for money. Remaining numbers are "Who Needs You" and "Long Before I Knew You." Pet handles them in her customary unaffected style.

dedicated to her profession. She even abandoned an engagement to a GI because she couldn't face up to leaving the stage. Quickly she added: "That sounds awfully hard, doesn't it?"

Maybe to those unmoved by the magic of show business. Despite her success, Pet continually strives to do better. "My standards are much too high." She has certainly had time to set them. She has "been in the business" from the age of seven.

## IN TUNE

"I first sang at church concerts," she said. "One thing—I could always sing in tune." She set her sights on the stage after seeing Flora Robson in "Mary Tudor" at Stretnam Theatre. But somehow singing has been the ladder all the way up. She says with a faint air of resignation. Her first professional job was at nine—with Harry Fryer's band at Bantalls, Kingston-on-Thames. "They weren't allowed to pay me—I was too young. I got loaves instead."

Broadcasts followed. At eleven she sang at the Albert Hall. In her teens she enjoyed the distinction of appearing on Ted Heath's Palladium Swing Sessions. She was in films—the ill-fated "London Town" among them. "But it was a great experience working with Sir Field." Like many young starlets, she

was placed under contract to J. Arthur Rank. But where others failed, Pet succeeded. "My youthful appearance helped. I always looked about four years younger than I really was."

## OFFERS

"They squeezed in my bosom a bit and I was able to play 12-year-olds when I was 15." Then there was singing—a valuable second string. Inevitably, it seems the Clark career hinged on singing. She wanted to do drama. "But producers never take singers seriously," she complains. They forget about Sinatra—and Brando. Look at

him in "Guys and Dolls!" Pet, despite her demure exterior, is not giving up hopes of even bigger billing—Hollywood style, possibly. She has had offers. The latest is from Sydney Box. It may involve a big role in a British musical.

But there are always those records. And Pet promises "something quite different" for her next. OK—so long as they don't abandon that girl-next-door appeal completely. It wouldn't do for Pet to deliver like many contemporary singers. Just as though they had imbibed too much vodka. And without the 7-Up.



Alan Freeman

reasons why "With All My Heart" and "Alone" have each sold around a quarter of a million copies.

With sincerity goes a fundamental girl-next-door look. Against her better judgment—

## Readers' queries

**D**ID Frankie Vaughan ever sing with Harry Parry's band?—J. R. Sutton.

He was given a trial by Harry Parry in Leeds and offered a long-term contract. It was turned down as Frankie could see no future in it!

**W**HAT were the titles on Tommy Steele's first disc?—I. H. Rotherham.

"Rock With the Caveman" and "Rock Around the Town." The 987 was issued by Decca (P10795).

**I**S Harry Belafonte American or Jamaican and was his first picture "Carmen Jones"?—C. London.

He was born in America in 1926. But spent large parts of his childhood in the West Indies. His first film was "Bright Road."

**W**HO is the vocalist on "She's Funny That Way" by Sheila Burnon on Parlophone R50087—C. H. Edinburgh.

Janet Harvey. **H**AVE any tunes from the film "The Opposite Sex" been recorded?—H. C. London.

"A Perfect Love" has been recorded by Sheila Burnon on Columbia DB 9887 and Victor Silverfox on Columbia DB 9887. "Rock in the Rumbleweed" has been recorded by Ed Mounsey on MGM 951.

**I**S Perry Como Italian or American and what is his real name?—L. R. Rochester. **H**OW many Italian parents in Canonsburg, Penn-

sylvania, and christened Pietro Ronald Coma.

**H**OW many members of the present Glenn Miller Orchestra played with Glenn Miller?—P. R. March.

Only Ray McKinley.

**W**HAT was the date of the first broadcast by Henry Hall's BBC Dance Band?—F. J. Chatham.

March 15, 1932. His first broadcast was from the Glenegles Hotel, Scotland, in 1924.

**H**AS the theme music from the film "Monsieur Hulot's Holiday" been recorded?—I. C. Southsea.

Yes—by Ronnie Wood and his Orchestra on Melodee 1262. Titles are "Don't Take Your Love From Me" and "What Is the Weather Like in Paris?"

**H**AS Lonnie Donegan ever recorded a vocal group in America?—K. B. Fife.

Yes—"Island Lane" (Decca P10847).

**H**AS Doris Day ever sung with a band?—M. F. London.

Yes, the bands of Barney Rapp and Les Brown.

**C**OULD you give me Frank Sinatra's date and place of birth?—N. J. Hoboken, N. J.

December 12, 1917, Hoboken, New Jersey.

**H**AS Paul Anka ever sung with a vocal group?—H. B. Derby.

Yes, the Bobbysouers.

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# The beat behind Tony Bennett

**I HADN'T been talking long to Tony Bennett before he said: "You have to meet Billy—the man who looks after the beat."**

The keeper of the beat was sitting up in bed recovering from the transatlantic crossing. Until that morning last week I had never heard of Billy Exiner; since he looked a good-humoured man, I mentioned the point.

"I never made the books," he said without bitterness. But I've been playing drums and listening to them for a long while."

He talked in such a dedicated and experienced way that after a glance round to see if Steve Race was about, I slipped out my oldest notebook and the Chris Barber band's gift pen and began to jot.

"I was playing in the other band at the Onyx Club around 1935," said Billy Exiner. "Lana Webster was leader. She was wonderful for a girl tenor, good for any player."

"We were opposite the Spirits Of Rhythm with Teddy Brown—easily the most irresponsible guy I ever met—and then Stuff Smith and finally John Kirby.

## ALWAYS BASIE

"Now the Kirby band, with O'Neal Spencer and Billy Kyle, were getting length into their beat then, the way Basie's band was at that time, a thing which fascinated me. I believed in that approach instead of the pure, not excessive one."

"So for me it was always Basie in 1936 when he was in the might say. This is Basie's big contribution to the music beat. He gave me the rhythm section. Before that they didn't quite have the team conception, they were beat-rat sections."

"So I didn't dig the Goodman beat or Dorsey beat, nor even the Lunceford beat—though of course there were many individuals I admired."

Asked to name drummers both here and influential, Exiner pulled thoughtfully on a mentholated cigarette "I got more of a crack with these" and came out slowly with Chick Webb.

"Chick was not only superb to hear but also beautiful to watch," he said. "Then Catlett. Whenever he wanted to, he could throw a velvet cloak over the band. I don't know how, but he did."

## COZY COLE

"I had a great deal of feeling for Cozy. Though he may have had some uphill going, but he never clattered up the hill. Cozy Cole is another very fine drummer who doesn't belong to any school. I was at the club when Cozy came in with Stuff's group."

"A thing to remember is that these guys came up through the difficult years and had to find their own way. The new drummers have the benefit of hearing all that's happened, so it's easier for them."

Which of the new men impress Billy most? "There's a lot of outstanding drummers that I like. I wouldn't wish to name them except to say that Chico Hamilton is a very big drummer. And Joe Morello, he's a good musical player... with his instrument. "You know, it's a pretty trying out big, modern French

offensive instrument when it's not used properly. You can do so much damage with drums. Touch and control are prime requisites—after that you can learn the details. Something I know will surprise you: we used to listen to Max Bacon with Ambrose—on "Night Ride" I remember. He had such nice control.

"Truthfully, I loved a lot of drummers and bands, but the section I believed in was Basie's. It had fluidity, restraint, musically feeling and this length. Unless you get length you're never going to swing to maximum effect."

## THE CYMBAL

"Jo Jones was one of the first that didn't use his bass drum as a major threat. He played it lightly and so tastefully it didn't interfere with the string bass, and he made it an instrument of accent rather than basic rhythm."

"The cymbal became the motivating force in the rhythm, and the cymbal beat had length. Exiner exhaled with the reaction of a man who's struck the right nail on the head."

"Jo was the one to move away from the beat-rat beat. He played with his hands and head instead of his feet. Basie allowed it to happen—leaving all those open spaces like he's playing for a tap dancer all the time."

## CHARLIE PARKER

It was after the war when Exiner himself got a chance to put ideas into practice. He says: "I was living for a while after four years in the army, in a cellar with Charlie Parker and Gil Evans. We spoke about music and our ambitions, and got to know Charlie well."

"At this point, Gil was writing for Claude Thornhill, trying out big, modern French

## Max Jones

talks to Billy Exiner, who for seven years has been Tony Bennett's drummer, during his visit to Britain

horn sounds. And he arranged some Parker things. Gil spoke to Thornhill about a rhythm section. I had—with Barry Galbraith and bassist Joe Shulman—and Claude came in the 48th Street basement where we rehearsed."

"The name came in as a unit and three men dropped out. Claude was a very sensitive pianist, and I had no trouble. He's about my greatest leader. That was in 1946, and it was really the first proof I had that my way would work."

"I say 'my way' but as I'd always admired Jo it had to be with his flavour. I'd like to think it combined Chick and Jo."

## PEGGY LEE

After two or three years with Thornhill the band broke up. "I took the section to Peggy Lee," said Billy. "In place of piano we had Dave Barbour, a beautiful player."

"Others he has worked with include the Hudson-De Lange band, Will Hudson, Mal Hallett, the Sunset Royal Sorensoners, Jan Savitt, George Auld and Norman Grant. I was with Dave Barbour in a band between singers."

"Among the singers are his favourites, Billie Holiday ("Where Billie is concerned I'm just a little boy"), Anita O'Day ("I love her") and Tony Bennett ("A very warm guy, I've seen his personal drummer, off and on for seven years. He likes and has a jazz feel to his backgrounds").

"The last name to go down, before lunch called a halt, was Erroll Garner."

"There's another with a built-in radar system," said Exiner appreciatively. "Tony gets to sing with him at informal times and I get to play. It's difficult because he is so elastic, and you've got to play his way."

"As I was putting away the notebook and refuting an Oasis cigarette with menthol, Exiner produced his crowning piece of cymbal lore.

"I'll tell you an interesting thing I've learned," he said, "making it into a band. Too many drummers decide that they're not going to join the band."

## The old gang boomed Humph

JAZZ, they say, is a young man's music. The strength of the generation was brought home to me when I caught sight of the Royal Albert Band at a concert a couple of Fridays back.

I would not swear that every one of the 450 men in the band was under 21. But my prejudiced eye seemed to take in a sea of 16-year-old debut students, most of them in drum disguises.

What could their tastes be? Those I questioned spoke of Barber and the Merceyppians.



● Bill Kent

## Bill could be a balladeer

A LONE figure won warm response from the first-night Tee-side audience at Middlesbrough Empire on Monday. Sixteen-year-old former Middlesbrough and milkman Bill Kent was making his debut in Variety.

Unfortunately, fair-haired Bill Kent could not feature his first Decca record title, "The Prettiest Girl In Town," as his hand parts were incomplete.

The nine-piece pit orchestra, directed by William Horne, did its best to give him suitable support as he sang "Diana," "I Love You Baby" and "Teddy Bear," but both Bill and the orchestra were more at ease with "The Story Of My Life."

If he is to specialise in rock-n-roll, then he needs to travel his own group. But Bill appears capable of successfully presenting ballads and this might be a more distinctive policy for yet another teenage newcomer.

The Chas. M. Dettis Skiffle Group was topping the bill and Chas. told me after the second house: "Bill Kent has teenage appeal and is as promising as any youngster I have heard."

## ● Cozy Cole

a very fine drummer who doesn't belong to any school.

One girl wished that Clinton Ford would record a number he'd just sung. No U.S. jazzmen were mentioned to me.

A further clue to the mass all-night taste comes from colleagues who report that Chris Barber drew most applause, while the hand for Lyttelton's men was at first mixed with boss and other expressions of disenchantment.

This surprised me and I asked Jazzbox, who organised the Carnival, to explain. "It was the New Orleans street-parade gang enjoying themselves," said George Webb cheerfully. "But Humph went off to cheers."

I tried one more promoter, wise in the ways of the traditionalists. "Too many saxophones," was Jim Godbolt's ruling.

Guitarist Disley, known for the impetuosity of his criticism, disapproved of Humph by thumping some of the Jee-leaders.

## Music saves this comedy

WITH a plot as thin as this, "Lady at the Wheel" (Lyric Theatre, Hammersmith) could have been the biggest flop since Atlantis.

However, Wenda Tove's sparkling production and a set of fine songs by Robin Beckwith and Leslie Bricusse—not to mention a highly decorative quintette

pulls the comedy into a musical well worth seeing. Lucille Mapp adds real polish, especially with "Love Is," but the show-stopper comes from Bernard Cribbins' comely number: "Siesta."—J.N.S.

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# ROCK—N—T'S WHEE!

DON LANG sipped the wine appreciatively. "Vin Rose, isn't it?" he said.

"Yes. Are you a connoisseur of wine?"

"Well, I couldn't afford it when I played in a band. Didn't know very much about it; used to eat hot dogs and tea in the greasy houses."

"Can you afford it now?"

"Yes, I'm pleased to say, I can now. Have you tried drinking Vouvré?"

"So rock-n-roll has put you in the monetized class?"

"Yes." He raised his glass.

"Long live rock-n-roll. I'm appearing in a package show, Stars From 6-5 Special," as well as doing the TV show and making records. In the package show, we have Kenny Baker, Mr. Carl Barrieau, Joe (Mr. Piano) Henderson and Rosemary Squires."



**SAYS DON LANG**  
—star of 'Six-Five Special'

### Worried?

"Well, who does the rock-n-roll message?"

"Well," he smiled modestly, "I do."

"Do you now? But I knew you as a first-class jazz trombone and melodic singer in the Perry Como manner."

"Well, I still play jazz, but with an off-beat, people clap on the on-beat. This doesn't worry me any more, I did feel nervous when I first started, but now I do it myself without any help. I enjoy it," he said cheerfully.

"How about your singing?"

"Well, come don't sing in the rock-n-roll idiom and it's no good singing that way. You're not to shout to be heard above the band."

"When I see you on '6-5 TV, you appear to be singing with a great deal of conviction. Is that so?"

"Worried? Worried? Everything's marvelous—all this happening to me—people stopping me in the street and asking, 'How'd the old 6-5?'"

"I would be quite content to have a trombone player in a band. If I didn't get sick from the A.S. and A.I. roads, I might have still been in a band playing trombone."

"You don't mind getting mobbed?"

### The razz

"Well, it's better than getting the razz. It can be a bit inconvenient when you and the band get crunched; your fingers get grazed, ballpoint pens mess up your clothes and you have a train to catch, what nuisance is it why they go for me."

"That's just all, what nuisance, honestly and without conceit. Thirty-year-old Don, big-faced, sharp-nosed, 12-stone and 40 inches round the chest, comes from a Yorkshire family of professional raggy fingers. He started out as an electrical engineer, but did gigs and later worked with Vic Lewis and Ken Mackintosh."

"Do the kids want to hear you play jazz?"

"Definitely. But of course, you must use showmanship. You must turn your back on the audience like the poppers used to do. If you knock yourself out and get go, like the jazz-out crowd did before the war. It's catchy and the kids get excited with you. I get so excited that I get pins and needles in my fingers and my knees go weak. Do you understand?"

### Jealous

"Of course. Don, do the kids get in the way at the studios?"

"Oh, sure, but you can't argue with a 10-ton camera. It comes forward about 20 inches an hour and everybody makes a mad dash for safety. Nobody gets hurt—the crew are good drivers."

I refilled his glass and looked him straight in the face.

"What did you earn as a musician?"

"About £2,000 a year."

"What do you earn now?"

"Well, over the years, I've earned £3,142.8.8. I'm hoping to have a hit with my new record of '6-5 Hand Jive.' You know I'm in the category of artists like Steele and Dinwiddie—what success as a musician. It's a great thing, even as a musician. I'll be an interested in music and that's good. After all, we are in the business to make money."

"Don, good luck to anybody who is successful, but wouldn't it have been a greater thing if our top jazz players had caught on in the same way?"

### Struggle

There was silence. He shrugged his shoulders, spread his hands and looked pensive.

"Well, Maurice, all art has to struggle and generate; speaking, it doesn't appeal to the masses."

I sat back and looked at him. He wore the same type of lumber jacket as the "6-5" TV show, but without the figures

"6-5" green shirt, grey trousers brown suede shoes and coloured double-breasted jacket. He looked like a new-style soldier goose guy.

"Donny, old boy, why don't you wear a suit like a respectable man?"

### The future

"Well, I'm like Bing Crosby in that respect. Do you know, recently my hair fell down over my forehead on TV—mainly because I needed a haircut. I didn't have the time—and the next week I had about a hundred letters from girls saying they liked my new hairstyle. So now I keep it that way."

He looked up rather wroth, as if he had revealed a guilty secret.

"What of the future, Don?"

"No plans. I feel I am adaptable enough to take anything that comes. Right now, I have

Don Lang says that you can play jazz to the kids today—but you must use showmanship. If you knock yourself out and really go it's catchy and the kids get excited with you. I get so excited that I get pins and needles in my fingers and my knees go weak."

the best rock-n-roll band in the country. My boys are good readers and musicians."

"Anything else to drink?" I asked.

"Beer please."

**A coffee**

"Beer? Did you say beer? Beer and wine don't mix. You ought to know that now." He meekly settled for a coffee.

As we were leaving, he turned and said:

"One week I was a trombone player among the lads in the Stanley Back Orchestra in 'Out The Record.' The next I was appearing on the same programme as a record artist."

"Did the boys take the mick?"

"Oh no. They were all very pleased and wished me the best of luck."

And that's exactly how you feel with Don. A nice, honest chap who's made it.

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**OUT OF STEP**  
Dance arrangement by GUY DANES  
**PRICE 3/6**

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(Times GMT CET plus 1)

8:15-9:30 P. Jazz Requests.

9:15-9:30 P. Jazz Micro-stories.

10:15-11:0 A. Jazz Journal.

10:15-10:30 C. Jazz Discs.

10:40-11:20 D. L. Doublehour.

**MONDAY, FEBRUARY 3:**

7:40-9 p.m. T. (1) Neal Hefti and Russ Columbia. (2) Duke, Leaper, Benjie Smith, New Orleans, Chris, Fat. Duke

9:45-10 P. J. Kenon.

10:15-10:30 P. For Jazz Fans.

10:45-11 P. Jazz Sessions.

10:45-11:15 P. Broadcast of 7 p.m.

10:50-11:15 P. J. Jazz Shows (cont'd).

**TUESDAY, FEBRUARY 4:**

4:30-5 P. C. AVRO Jazz.

7:30-9 P. (1) Malley, Ord, Elin, Fred Foy, Herman. (2) Dink, Lewis, Dr. Swedish and French Jazz. (3) Hall, M. L. Dent, Ferguson-Horne, Krat, Dry, Simpson, Martin.

9:45-10 P. Modern Jazz 1954.

**WEDNESDAY, FEBRUARY 5:**

2:30-3 p.m. T. (1) Morton Jazz 1955.

7:30-9 p.m. T. (1) James, Ron, W. Miller, Shaw. (2) Thornhill, Fritz, George, Lown, Dr. Duke Charles, Baltimore.

10:30-10:45 P. Life of Django.

10:45-11:15 P. Jazz For Everyone.

10:50-11:15 P. For Jazz Fans.

11:15-11:30 P. J. Jazz Shows.

11:30-11:45 P. J. Jazz Shows.

11:45-11:55 P. J. Jazz Shows.

11:55-12:15 P. J. Jazz Shows.

12:15-12:30 P. J. Jazz Shows.

**THURSDAY, FEBRUARY 5:**

6:30-7 p.m. D. Jazz Session.

7:30-9 P. (1) Miller, Sinatra, T.O. (2) Wilson, Chu Berry, Pettitt, Duke's, Men, Eric, Mullian, Desmond, Jimmy Blanton.

8:15-9:30 P. White Notes...

9:30-10 P. J. Jazz Session.

10:15-10:30 P. For Jazz Fans.

10:30-10:45 P. Big Maceo and Sammy Williams.

10:45-11 P. Armstrong's Astorling.

10:45-11:15 P. Washboard Ragtime.

10:45-11:15 P. L. Jazz Club.

**FRIDAY, FEBRUARY 7:**

7:15-8:30 p.m. T. Onas Hamilton.

8:15-9 P. Swiss Jazz.

8:45-9 P. Jazz.

9:30-10 P. H. Holiday L. W. G. (1) Kenton, B.C. James, Shaw. (2) Duke of Dixieland, Ben C. Irene, Krat, Bill Grant Trav. Pettittor Band, Fred...

10:15-10:30 P. Jazz à la Carte.

10:30-10:45 P. For Jazz Fans.

10:45-11:15 P. Jazz Programmes.

10:45-11:15 P. Report of 10 p.m.

10:45-11:15 P. Jazz Sessions.

10:45-11:15 P. Jazz Shows.

**KEY TO STATIONS**

A: RTP Franco 1; B—1212, 4533 2—103.

K: BBC Northern I; 236, 218, 214.

S: 209, 274, 445, 436.

C: Birmingham I; 1—102, 1—216.

D: BBC E—465, 1—100, 117.

E: NDR WDR; 306, 102, 49, 24.

F: British Broadcasting; 246, 2—214.

G: 3—267, 4—266.

H: BBC 4—303, 3—233.

I: RWF B—Baden; 233, 251, 145, 47, 29.

J: AFN; 244, 271, 547, 514.

M: Swiss National; 272, 235, 245.

N: 206, 506, 436, 267.

O: 216, 246, 474, 237, 228, 477, 118, 25, 21, 33, 34.

P: Mel Coppenberg; 262, 219.

Q: BBC 1—239, 231, 227, 417.

R: BBC 2—438, 438, 421, 433.

S: HR Frankfurt; 196.

T: 230, 231, 232, 233, 234, 235.

U: T. OVA; 7 p.m. 12, 14, 13, 19, 7.

V: 231, 232, 233, 234, 235, 236.

W: BBC; 231, 232, 233, 234, 235.

X: BBC; Geneva Lorraine; 231.

Y: 231, 232, 233, 234, 235, 236, 237.

Z: BBC 1—23, 234, 235.

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X: BBC; Geneva Lorraine; 231.

Y: 231, 232, 233, 234, 235, 236, 237.

Z: BBC 1—23, 234, 235.

**F. W. Street**



# PAT BRAND'S BEEHIVES

**SUBLIMINAL.** That's the word. The word which the Independent Television Authority has decided not to use. And with their U.S. networks and the Canadian Broadcasting Corp. have likewise decided to ban.

What is it? It's a devilish invention which flashes "commercials" on to TV screens during normal programmes so fast (they last only one three-thousandths of a second) that the audience doesn't see them. BUT, it is contended, these "obscenous advertising messages" do eventually react upon the mind. They plant a message, insensibly, but firmly.

So that (presumably) viewers wake up in the morning with the single, inexplicable, and maddeningly running through their brain like old songs are apt to do.

Britain has objected to this form of advertising.

**Pity**

**STILL** it would have been fun to have it here. Fun to have watched the results of sixteen cities.

WHAT ABOUT SOME JAZZ THEM? Sponsored by Johnny Dankworth.

LET'S HEAR THE MELODY! Sponsored by the Music Publishers Association.

DOWN WITH THE PAT BRAND! (National Society of Skiffle Guitarists).

Yes, it would have been fun.

**Glossed in**

THIS sighted-sound business is still proving a headache in the TV studios—especially for the artists. Ty at Wood Green, ATV have now glasses on an orchestra, instead of cutting off direct sound to the stage but playing it through to the performers from a speaker.

And singers tell me that, as a result, they're finding it difficult to "get with" their accompaniments.

So much so that Tony Bennett insisted on having the band consist with him at the pre-recording of the next "Saturday Spectacular."

It was OK during the

**President**  
Just the set-up for the modern drummer!

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MAR 12/58

sketches and things," he told me, "but at rehearsal I felt lost during my solo spot."

**Sensational**

**AS** for the band itself— "Those Parnell boys are fabulous!" he raved. "The way they read my book down at the first rehearsal you'd have thought they were playing the act.

I've worked with the finest studio musicians in New York," he pointed out. "The Perry Como Show and so on. But these Parnell boys are sensational."

**It's awkward**

**SAYS** Steve Roca on Page 13 this week: "It's almost true to say that if you're bad enough you'll make good." An A & R man put it to me this way the other night.

"It's very difficult. There's no such thing as good or bad may more. You may not be too good or too bad. Or not bad enough. Or merely good. In which case, nobody wants to know. It's... it's difficult," he sighed.

**Havein' a Ball**

**I** SEE that plans are well advanced for this year's Baton Ball—the Music Directors' Association's annual get-together with this year, Jack Hylton as guest of honour.

These affairs are always fun, even the menu, which, last year, read:

Four bars into MELON: First Course: DAMARO SOUP. Modulate into BEEF FILET A LA PRESLEY (Love Life Tender). First repeat: PINE-

**THIS MAN IS  
MURDEROUS!**

**THE** last number is played; the dancers drift slowly off the ballroom floor at London's May Fair Hotel. On the stand the musicians pack away their instruments.

For half of the customers give them a thought. None, I am certain, is aware that one of them is quietly plotting murder. Further, I will name him! He is Hank Hobson. The man who plays the bass in Albert Mariani's band.

**A killer**

Do not be fooled by the sobriety of his evening dress, the sombre tones of his instrument, the romantic nature of the melodies with which he is associated in your minds.

This man leads a double life. He is a killer.

A killer, furthermore, with no police record. For not only is he above the law. He is a law unto himself.

He is the author of two of the most fascinating crime novels that have come my way in the past while.

The first, "The Gallant Affair," had an immense success. The second, just published, "Death Makes a Claim," will have just as big a success—especially among those who must in Show Business circles.

**Brutal**

This time his plot is centred around Radiovision House, headquarters of the EBO, and the records that three of the biggest names in the entertainment world founded. Jose, their voices shortly after taking out heavy-handed police agencies. This very thing, stories are swift, humorous, brutal, convincing and—for many of us—fascinating beyond the confines of the plot.

For half the fun is wondering exactly who he had in mind when drawing up his characters. Your guess is as good as mine. But I can't say, just as you're bound to enjoy this book.

**Pat Brand**

"Death Makes a Claim," by Hank Hobson (Casell and Co., Ltd., 12s. 6d.).



## New Herman Herd is 'facile, relaxed'

**THE** latest Woody Herman band is, currently, at "Peacock Lane" in Hollywood and, as always, it's most enjoyable. Of course, everyone rightly thinks of Woody as an all-time great but he's not recognised fully for his consistency as a leader in the idiom of "down to earth jazz."

This new band features a slew of exciting new simple, melodic and jumping arrangements by that real natural in our music—Gene Holland. These new Herman "Charts" are in a facile, relaxed, easy swinging groove. No longer does Woody play all those old-fashioned tear-up "Caledonia" type things

**Convincing**

The ensemble has a controlled and convincing clean sound—tight in the best sense of the word. Well-known lead trumpeter man Johnny Cappola is a tower of strength.

The rhythm section has a solid foundation in the bass work of Jimmy Gannon. Jimmy was formerly with the Australian Jazz Quintet and other small jazz groups

**Enthusiasm**

Vying with Bill for top solo honours is pianist Pete Jolly. Pete is taking a vacation from his usual small group activities and, in his own words, with Woody, he's "having a ball."

This is very evident in Pete's playing at "Peacock Lane." I'm a great fan of the young jumping Mr. Jolly and I've never heard him play better.

Bossman Herman plays also, clarinet and sings as always. He's losing an awful lot of his hair but he seems to have lost none of his enthusiasm.

This is one band that Harold Davis should book for England. Basic-type fans, especially, will certainly applaud the new Roland originals.

**STARS OF SIX-FIVE SPECIAL—**  
**TOMMY STEELE** with BOB CORT  
**TERRY DENE** THE WORRIED MEN  
**CHRIS BARBER'S** JAZZ BAND  
**WEE WILLIE HARRIS**  
**LONNIE DONEYAN**

**DECCA** LF 1299

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starring  
**PAT BOONE**  
**SHIRLEY JONES**

**Music from the sound track of the 20th Century-Fox picture APRIL LOVE**  
starring  
**PAT BOONE**  
**SHIRLEY JONES**

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starring  
**PAT BOONE**  
**SHIRLEY JONES**

Music from the sound track of the 20th Century-Fox picture APRIL LOVE starring PAT BOONE SHIRLEY JONES

**DECCA** HA-D-2674

**THE DECCA RECORD COMPANY LTD 1-3 BRUXTON ROAD LONDON SW9**

# WITHOUT ELVIS WE'D NEVER HAVE MADE IT, SAY THE CRICKETS

"If it hadn't been for Elvis, none of us would have ever made it." Buddy Holly, 21-year-old lead man and organizer of the Crickets, thus tipped his hat to the Mississippi-born original rockabilly. "What about Presley's gyrations and contortions on stage that have been blasted by the press lately?" I asked Holly.

"The last time I saw him, he looked all right to me. The main thing is that he's a great vocal artist in his field," was the answer, despite the fact that Presley has recently enjoyed some of the worst possible Press due to his performances in California which occasioned the local gendarmerie to issue the warning: "Clean it up or stop the show."

A sleepy Buddy Holly had answered my call at the Hotel Claypool, Indianapolis, following the Crickets' previous night's performance as members of Irving Field's "Greatest Show of Stars" troupe on their 80-day cross-country one-night tour.

## BUDDY HOLLY tells REN GREVATT, MM correspondent in New York, how he achieved success in show business after a false start as a solo artist

**Tried it solo**

—The rise of Holly's star with the Crickets from virtual obscurity in Lubbock, Texas, to a forthcoming trip to Britain as one of America's top recording acts—has been accomplished in just over two years.

"When I was a kid back in Texas I played piano and violin but I got sick of both," Holly said, "and I took up the guitar. That was the start of it all."

"I made some dubs and sent them to Jim Denny, head of the artists bureau at WGM in Nashville, Tennessee. Mr. Denny liked them and sent them to Paul Cohen of Decca Records. They gave me a Decca contract and we made some records in Nashville. Nothing happened though, and I went back to Texas pretty discouraged."

But Holly was to go on to become the pace-setter in one of the newest facets of the American recording scene—the emergence of the Southwest as an important disc centre.

**First big hit**

Since the group idea seemed to be clicking in the pop record field, Holly set up his return group from fellows he met on his return to Texas. The new group, the Crickets, consisted of Jerry Allison (drums), Joe Mauldin (bass) and Niki Sullivan (guitar). Sullivan has since left the group.

Soon after formation they got in touch with record man artist and composer Norman Petty in Clovis, New Mexico. Mr. Petty made some records with us and sent them to Bob Thiele of Coral Records, who bought the master of "That'll Be The Day." It was our first record as a group and our first hit.

The same record was one of the first big discs for the record revival Brunswick label, a subsidiary of Coral, which in turn is a subsidiary of the American Decca firm, which had first cut Holly as a solo artist.

**Integration**

All this took place last June. Since then the group has come a long way. Personnel of the Feld "Stars" troupe, with whom the Crickets tour, is predominantly Negro. How does Holly feel about "integration" on the show business scene?

"It's fine with us. We don't believe there's any real difference between us, anyway. We have the traditions of I'm going to school,

ROCKIN' AT THE COFFEE BAR

29

COFFEE BAR

COFFEE BAR

**ROCKIN' AT THE 2's with WEE WILLIE HARRIS BERYL WAYNE THE BLUE-JEANS JOHNNY GRANT GRAHAM STEWART SEVEN THE WORRIED MEN**

**DECCA** LF 1300

## Country

"And in the old days I remember hearing records Hank Williams and Jimmy Rodgers. Those fellows were a great inspiration for the whole country field."

Holly is not quite sure what to think about England. "I've heard good things and bad things about how it is over there from others who've been over. It's a brand new experience for all of us. We must have a lot of friends there because they bought an awful lot of our records."

## To Britain

The group will soon have the chance to test the enthusiasm and loyalty of their British fans. And when they come back to America they will decide about making their first motion picture, Eddie Cochran, whose records for the Mercury label here, has been cast for a lead picture role and has asked the Crickets to appear in the film with him.

Meanwhile their newest disc, "Oh Boy!" is already moving up rapidly in the States. That's the Brunswick label. Holly himself, on the other hand, recording as a single on Coral, has a fast-breaker in the swinging, upbeat "Peggy Sue."



## Debbie to start on new film

★  
Debbie Reynolds is following her "Boy Friend" movie with "Snob Girl," a story of today's college youth  
★

# Hollywood Headlines

**"MONEY is fifth,"** said Little Richard, last week, as he heneforth he would sing only spirituals and church music. ... Steve Allen may take a jazz package to Europe later this year. It's reported. ... Julie London will co-star with Gary Cooper in "Man of the West" starting February 3. ... Variety reports: "Bardot flips Elvis—why should he be different?" ... Lester Young and Chris Connor are both in hospital recovering from nervous collapse. ... Mel

**Keely Smith**

Keely Smith and husband Louis Prima are not only house hunting but they want to open their own saloon. ... The Jerry Gray band is now playing for dancers at the Hollywood Balladium. ... Frank Sinatra will play at the "Hell May Care" story of a man who gains the support of the Devil in a campaign to win girls by fair means or foul. ... Voluptuous Vicki Bennett has a new record that has begun to take off. ... Frankie Lane stars in the Coedman Green. ... Three members of Ray Ezzelle's band were killed, last week, in a car crash in Georgia. ... Johnny Mathis is at Gene Norman's Crescendo. ...

**ITS NEW**  
**MARK II**  
**GRAFTON**  
**ITS SUPERB**

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# Introducing at Edwards

**NOT** long ago a British radio singer was discussing popular music with his teenage daughter. The conversation began when he questioned the musical quality of some of today's pop records. It ended when his daughter remarked, fondly but firmly: "Let's face it, daddy. You're a square."

The "square" in question has a big name in British show business. He commands the best session work this country has to offer, and is among the first half-dozen singers one thinks of

if one is over the age of about 22. He likes good popular music, well sung.

And yet, says his daughter, he's a square. What in heaven's name is happening to popular music? Do none of the old standards still hold good? Are you a square if you try to sing in tune; if you like better, well-scored accompaniments; if you can read and write?

**Sewn together**  
Apparently so. There are scores of the bill pop singers these days who can't sing in tune, can't take a bow, can't walk on a stage; some of them can barely speak the Queen's English and have to be presented from making their own announcements.

Some of them can't even manage to sing a song straight through; they have to make records four bars at a time, and then rely on some clever engineer to sew the pieces together into some semblance of a continuous performance.

Some of them are guitar-aiders who hire real guitarists to play their solos for them on records. (One of these gentlemen came two miles higher in the MM Pool than the Irishman musician who stooges for him.)

**Yet another**  
It's not only vocalists, either. Anyone prepared to lower his standards sufficiently can complete for the honour of making an instrumental top-seller. It is almost true to say that if you're not good enough to make good.

With thoughts like this in mind, I glanced ruefully at the cover of another instrumental EP: "The Piano Virtuosity of Jonathan Edwards" (1955). The title was printed in multi-coloured letters above a stock photograph of two hands at a keyboard.

On the other side of the cover read: "Every once in a while it is the privilege of a record company to discover . . . etc. . . Yataia, yataia. I thought. Which pub did they find this one in?"

**Enthusiasm!**  
An audition was quickly made, and the recording executives recognised the one element which distinguishes his piano virtuosity from that of all other contemporary keyboard artists, namely, enthusiasm.  
This struck me as rather a far-fetched compliment. With a record as good as I read on. Unabated by pieces which might be described as over the top, etc. . . Yataia, yataia. I thought. Which pub did they find this one in?"

It was at this point that I turned the record sleeve over and noticed with a start that those two elegant hands at the keyboard were both right hands.



by  
**STEVE  
RACE**

Eagerly I took the record out and played it. And I haven't stopped laughing yet.

This, friends, is the Record Of The Year; the most delicious spoof ever perpetrated in the sacred name of Keyboard Wizardry.

For Jonathan Edwards is the eternal NAAFI pianist; the certain degree of bad luck, his fondness for descending runs is marred by his inability to cross over the thumb—in fact, let's face it, he comes a cropper.

We are treated first to his interpretation of "It Might As Well Be Spring," a lovely tune in which he is attended by a certain degree of bad luck. His fondness for descending runs is marred by his inability to cross over the thumb—in fact, let's face it, he comes a cropper.

The harmonies, too, are a little beyond him, and both the listener and Mr. Edwards himself realise at the same moment that it was not a good idea to incorporate that part of Mendelssohn's "Spring Song" which is a trifle difficult to finger.

**Disastrous**

As the liner notes say: "He believes that technical accuracy, slavish adherence to the original harmonies and melody . . . are secondary, and useful only because they help the listener to appreciate more . . . Mr. Edwards' unique conception, as well as to identify the tune he has in mind."

"Sunday, Monday Or Always" a triumph of Edwardsiana. Beginning, naturally, with an approximate quotation from Debussy's "Clair de Lune," it incorporates a disastrous section in waltz time.

The remaining two tracks, Mr. Edwards is joined by his wife, Darlene. She is really quite a good singer, or would be, were it not for her tendency to sing just a hairbreadth sharp.

**Top seller?**

Mind you, the songs she chooses are definitely on the hard side. The first note of "The Bottom Of The Barrel" is difficult to pitch, and as for "Cocktails For Two" . . . well, you need hardly add that Mr. and Mrs. Edwards have not used their real names for this magnificent satire. We know them as Paul Weston and Jo Stafford, and it would be a mark of the state things have reached these days if this gloriously comic record were to be accepted seriously by the general public, and turned into a bigger seller than any of Mr. and Mrs. Weston's serious works.

Which brings us back to the start of this article. Having delighted in "The Piano Virtuosity of Jonathan Edwards," I suggest we turn a serious eye on the popular music of the moment, and consider, over the next two weeks, what goes on at "The Bottom Of The Barrel." It's a sad story, but in my view it needs to be told.



## SHOWBILL

THE GREAT NEW **Sinatra-**  
**'WITCHCRAFT'**

b/w 'TELL HER YOU LOVE HER'

**NAT 'KING' COLE**

**'ANGEL SMILE'**

b/w 'Back in my arms'

**FARON  
YOUNG**

**'THE  
LOCKET'**

b/w  
'Snowball'

ANOTHER WINNER FROM  
**The Johnny Otis Show**

featuring Johnny Otis and Marie Adams

**'Bye Bye Baby'**

b/w 'Good Golly'

**DON  
CARROLL**

—the new voice with  
a new song

**'In My Arms'**

b/w 'The things I might have been'

**Ferlin  
Husky**

in a double-sided hit

**'WHANG DANG DOO'**

b/w 'Wat'cha doin' after school'

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ing a humble start as an aspiring MM semi-pro...
It was as a guest artist at a Ted Heath Sunday night...
When Ralph was in the Frank Weir band he played alongside Gene Shearing...

ART Blakey...
(1) Art Blakey (sax); Gene Shearing (p);...
(2) Art Blakey (sax); Gene Shearing (p);...
(3) Art Blakey (sax); Gene Shearing (p);...

Ralph Sharon...
SUE AND RALPH SHARON LP...
(1) Sue and Ralph Sharon (voc);...
(2) Sue and Ralph Sharon (voc);...

CAPSULE REVIEWS...
COUNT BASIE AND HIS ORCHESTRA...
THE Duke Ellington record two...
MARIO BRYANT WITH MIKE MCKENZIE'S ALL STARS...

West Coast...
"JAZZ WEST COAST" (LP)...
Bud Shank Quartet; Bas Of Blumes...

West Coast...
"JAZZ WEST COAST" (LP)...
Bud Shank Quartet; Bas Of Blumes...
Chico Hamilton Quintet; Tony...

Four trombones...
"FOUR TROMBONES" (LP)...
L. F. Williams; Youn Bert Blaine...

Hoagy sings...
HOAGY GARMICHAEL (LP)...
"HOAGY SINGS GARMICHAEL"

Benny Powell...
"See 'Trombones'"

RECORD LOVERS...
SISTER ROSETTA THARPE (LP)...
Jericho; When They Ring The Golden Bell...

Wal's Trogs...
WALLY FAWKES AND HIS TROGLODYTES (EP)...
Sent For You Yesterday; Faith Blues...

Freeman (pno. arr.); Bud Shank (sax); Carson Smith (bass);...

THIS is the second volume of various Hollywood recordings...
(1) Freeman (pno. arr.); Bud Shank (sax); Carson Smith (bass);...

Art Pepper...
"See Hoagy Carmichael"

Hoagy sings...
HOAGY GARMICHAEL (LP)...
"HOAGY SINGS GARMICHAEL"

Benny Powell...
"See 'Trombones'"

RECORD LOVERS...
SISTER ROSETTA THARPE (LP)...
Jericho; When They Ring The Golden Bell...

Freeman (pno. arr.); Bud Shank (sax); Carson Smith (bass);...

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Sent For You Yesterday; Faith Blues...

RECORD LOVERS...
SISTER ROSETTA THARPE (LP)...
Jericho; When They Ring The Golden Bell...



Sister Rosetta's first long-player is a rocker...
In one or two places the lyrics are over-dramatised...

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ST. PAUL CHURCH CHOIR OF LOS ANGELES (LP)...
"ON REVAL DAY"

Rosetta Tharpe...
"See 'Gospel Train'"

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# YEAR OF 6-5

"SIX-FIVE Special" celebrates its first anniversary on February 22, with an all-star programme. Lined up for the birthday show are Tommy Steele, Terry Dene, Terry Wayne, Laurie London and Marty Wilde.

Programmes for "Six-Five" are scheduled into early March. And regulars Josephine Douglas, Pete Murray, Freddie Mills and Don Lang are contracted until the end of that month.

Does this mean that "Six-Five" is due to come to a halt—if only temporarily—in the Spring?

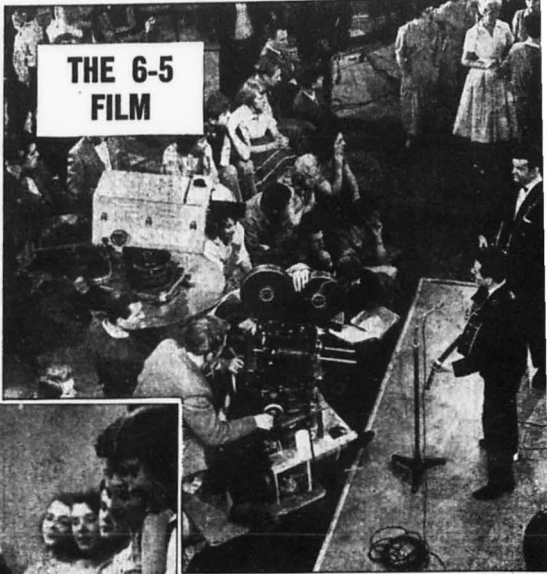
According to producer Dennis Main Wilson, definitely "No." The programme is running non-stop throughout the summer. The constantly changing format, the wide audience—we have a tremendous following among the older people, too.

says Main Wilson—and the consistently high listening figure all mean that the BBC is unlikely to "rest" the show after March.

### No change

And the shifting of Jack Jackson's ATV spot to the 6-6.30 period as commercial TV's rival to "Six-Five" has had no marked impact on audiences' loyalty—to either programme.

BBC's TV's latest Research figures are six-and-three-quarter million ("a normal average"). ATV's are six million—with a slight increase since we moved from Sunday night to Saturday.



THE 6-5 FILM

This is a sneak preview for Melody Maker readers of the "Six-Five Special" film which will be premiered at Easter. Insignia Films have been working on the picture for the past six weeks. Headliner Lonnie Donegan is pictured (top) facing the cameras as the crew prepare for another "take" on the production floor. The picture (left) shows Russ Hamilton singing to a group of 6-5 addicts. Girl-star of the film is plane Todd, who is cast as a young vocalist seeking stardom in London. Pictured below is hand-leader Johnny Dankworth seen in action with some of his band. Other stars in the film include Dickie Valentine, Joan Regan, Jim Dale, Cico Lalne, Don Lang and his Fantastic Five, the John Barry Seven, Desmond Lane and the Kentones.



Film star Johnny Dankworth.

## BELAFONTE SET FOR BRITAIN

NEW YORK, Wednesday.—Harry Belafonte is set for a tour of Britain and Ireland in August and September. The tour may include the Brussels World's Fair.

The news was confirmed this week by Larry Barrett, of the Music Corporation of America.

## ... AND OTIS IS 'CONSIDERING'

Hollywood Wednesday—Rock bandleader Johnny Otis is considering an early tour of Britain. Johnny, whose *Mr. He's Making Eyes At Me* is number six in this week's Hit Parade, told the MM: "We are receiving many offers for Britain and I am most anxious to make the trip as early as possible."

# Now it's a double benefit for Bill Broonzy

THERE are now to be two benefit concerts for Big Bill Broonzy—the American blues singer who is unlikely to sing again following an operation.

In addition to the show at the London Coliseum on March 9, a Midnight Matinée will be held at the Dominion Theatre, Tottenham Court Road, W., on March 15.

Featured on the Midnight show will be offers for Britain and I am most anxious to make the trip as early as possible.

Donegan and his group, plus the Chris Barber and Ken Colyer bands, who have all worked with Broonzy.

Full line-up for the Coliseum concert will be the groups of Johnny Dankworth, Humphrey Lyttelton, Chas. McDevitt, Al Fairweather, the Vipers, Don Rendell, Mickey Jones and Bill Jones, with guest artists Cico Lalne, Shirley Douglas, George Melly and Sandy Brown.

The show is being organised by a committee of jazz writers under the chairmanship of MM editor Pat Hargan and includes Max Jones, Sinclair Trail, Charlie Fox, NJF Sec. Harold Foundation, with guitarist Alex

Korner and pianist accountant Dave Stephens, who suggested the benefit.

Tickets for this show can be obtained from the London Coliseum box-office.

## KOSTELANETZ TO VISIT LONDON

American MD and orchestra leader Andre Kostelanetz will visit London in May to conduct a concert on the BBC. Details have yet to be ironed out, but Kostelanetz has already okayed the trip.

## HEATH ARRANGER IS 'FED UP'

TED HEATH'S arranger Johnny Keating has quit the business.

Johnny has returned to Edinburgh and this week told the MM: "I am fed up with the music business and the rubbish I have to write. I have been writing a lot of nonsense. I just couldn't take it any more."

The whole business is degenerating—just look at all the vocalists getting worse and worse.

Johnny is opening a School of Music in Edinburgh and hopes to run further schools in Glasgow and the North of England.

# LCC CHECK UP ON LAURIE LONDON

SCHOOLBOY rock singer Laurie London will have to undergo a medical from the LCC's education authorities before he goes on tour.

Laurie will be examined on Monday at County Hall and if he gets the okay will start a series of personal appearances on February 15, at Doring Hall. He follows this with appearances in town halls at Birmingham, (February 21), Newcastle (28th), Oxford (March 22) and Reading (May 10).

Laurie will star on the Birmingham concert with the Betty Smith Quintet and the Avon City Jazzband.

His latest recording—"Boomerang" and "Crazy Jones"—will be released by Parlophone next week. Both are his own compositions.

## ON THE PIER

Paul Burnett will again conduct for Bernard DeGout's 1958 summer show at the North Pier, Blackpool.

## NEXT WEEK

# 'I Don't Want To Be A Star'

SAYS

MICHAEL HOLLIDAY

NEXT WEEK

## Pauline's debut

Pauline Shepherd, whose latest Columbia disc was "Love Me To Pieces," has appeared on radio, TV, charity shows and Sunday concerts, but has never yet played Variety.

She remedies this on February 24—the date when she opens at the Metropolitan, Edgware Road.

## BEVS TO SUMMER IN BOURNEMOUTH

The Beverley Sisters and Bob Monkhouse and Dennis Goodwin start a ten-and-a-half-week season at the Pavilion, Bournemouth, on July 5.

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