

Melody Maker

The World Jazz Poll

January 10, 1959 FOR THE BEST IN JAZZ Every Friday 6d.

BRITAIN PICKS THESE AS THE WORLD'S TOP THREE

TOP BANDLEADER

MUSICIAN OF THE YEAR

TOP COMBO LEADER



● Count Basie



● Duke Ellington



● John Lewis (MJQ)

DID YOU PICK THE WINNERS?

HOW good were you at picking the winners in the MELODY MAKER'S British and International Polls?

If your coupon came close to the final verdict, you are obviously hip to the world of jazz and jazz fans' tastes.

Your opinions are therefore to be respected. Let us know as briefly as possible how and why you cast your votes. The Editor will pay three guineas for every letter published. YOU MUST GIVE YOUR FULL NAME AND ADDRESS.

BASIE AND ELLINGTON ARE THE TOPS

DUKE ELLINGTON and Count Basie—those are today's Giants Of Jazz.

The MELODY MAKER's readers have voted Ellington the World's Musician Of The Year. And—a month before his third British tour—Basie has again captured the title of the World's Top Bandleader.

Ellington completed a trio of victories by adding the composer and arranger titles. Basie sideman Frank Wess supported his boss by taking first place, as flautist, in the miscellaneous instruments.

Completing the Big Three, the Modern Jazz Quartet notched its second victory in the Small Combo section.

Britain's Ronnie Ross followed up last week's win as the country's best baritone saxist by being placed third in the world on his instrument—after Gerry Mulligan and Ellington star Harry Carney.

Over-all, there were few changes from the previous poll. Apart from Ellington as Musician Of The Year and top Arranger, other new winners were: Jimmy Guiffre (cl.), Eroll Garner (pno.) and Ray Brown (bass).

Still favourites

For the rest, last year's favourites again came out best—the order of the first three being unchanged in the sections for big band, alto, tenor, vibes, and vocal groups.

Three changes are worth noting. The Sinfonia Maestra group came up to share third place in the combo. Herb Ellis jumped from eighth to second among the guitarists after Joe Mordella, unheard of in last year's poll, leapt into the number two drummer spot.

One fallen idol was Chico

ON OTHER PAGES

GEORGE LEWIS
Pages 9 and 11

DUKE ELLINGTON
By Steve Race: P.5

HUMPHREY LYTTLETON
Page 11

Full-time jazzmen

Dick Charlesworth and his New Orleans Jazzband turn professional on January 31, after two years in the semi-pro ranks. A tour of Germany is being lined-up for the group.

THE GIRL FROM DONEGAL



'Cool for Cats' ending its run

"Cool For Cats"—AR-TV's top daytime show—is due to come off at the end of February.

It's a pity we are near the end of the road," comments Kent Walton, told the M.M., "but after all, one cannot keep on getting fresh ideas after such a run."

A spokesman for AR-TV commented: "The final date has not been fixed and a replacement show has not yet been set."

Making her TV debut last week-end (see 1958 Irish singer Frankie Galloway, 25-year-old Brandy from Donegal, was one of the stars in AR-TV's Sunday night "At The Palladium Show" featured cabaret during rehearsals with Bing Carter, making a return appearance on the show. This week Brandy left for a four-week tour of the States, which includes an appearance on Ed Sullivan's TV show.

COMO IN THE LEAD

The Perry Como show, which is seen on BBC-TV in Friday, has received "Look" magazine's 1958 award for the leading U.S. TV musical show

BARBER IN U.S. COLLEGE TOUR

The Chris Barber Band, with singer Ottilie Patterson, is due to sail for America on February 9. It will tour the States until the first week in April.

CLEO & PAULINE JOIN 'VALMOUTH'

BRITAIN'S top jazz singer Cleo Laine and 20-year-old Pauline Shephard are to take over top roles in Sandy Wilson's new musical "Valmouth."

The show plays a week at the Theatre Royal, Brighton, from January 19 before opening at London's Saville Theatre on January 27.

This will be Cleo's third stage part, but her first in the West End. Pauline will be making her debut as an actress.

They will be taking over star roles from Bertice Reading, now on Broadway, and Maxine Daniels.

The itinerary has not yet been finalised by the National Jazz Federation but Barber is scheduled to play 32 dates—mostly at American colleges.

In exchange for Barber, the George Lewis band is due to kick off its British tour on Sunday (see page 9) but is only set for 19 concerts.

U.S. hit

The Barber Band's disc of "Pettie Fleur" has been issued in the States as a single on the Laurie label and after a week has jumped into the top hundred disc at Number 57.

This is considered phenomenal in America and the disc has been tipped by the magazine "Cash Box" as a potential top-seller.

Stop Press, U.S.A.

Sonny Rollins is all set for Europe

NEW YORK, Wednesday.—Sonny Rollins was set today for a visit to Europe. He has been booked for four weeks, starting February 14. Two weeks of the visit will be spent at the Club St. Germain in Paris and the other two weeks at various concert dates. Oscar Pettiford and Kenny Clarke, both already staying in Paris, will work with Rollins during his visit.

First trip
It will be the first European tour for the tenor saxophonist, who in the opinion of most musicians and many critics and fans, is the No. 1 man on his instrument.

During the holiday season, the Duke Ellington and Ella Fitzgerald and the Charles Mingus Jazz Trio held forth at the Five Spot in Greenwich Village.

Jazz Notes... From BURT KORALL & LEONARD FEATHER

DUKE & ELLA TEAM UP FOR TV SHOW

NEW YORK, Wednesday.—Duke Ellington and Ella Fitzgerald make their first joint TV appearance on the Bell Telephone Hour "American Festival" over NBC-TV on February 10.

Running the musical gamut from jazz to ballad to opera, the program will also headline opera star Rose Stevens, pianist Grant Tinker, dancers Melissa Hayden and Jacques D'Amboise, and the New York City Ballet.

"American Festival" will be the second musical presented via the Telephone Hour this year.

Sell-out
JAZZ ANTHEMIONS opened in Stochholm on January 10. It is reported that during tour of Scandinavia he will draw an audience of over 100,000. Tickets for his concert were sold out a few days after the concert was announced.

Boston Newport
A jazz festival at the state's largest Newport Jazz Festival is being planned by Boston's new summer by George Wein, producer of the Newport event. A three-day session of music.

BRITAIN'S TOP TRUMPET STARS CHOOSE

KENNY BAKER	EDDIE CALVERT	STAN PALMER
DIZZY REECE	AL FAIRWEATHER	BERT EZZARD
LARRY MOORE	ALFAIRWEATHER	BERT EZZARD
PAT HALCOX	with Chris Barber	
JOE MCINTYRE	with Sid Phillips	
BILL METCALF	with Françoise Cayes	
SID POLLITT	with Jess Loss	

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FRANKIE AVALLON

RUSH-FAST FOR

NEW YORK, Wednesday.—America's newest and hottest teen-age sensation, Frankie Avalon, is being set for the round trip to England to perform on Britain's top weekend TV attractions.

Officials of GAC revealed this week that the plans call for a late February or early March visit.

Also making the junket will be thrush Jodie Sands, who—along with Avalon—comprises part of the star roster of Chancellor Records. There is also some discussion on a tour to follow the TV appearances.

GLASER BROTHERS

Without guns

A STYLISH swing to folk music is the first new record by the first new trend of 1959 on the Stateside pop charts.

"Tom Dooley," by the Kingston Trio, is widely credited with having started the new trend.

For British TV dates

Heart," and "She She (Tom Dooley Doo!)". The latter's Apple version of the song time, and Buddy Morrow's Ork with a Part 1 version of the song time. "One Two Three Kick." This one comes with a new trend in the Latin direction.

PEGGY LEE

Money sound

PEGGY LEE, who came back from virtual exile obscurely in '58 with her smash hit of "Fever," was out all over again with her newest coupling on Capitol, "Ain't She Orkin' You?"—the number popularized by the Count Basie Band with Jay Williams—and the standard "I've Got a Crush on You." Both sides have the money sound.

Also with the Diamond Club from The Bottom of My

MEET THE STARS with REN GREVATT

it for the Vanguard label. Meanwhile, the Kingston Trio's top-up record to "Tom Dooley" couplet. Two other top-type songs, "Rhapsodies," "Strawberries," and "Sally."

BOBBY DARIN

Going Down Under

BOBBY DARIN will be top package with three other top artists on his forthcoming semi-weekly Australian junket.

The companions will be Chuck Berry, George Hamilton IV and three of Ann Campbell's top American pop bookings down-under have been stepped up of late. Johnny Mathis has just returned from a highly successful tour there.

MILLS BROTHERS

Calypto style

"THE KNOXVILLE GIRL," another original melody, similar to that of "Tom Dooley," has new siblings by the Louvin Brothers on Capitol and the Williams Brothers on Decca.

Yellow Bird's ballad-type song, written with a pop-toolk air by Norman Luboff, is getting good action in the version by the Mills Brothers on Dot and by the Normans, called their on

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Walter Davis, piano; John Latham, drums; and Clarence Johnson, drums.

Singer Eddie Jefferson is acting as his manager.

With Rose Murphy

PIANIST Sam Stewart, who has been absent from the jazz field for some time, is working with singer Rose Murphy.

NEWS ABOUT PEOPLE BEHIND THE NEWS

Eddie Stanning leaves director's job

EDDIE STANNING, director and general professional manager of Campbell Connely, the music publisher, has resigned after 31 years' association with the firm.

He joined in 1927 and was "on the road" for nine years before coming to London to succeed

Lennie Hayles (who teamed up with Louis Armstrong as "The Two Lennies") variety and recording. He set as exploitation manager in 1926. Eddie is currently recuperating from a stack of bronchitis at his home at 82, Station Road, in Hammersmith, Herts (Hampstead 428).

Rogers joins Mills

A TRAVELER-COMPOSER Eddie Rogers, who has run his own arranging service Musical Services in Boreham Place, for the last two years, joined Mills on Monday as a member of the exploitation staff under Producer.

Eddie will continue his arranging activities with Musical Services, which is being carried on by David Storr.

and B. welcomed his successor, Ernie Tring (Ertrung) and the loss of the Association, which has been in existence over 60 years ago and is his oldest neighbor, Tommy Wade.

MAJ. colonel Hubert W. David applied for the visitors. He is included as publisher Lawrence (Lark) Howard (Lark), Perry Wilson (D.C.), Ben George (Glen), and Bob Harvey, who entertained at the party.

U.S. representative

American publishing executive Al Kahn has been appointed U.S. representative for France, Italy & Holland area of Phonogram Ltd.

Kahn is now acquiring material from American publishers. Al Kahn will also place British and Continental works with

Dining out

SOME 70 members and guests of the Music Travellers Association held their annual dinner at the Horsehoe Hotel, Tottenham Court Road, on Monday.

Wellington chairman Bert Jouse Duddington leaves Mick Mulligan

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HOLLYWOOD HEADLINES

A present from Frank

HOLLYWOOD, Wednesday.—Frank Sinatra gave his present to a woman for Christmas. This month—complete with the Christmas season—for Burma to start filming "Never So Far,"... Julie London says she is postponing her marriage to Bobbie Troup until the Spring.

Room to move

DEAN MARTIN bought 200 acres in Palm Springs to build a golf course and a business centre... Ava Gardner visited the Cascares area, nearly every night to hear the Stan Korman Band... 125,000 Christmas cards sold 50,000 records of Christmas songs.

Refusal

MAURICE CHEVALLER reportedly refused to give a Christmas card, though he can speak the language well... Judy Holiday has produced a new LP called "A Night at the Popular Los Angeles coffee houses" and she will follow the 3-3-d gift

3-D gift

EDDIE WILDER gave Elizabeth Taylor a big electronic record for Christmas... Judy Holiday is going around an LP called "The King of New Orleans Jazz" by Jelly Roll Morton and included Hot Pepper and included Hot Pepper and included Hot Pepper... Singer Maddy Lee are being seen around town.

Best seller

THE Stan Korman Orchestra is playing a lot of new arrangements by Gene Roland... Pat Boone's book "The Future and Today" has sold over 100,000 copies... The Home-Phila Foundation of Southern California is raising for 1,000 dollars from his "Green Christmas" disc.

Let-downs

IN a newspaper interview, Howard Lucraft was asked about his feud and Sinatra, saying: "The result of the musical and show business—letting someone down is letting someone up. The show business is not an idle phrase—it is a commitment."

HOWARD LUCRAFT

Sisters in crash

Lita Ross and her sister, Anna, were not shaken when their car crashed on the way to Liverpool at the weekend... The show business is not an idle phrase—it is a commitment.

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THE WORLD'S GREATEST!

MUSICIAN OF THE YEAR

- | | |
|----------------------|------|
| 1. DUKE ELLINGTON | 26.9 |
| 2. COUNT BASIE | 17.7 |
| 3. JOHN LEWIS | 11.3 |
| 4. Dave Brubeck | 8.7 |
| 5. Miles Davis | 4.6 |
| 6. Harry Armstrong | 4.3 |
| 7. Shelly Manne | 3.0 |
| 8. Gerry Mulligan | 2.9 |
| 9. Andre Previn | 1.8 |
| 10. Johnny Dankworth | 1.6 |
| 11. Erroll Garner | 1.5 |
| 12. Sonny Rollins | .9 |
| 13. J. J. Johnson | .9 |
| 14. Ted Heath | .6 |
| 15. Nelson Riddle | .6 |
| 16. Stan Kenton | .5 |
| 17. Buck Clayton | .5 |

BIG BAND

- | | |
|---------------------|------|
| 1. COUNT BASIE | 11.7 |
| 2. DUKE ELLINGTON | 10.6 |
| 3. STAN KENTON | 6.0 |
| 4. Johnny Dankworth | 4.7 |
| 5. Ted Heath | 4.2 |
| 6. Shelly Rogers | 1.8 |
| 7. Nelson Riddle | 1.8 |
| 8. Woody Herman | .7 |

SMALL COMBO

- | | |
|-------------------------|------|
| 1. MODERN JAZZ | 23.2 |
| 2. DAVE BRUBECK | 21.1 |
| 3. LOUIS ARMSTRONG | 9.9 |
| 4. SHELLY MANNE | 9.9 |
| 5. Gerry Mulligan | 8.0 |
| 6. Oscar Peterson | 4.9 |
| 7. Chico Hamilton | 3.1 |
| 8. Kenny Burrell | 2.6 |
| 9. George Lewis | 1.7 |
| 10. Miles Davis | 1.7 |
| 11. Duke Ellington | .9 |
| 12. Buddy Tate | .9 |
| 13. Ray Erskine | .7 |
| 14. Wilbur De Paris | .7 |
| 15. Buck Clayton | .5 |
| 16. George Shearing | .5 |
| 17. Dutch Swing College | .4 |

TRUMPET

- | | |
|-----------------------|------|
| 1. LOUIS ARMSTRONG | 29.6 |
| 2. MILES DAVIS | 27.5 |
| 3. DIZZY GILLESPIE | 11.5 |
| 4. Harry Beatt | 8.0 |
| 5. Buck Clayton | 4.3 |
| 6. Chet Baker | 2.3 |
| 7. Shelly Rogers | 2.3 |
| 8. Ray Newman | 2.3 |
| 9. Max Ward | 1.4 |
| 10. Max Ward Ferguson | 1.4 |
| 11. Cal Anderson | .9 |
| 12. Ray Erskine | .9 |
| 13. Clark Terry | .9 |
| 14. Harry James | .6 |
| 15. Eddie Boyd | .6 |
| 16. Wild Bill Davison | .5 |
| 17. Conte Candell | .4 |

TROMBONE

- | | |
|-------------------|------|
| 1. J. J. JOHNSON | 60.0 |
| 2. JACK TRAGARDEN | 8.3 |
| 3. Kai Winding | 5.5 |
| 4. Bob Brookmeyer | 3.8 |
| 5. Trummy Young | 2.3 |
| 6. Kat Ory | 2.3 |
| 7. Fats Slocum | 1.5 |
| 8. Jackie Wells | .9 |
| 9. Urbie Green | .7 |

CLARINET

- | | |
|--------------------|------|
| 1. JIMMY GIFFRE | 20.6 |
| 2. BENNY GOODMAN | 15.0 |
| 3. Benny Holloman | 11.6 |
| 4. Benny Holloman | 11.6 |
| 5. Tony Scott | 9.7 |
| 6. George Lewis | 7.1 |
| 7. Benny Holloman | 7.1 |
| 8. Buddy Collette | 1.2 |
| 9. Morny Sunshine | 1.2 |
| 10. Benny Holloman | 1.2 |
| 11. Sydney Baybet | .7 |
| 12. Benny Holloman | .7 |
| 13. Pennaua Hucker | .5 |

ALTO

- | | |
|---------------------|------|
| 1. PAUL DESMOND | 24.4 |
| 2. JOHNNY HODGES | 22.2 |
| 3. BEN KONITZ | 7.5 |
| 4. Bud Shank | 7.5 |
| 5. Art Pepper | 4.7 |
| 6. Sonny Stitt | 4.7 |
| 7. Johnny Dankworth | 3.5 |
| 8. Phil Woods | 3.5 |
| 9. Lester Niehl | 3.5 |
| 10. Benny Carter | 1.8 |
| 11. Earl Bostick | 1.8 |
| 12. Julian Ardenley | .5 |

TENOR

- | | |
|--------------------|------|
| 1. STAN GETZ | 40.8 |
| 2. COLEMAN HAWKINS | 12.4 |
| 3. ZODD SIMS | 7.0 |
| 4. Sonny Rollins | 6.8 |
| 5. Lester Young | 4.8 |
| 6. Bill Perkins | 4.8 |
| 7. Stan Davis | 3.7 |
| 8. Paul Gonsky | 3.7 |
| 9. Ben Webster | 3.7 |
| 10. Bob Cooper | 1.8 |

BARITONE

- | | |
|--------------------|------|
| 1. GERRY MULLIGAN | 17.4 |
| 2. HARRY CARNEY | 12.6 |
| 3. RONNIE BONS | 7.5 |
| 4. Charlie Fowlkes | 2.3 |
| 5. Lara Gustin | 2.3 |

VIBES

- | | |
|--------------------|------|
| 1. MILT JACKSON | 74.1 |
| 2. LIONEL HAMILTON | 17.2 |
| 3. VIC FIELDMAN | 4.7 |
| 4. Ted Newton | 2.9 |
| 5. Terry Gibbs | .9 |

PIANO

- | | |
|--------------------------|------|
| 1. ERROLL GARNER | 42.4 |
| 2. OSCAR PETERSON | 31.1 |
| 3. DAVE BRUBECK | 10.9 |
| 4. Earl Hino | 5.4 |
| 5. Theonus Monk | 5.4 |
| 6. Andre Previn | 4.4 |
| 7. Count Basie | 3.7 |
| 8. John Lewis | 3.1 |
| 9. Teddy Wilson | 1.9 |
| 10. Hampton Hawes | 1.9 |
| 11. George Shearing | 1.6 |
| 12. Phineas Newborn | 1.2 |
| 13. Duke Ellington | .9 |
| 14. Norace Silver | .9 |
| 15. Sir Charles Thompson | -.7 |

MISCELLANEOUS INSTRUMENT

- | | |
|---------------------------------|------|
| 1. FRANK WESS (Flute) | 37.3 |
| 2. SIDNEY BICHT | 15.5 |
| 3. BUDDY COLLETTE (Flute) | 12.6 |
| 4. Bud Shank (Flute) | 12.6 |
| 5. Stephane Grappelly (Violin) | 2.9 |
| 6. Prod Katz (Cello) | 2.9 |
| 7. John Gera (French Horn) | 2.4 |
| 8. Sonny Terry (Harmonica) | 1.7 |
| 9. Ray Nance (Violin) | 1.1 |
| 10. Herbie Mann (Flute) | 1.1 |
| 11. Miles Davis (Flugel Horn) | 1.0 |
| 12. Shorty Rogers (Flugel Horn) | 1.0 |
| 13. Don Elliott (Mellophone) | .8 |
| 14. Bob Cooper (Oboe) | .8 |
| 15. Staff Smith (Violin) | .8 |
| 16. Clark Terry (Flugel Horn) | .7 |

GUITAR

- | | |
|---------------------|------|
| 1. BARNY KESSEL | 11.3 |
| 2. HERRY ELLIS | 12.0 |
| 3. FREDDIE GREENE | 12.5 |
| 4. Jim Hall | 8.0 |
| 5. Johnny Smith | 6.6 |
| 6. Tal Farlow | 6.6 |
| 7. Laurindo Almeida | 3.7 |
| 8. Eddie Condon | 3.7 |

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This is how readers voted in the World Section of the MM 1958-59 poll

Despite the controversy which raged about Duke Ellington's London appearance, he walked away with the "Musician of the Year" second place. He took second place to Count Basie in the "Big Band" section, however.

JAZZ

- | | |
|--------------------|-----|
| 9. Jimmy Raney | 1.3 |
| 10. Howard Roberts | .9 |
| 11. Brownie McGhee | .9 |
| 12. Billy Bauer | .7 |

BASS

- | | |
|----------------------|------|
| 1. RAY BROWN | 34.9 |
| 2. OSCAR PETTIFORD | 12.7 |
| 3. PERCY HEATH | 20.0 |
| 4. Leroy Vinnegar | 8.2 |
| 5. Red Mitchell | 8.2 |
| 6. Milt Hinton | 2.8 |
| 7. Paul Chambers | 1.8 |
| 8. Ed Jones | 1.8 |
| 9. Arvell Shaw | 1.8 |
| 10. Johnny Hawkworth | 1.8 |
| 11. Curtis Counce | 1.0 |
| 12. Jimmy Woode | .5 |

DRUMS

- | | |
|------------------|------|
| 1. SHELLY MANNE | 24.5 |
| 2. JOE MORELLO | 19.8 |
| 3. MAX ROACH | 7.3 |
| 4. Jo Jones | 7.3 |
| 5. Sam Woodyard | 7.3 |
| 6. Kenny Clarke | 5.3 |
| 7. Cary Cole | 5.3 |
| 8. Sonny Payne | 4.8 |
| 9. Chro Hamilton | 4.8 |
| 10. Art Blakey | 2.3 |
| 11. Buddy Rich | 1.1 |
| 12. Connie Kay | .8 |

COMPOSER

- | | |
|--------------------|------|
| 1. DUKE ELLINGTON | 25.7 |
| 2. JOHN LEWIS | 12.0 |
| 3. NEAL HEFTI | 7.8 |
| 4. Cole Porter | 5.8 |
| 5. Richard Rodgers | 2.5 |
| 6. Shorty Rogers | 1.5 |
| 7. Count Basie | 1.0 |
| 8. Dave Brubeck | .9 |
| 9. Gerry Mulligan | .9 |

FEMALE SINGER

- | | |
|--------------------|------|
| 1. ELLA FITZGERALD | 24.8 |
| 2. PEGGY LEE | 5.8 |
| 3. SARAH VAUGHAN | 3.8 |
| 4. Juice Christy | 2.8 |
| 5. Doris Day | 1.1 |
| 6. Mahalia Jackson | .7 |
| 7. Billie Holiday | .7 |
| 8. Ezzie Gorme | .7 |
| 9. Dakota Staton | .4 |
| 10. Connie Francis | .4 |

MALE SINGER

- | | |
|------------------|------|
| 1. FRANK SINATRA | 21.7 |
| 2. JIMMY RUSHING | 18.2 |
| 3. JOE WILLIAMS | 4.2 |
| 4. Mel Torme | 3.8 |

PLATERS

- | | |
|----------------------|-----|
| 5. Perry Como | 1.8 |
| 6. Louis Armstrong | 1.6 |
| 7. Johnny Mathis | 1.4 |
| 8. Sammy Davis, Jr. | 1.2 |
| 9. Nat "King" Cole | .7 |
| 10. Joe Turner | .7 |
| 11. Bing Crosby | .5 |
| 12. Elva Presley | .4 |
| 13. Sammy Davis, Jr. | .4 |
| 14. Billy Eckstine | .4 |

VOCAL GROUP

- | | |
|---------------------|------|
| 1. HI-LO'S | 28.8 |
| 2. FOUR FRESHMEN | 22.4 |
| 3. The Platters | 22.4 |
| 4. Everly Brothers | 1.4 |
| 5. Aventura's | .9 |
| 6. Kirby Stone Post | .9 |
| 7. Mills Brothers | .8 |
| 8. Four Aces | .8 |

ARRANGER

- | | |
|----------------------|------|
| 1. DUKE ELLINGTON | 21.7 |
| 2. NEAL HEFTI | 20.0 |
| 3. JOHN LEWIS | 12.6 |
| 4. Nelson Riddle | 10.3 |
| 5. Billy Strayhorn | 6.5 |
| 6. Quincy Jones | 6.5 |
| 7. Pete Rugolo | 3.8 |
| 8. Gil Evans | 1.8 |
| 9. Shorty Rogers | 1.8 |
| 10. Stan Kellon | .8 |
| 11. Johnny Dankworth | .8 |
| 12. Gerry Mulligan | .6 |

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ARTISTS and musicians are entitled to view with alarm the War Office decision to cease providing live entertainment for the British Forces in Germany. They note that, instead of this coming from the Forces Entertainment Service in London, a grant of money will probably be made to the Army, with which it will do its own booking.

And they are asking:

—Will this lead to the scandalous situation, now operating in the American Zone?

They are terribly afraid it will.

I described that set-up a short time ago. Wretched working conditions, wretched pay—with the result that GIs were getting wretched shows. From which I added: "A few agents (mostly German) are getting rich."

Is the same thing going to happen to the British Forces? It. There's nothing to stop it.

Hovering

ALREADY I can hear the beat of the venture's wings hovering for the kill" when Kenny Baker and the Betty Smith Quintet play out the last KEE-sponsored tour in March.

I can almost see them wheeling overhead.

And as talented British acts and bands find yet another avenue closed to them, I can see these birds getting swiftly fat on the pickings from the cheap Continental acts with which they will undoubtedly fill the breach.



With PAT BRAND

Unlikely

BECAUSE who will be choosing the Forces' entertainment men? Men with experience of show business machinations? Able to smell out the shyster from the sincere? The trash from the talent?

It is unlikely.

And I can almost feel sorry for the honest innocent who finds himself dealing with the smoothies who promise sensational acts for what would be ridiculous money—"You see, boy! More acts for the same money! Bigger shows!"—the acts were any good at all.

But I feel more sorry for the troops sitting down there in front.

Or which is an even more frightening alternative) will it be a case of dog eat dog out there, so that one single Conti-

mental agent will ultimately have the entire BAOR in the palm of his hand?

Why?

WHATEVER the case, two things seem certain: Fewer quality British shows will be employed, and the troops are going to get a pretty raw deal. In the meantime, two things puzzle me:

1) Why has this decision been taken?

2) Why should the British taxpayers' money be used to support Continental acts and musicians?

Bouquet

MAy I hand a very big bouquet to the readers of the Melody Maker? The way you voted in the British Section



MAILBAG

Every week the MM offers LPs for Svelty letters. Send yours to "Mailbag," Melody Maker, 189, High Holborn, London, W.C.1.

the States—as two 10c LPs—J. Winterburn, Highgate, N.2

Belafonte

I WOULD like to express my appreciation of Harry Belafonte's heart-warming TV show on Christmas Day. His performance provided yet another "Oscar" for this truly versatile artist.—C. J. Baker, Angmering, Sussex.

Oasis

I WISH to thank Perry Como for the best TV show over the holiday—and I am not an out-and-out Como fan. His show is an oasis in a desert of rock-n-roll.—G. Gina, Woodford, Nr. Newmarket.

THE JAZZ COURIERS

RONNIE SCOTT and TUBBY HAYES wish to Thank all Producers, Promoters, Agents, Critics, Gentlemen of the Press, Disc Jockeys, and all Patrons and Friends for assisting them with such a Successful 1958 and 1959 Tour.

TOP SMALL COMBO

also **TUBBY HAYES** Top Tenor, etc.

LOOKING FORWARD TO A SWINGING 1959

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My Sincere Thanks....

ALLAN GANLEY

VIC ASH Sincerely thank "MM" readers for voting them Top of the Poll

Readers don't 'Dig This!'

ON SATURDAY THE BBC INTRODUCED A NEW 30-MINUTE SERIES, "DIG THIS! WHICH THEY ANNOUNCED AS A SUCCESSOR TO THE LONG-RUNNING "SIX FIVE SPECIAL" READERS WERE UNANIMOUS IN THEIR REACTION TO THE SHOW. HERE ARE A FEW COMMENTS.

Down and down

AS principal of the London Student Orchestras, my staff and I were appalled at "Dig This!" I am sure this must have filled the dance band profession with the utmost horror.

It has taken dance band musicians years to kill the prejudice of people who believed they were a class of irresponsible characters. Whoever organised this programme must feel proud that they have put the clock back 20 years.

"Dig This," by all means—and Bruce, Crouch End, N.2.

No change

WITHIN 48 hours of the Russian rocket reaching the heights, Britain, through BBC-TV, plumes the derision. For the sake of human decency, BBC, take this show off.—J. M. Percival, Faversham, Kent.

The end

I WAS somewhat relieved to hear that "Six Five" was terminating, but I reckon that "Dig This" takes the prize. A Spinks, East Finchley, N.2.

Why?

RE BBC's "Dig This!" Why?—Reader, Warrick, Bristol.

Silence

IETS have three minutes' silence for the death of good music.—A. Brewer, Preston.

Noises off

THE only way to ensure good sales for a jazz LP these days seems to be to record it at a concert or in a jazz club. The trouble is that the jazz becomes backed-up and sometimes drowned-out by hysterical cheering and whistling and unintelligible groans.

Must endure these noises for the sake of atmosphere, why cannot they be cut in shops. Surely they should examine the record before they release it.—B. West, Mussell Hill, N.16.

What may seem to add to the excitement in the book of the record shop soon becomes a nuisance and a bore after a while playing a lounge—see Hammond, New Addington, Surrey.

LP WINNER.

Inquest—1

ONCE again the MM Poll shows that fans vote for people in the public eye rather than by talent.

Surely no one can seriously rate Phil Spector as low as seventh in the drum section. But Phil has not been around the cross lately.—Tom Watson, Headstone, Harrow.

Inquest—2

THIS year's MM poll confirms my view that individual awards are won by the dominant personality of each top-voted band or combo.

All credit, therefore, to Ronnie Scott on his high rating despite the more obvious brilliance of "Topsy" Hayes.—G. T. E. Oller, Fulham, S.W.6.

The defence

MANY times I have seen a Slightly Mammoth's "My Fair Lady" criticised for being minus two tracks when it was in the States. In fact, the LP is identical to the American release.

Given space I could name at least 50 dozen LPs that were packed as 12in. in the States and have become 10in. here.

Also a note to those record buyers who have complained of receiving scratched and finger-marked records from their local shops. Surely they should examine the record before they release it.—B. West, Mussell Hill, N.16.

On the contrary

IN view of recent attacks on record companies I feel I must say a word in their favour.

First I cannot agree that the companies are marketing 12in. LPs that were originally 10in. in the States. In fact, in a lot of cases it is quite the reverse. I would also point out that the 12in. LP of the JATF record set containing "Perfection" was originally issued in

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Ellington's best

At the start of this series an important decision had to be taken: whether to make a list of jazzmen who should be represented, or to concentrate solely on the greatest jazz records, irrespective of who had made them.

I had to decide on the latter course. After all the series is called "Great Records Of Our Time," not "Great Recording Artists." The task I set myself was to choose, in some of the greatest recorded performances, the eight we'll mean that one or two big names would be duplicated, others omitted.

Consider Duke Ellington. No one with a true feeling for jazz would suggest that the contribution made by Josh White or Dave Brubeck (to instance two names already covered in this series) was in any way equal to that of Duke Ellington.

Problem

If they have one record in the list, then Ellington should have half a dozen.

In fairness to those readers who tell me they are buying the records chosen for this series, I cannot shrug off a difficult decision by merely recommending the best dozen Ellington records.

The problem is further complicated by the fact that the Duke's records fall into three distinct categories, each appealing basically to a different type of listener.

Many jazz lovers prefer the Duke's early work (e.g., "The Mooche"); the trick effects with brass ensembles, the jangle sounds and the jungle titles. The Duke himself may feel that these days have been left



The Duke and Steve Race pictured together during Ellington's recent visit.

behind, and prefer to be judged on his later work.

Although interesting, this point can be over-emphasised. Throughout all the arts it is generally accepted that an artist is not necessarily the best judge of his own work. Early Ellington has its champions, and they are entitled to their preference.

The Ellington middle-period gave us such gems as "Jack The Bear" and "Main Stem." By now the orchestra was more "civilised," so to speak, though with none of the elements which in later years were to disturb the protagonists of rugged jazz.

Structure

The third stage in Ellington's music has, to my mind, been misinterpreted by jazz criticism. It was marked not so much by the extension of Ellington's works (thanks partly to the development of LPs), as by his emergence as a thoroughly serious composer,

while other experimentalists sound central-European for just weird. Ellington's music remains essentially Ellingtonian.

In this connection it is important not to confuse the man with his music. As a man of duty, Ellington is gay, urbane and self-deprecating, as is noticed on BBC-TV when Duke remained blandly smiling while

GREAT RECORDS OF OUR TIME BY STEVE RACE

Easy

Faced with the three stages of Ellington—and having many favourite records in each period—how does one make the first choice for "Great Records Of Our Time"?

In the end I must settle for the middle period, and from there on the choice is easy: "Ellington Highlights 1940," on HMV DLP 104 (10-inch LP). It is perhaps the greatest value for money ever offered on records.

SIDE 1 contains the vivid, close-scored "Ro-Ko" (Concerto for Cootie), with its brilliantly expansive range of trumpet sounds and undulating sax-lead sonority; "Toto's Blues" with that beautiful swing captured by no other band in jazz history; "Cotton Tail," reminiscent of earlier Ellington days, but exciting even to youthful ears in 1959; and "Be-jumpin'," an affectionate portrait of a familiar Harlem character, its brilliantly original scoring analysed and copied since by almost every big band arranger.

Ellingtonia

SIDE 2 opens with the refection "Portrait of Bill Williams." Then comes "Blue Moon," with Hodges' soprano sax and Lawrence Brown's amazing trombone in a superbly orchestrated setting; "Harlem Air Shaft," among Duke's greatest masterpieces; "Sophisticated," a distillation of the purest Ellingtonia, and one of my own personal favourites; and finally—the original version of "Take The Train," featuring the finest and absolutely under-rated Ray Nance on trumpet.

Without any doubt this disc should have a place in every collection which claims to be representative of the best in jazz.

However brilliant his later work, whatever wonders that fertile brain may still have in store for us, one feels that "Ellington Highlights 1940" will remain—for us, and for future generations of jazz-lovers—Duke Ellington's highest achievement.

RECORDS SO FAR

Dance (Modern Jazz Quartet); Melancholy Blues (Lena Armstrong); California Suite (McCormack); The Blues (Big Band); Soulful Love (Frankie And Johnny); Strange Fruit (Josh White); Four Brothers (Woody Herman); Fox Get My Love To Keep Me Warm (Les Brown); Somebody Loves Me (Gene Davis); Parker's Mood (Charlie Parker).

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TOP 10 LPs *Melody Maker* TOP 20 POPS

WEEK ENDED JANUARY 3, 1959

WEEK ENDED JANUARY 3, 1959

This Week	Title	Artist	Label
1 (1)	SOUTH PACIFIC Soundtrack.....		RCA
2	MY FAIR LADY ... Original Cast.....		Philips
3 (3)	ELVIS'S GOLDEN RECORDS		ROA
4 (7)	KING AND I Soundtrack.....		Capitol
5 (5)	COME FLY WITH ME Sinatra.....		Capitol
6 (10)	KING CREOLE ... Elvis Presley.....		ROA
7 (4)	OH BOY! TV Cast... Parlophone		
8 (8)	ONLY FOR THE LONELY	Sinatra.....	Capitol
9 (—)	CAROUSEL Soundtrack.....		Capitol
10 (9)	OKLAHOMA Soundtrack.....		Capitol

1 (1)	IT'S ONLY MAKE BELIEVE	Conway Twitty.....	MGM
2 (2)	HOOTS MON	Lord Rockingham's XI.....	Decca
3 (3)	TOM DOOLEY	Lonnie Donegan.....	Pye-Nixa
4 (7)	THE DAY THE RAINS CAME	Jane Morgan.....	London
5 (4)	TEA FOR TWO CHA CHA	Tommy Dorsey Orchestra.....	Brunswick
6 (9)	HIGH CLASS BABY	Cliff Richard.....	Columbia
7 (6)	LOVE MAKES THE WORLD GO ROUND ...	Perry Como.....	RCA
8 (5)	TOM DOOLEY	Kingston Trio.....	Capitol
9 (8)	IT'S ALL IN THE GAME	Tommy Edwards.....	MGM
10 (—)	BABY FACE	Little Richard.....	London
11 (16)	TO KNOW HIM IS TO LOVE HIM	Teddy Bears.....	London
12 (11)	COME ON, LET'S GO	Tommy Steele.....	Decca
13 (14)	MORE THAN EVER	Malcolm Vaughan.....	HMV
14 (—)	CANNONBALL	Duane Eddy.....	London
15 (—)	MY UKELELE	Max Bygraves.....	Decca
16 (15)	A CERTAIN SMILE	Johnny Mathis.....	Fontana
17 (—)	KING CREOLE	Elvis Presley.....	RCA
18 (12)	SOMEDAY I GOT A FEELING	Ricky Nelson.....	London
19 (—)	YOU ALWAYS HURT THE ONE YOU LOVE ...	Connie Francis.....	MGM
20 (19)	KISS ME HONEY	Shirley Bassey.....	Philips

Bygraves back with contest winner

THERE'S four new discs in the chart this week, among them Max Bygraves' "My Ukelele." The Misses' Mass' has an interest in this as the backing, "Coming Out Party," was the winning number in our recent Max Bygraves Song Contest.



● Max Bygraves

Other new entries include two oldies, Baby Face, from 1926—formerly an Al Johnson hit—revived by Little Richard and taken straight to No. 10, and *Wesley's Hurt*. The *One You Love*, a 1944 winner, new set for a repeat success via Connie Francis.

And to complete the foursome, Duane Eddy's *Cannonball* has shot to No. 14. Last week's top three are still holding their positions but Jane Morgan's *The Day The Rains Came* has improved and looks like moving higher yet.

Ricky Nelson's *Someday I Got A Feeling*, which has not kept up last week's progress, has dropped to No. 18 and, with the spate of new discs that are beginning to sell, may drop out altogether.

The top three in the LP chart also keep their places and there are no surprises in this department. Only major change is the re-entry of *Carousel* to the exclusion of Ron Conway's *Pack Up Your Troubles*.

Nothing looks like topping Shelly Manne's *My Fair Lady* from the top of the jazz list—and from the state of the returns it could stay at No. 1 for ever.

TOP 10 JAZZ DISCS

1 (1)	MY FAIR LADY (LP)	Shelly Manne.....	Vogue
2 (2)	THE MOST HAPPY PIANO (LP)	Erroll Garner.....	Philips
3 (5)	CHRIS BARBER IN CONCERT—Vol. III (LP)		Pye-Nixa
4 (3)	ATOMIC MR. BASIE (LP)	Count Basie.....	Columbia
5 (4)	MODERN JAZZ QUARTET (LP)		London
6 (6)	BASIE PLAYS HEFTI (LP)	Count Basie.....	Columbia
7 (8)	MR. ACKER BILK MARCHES ON (EP)		Pye-Nixa
8 (—)	ELLA SINGS ELLINGTON SONG BOOK III and IV (LPs)		HMV
9 (—)	CLARENCE WILLIAMS JAZZ KINGS (EP)		Fontana
10 (—)	ELLA SINGS ELLINGTON SONG BOOK I and II (LPs)		HMV

ALL STORES SUPPLYING INFORMATION FOR RECORD CHARTS
 LONDON—A. E. Topham, 42-43; Popular Music Stores, 8-9; Reg. W. Reed, Ltd., 8-11; W. A. Carter, S.W. 1; James Aronson's Jazz Centre, W.C. 1; Leading Lights, 8-11; Bole for Records, 8-10; MANCHESTER—Dove Wholesale, Ltd., 1; Hines and Adams, Ltd., 10; Record Reminders, H. J. Carroll, 15; LIVERPOOL—Moon, Ltd., 1; Beaver Ball, Ltd., 1; BIRMINGHAM—R. C. Maxwell, Ltd., A. PORTSMOUTH—Venus Hart, Ltd. FLYBOOTH—C. H. Young and Co. BULL—Bridley Brothers, Ltd. TORQUAY—Push and Co. Ltd. BOLTON—Barnesmore Street Co. SOUTH SHIELDS—Basil Brothers, Ltd. CRAWLEY—R. C. Wilkes, 12-13; B. & S. Kites, Ltd., 1; EDINBURGH—Boulders Music Store, Ltd. BLACKWOOD—Gina Lewis, 15-16; HICKMAN, MIDDLEBROUGH—Ryan Record Shop. BELFAST—Atlantic Records. NEWCASTLE—J. G. Woodson, Ltd., 1. HOVE—Wakham, Reader and Galton, 8.

TWENTY TOP TUNES

1. (1) **COME PRIMA (MORE THAN EVER)** (A) 12".....
2. (5) **IT'S ONLY MAKE BELIEVE** (A) 12".....
3. (2) **A CERTAIN SMILE** (A) 12".....
4. (12) **THE DAY THE RAINS CAME** (A) 12".....
5. (7) **HOOTS MON** (A) 12".....
6. (4) **IT'S ALL IN THE GAME** (A) 12".....
7. (14) **MANDOLINS IN THE MOONLIGHT** (A) 12".....
8. (6) **SOMEDAY (A) 12".....**
9. (2) **MARY'S BOY CHILD** (A) 12".....
10. (9) **TRUDIE** (B) 12".....
11. (8) **TOM DOOLEY** (A) 12".....
12. (10) **YOLARE (NEL BUL DUMPTO DI BULU)** (F) 12".....
13. (11) **CAROLINA MOON** (A) 12".....
14. (13) **LOVE MAKES THE WORLD GO ROUND** (A) 12".....
15. (1) **THE WORLD OUTSIDE** (A) 12".....
16. (17) **YOU NEED HANDS** (B) 12".....
17. (16) **TOM DOOLEY** (A) 12".....
18. (20) **REAL LOVE** (A) 12".....
19. (—) **AS I LOVE YOU** (A) 12".....
20. (—) **TEA FOR TWO CHA CHA** (A) 12".....

Top Twenty publishers and other versions

IT'S ONLY MAKE BELIEVE (A) 12".....
 Jimmy Starr (Lon); Johnny Worth (Emlo);
HOOTS MON (A) 12".....
 Gordon Francis (Emlo);
TOM DOOLEY (A) 12".....
 Gordon Francis (Emlo);
THE DAY THE RAINS CAME (A) 12".....
 Home Music (HMV); Al Bacon (HMV); George Young (Pye); George Young (HMV);
TEA FOR TWO CHA-CHA (A) 12".....
 Emlo;
HIGH CLASS BABY (A) 12".....
LOVE MAKES THE WORLD GO ROUND (A) 12".....
 Tom Dooley (Ardmore and Beechwood); City Records (Venus); Baka Price (Bakers); Fairies (Gai); Johnny Worth (Emlo);
IT'S ALL IN THE GAME (A) 12".....
 Barry Kendall (Emlo);
BABY FACE (A) 12".....
 Monte-Ford (Frasco Day and Hunter); John King (Pye);
TO KNOW HIM IS TO LOVE HIM (A) 12".....
 King (Pye);
COME ON, LET'S GO (A) 12".....
 Ritchie Valens (Pye);
MORE THAN EVER COME PRIMA (A) 12".....
 Dennis (Dee); Joe Logo (HMV);
MARY'S BOY CHILD (A) 12".....
 Earl (Pye); Edmund Mackenzie (Pye); Tom Dells (Gai); Sorrie Parson (Gai);
AS I LOVE YOU (A) 12".....
 (Pye);
TEA FOR TWO CHA CHA (A) 12".....
 (Emlo); Les Baxter (Cap);
CANNONBALL (A) 12".....
 Balaam;
MY UKELELE (A) 12".....
A CERTAIN SMILE (A) 12".....
 (Pye);
KING CREOLE (A) 12".....
 (Pye);
SOMEDAY (A) 12".....
 (Pye);
I GOT A FEELING (A) 12".....
 (Pye);
YOU ALWAYS HURT THE ONE YOU LOVE (A) 12".....
 (Pye);
KISS ME HONEY (A) 12".....
 (Pye);

News about the Stars

MICHAEL HOLLIDAY kicks off an eight-week cinema and theatre tour at the Empire, Liverpool, on MONDAY 20. He follows with weeks at Southampton, Ipswich, Wolverhampton, Cheltenham, Gloucester, Newcastle and Brighton.

Frankie Vaughan visits Sweden for the first time on JANUARY 16 when he will do a radio show and take part in a recording in Stockholm. The next day he returns from the Tivoli, Copenhagen.

Shirley Bassey will be the first guest star when ABC-TV's Top Numbers starts on January 25. Resident will be Group One, the Joe Loss Orchestra and conductor Jimmy Hennesy.

Teddy Foster opened on Monday at the Latin Quarter Club, W.1, with a six-piece band. He replaced the Jimmy Power Group which is now at Quagline's Restaurant, W.1.

Cy Laurie makes his first visit with his band to Croydon Jazz Club on Wednesday. See it at Star Hotel, West Croydon, tonight (Friday).

Mary Marshall left for Iceland on Wednesday. See it at Marshall playing a three-weeks tour at the Royal Hotel, Reykjavik.

Kerry Gray will join the Johnnie Sims American change for the Anniversary tour in exchange for the Anniversary tour in exchange for the Anniversary tour.

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Johnny Mathis

knows
how to
choose
his
songs

FORMER high-jump athlete Johnny Mathis is jumping high recordwise these days. Three of his recent LPs are best-sellers in the States—"Merry Christmas," "Johnny's Greatest Hits," and "Swing Softly," now released here.

by LAURIE HENSHAW

I am glad to see he is doing so well. Although the British public has been slower than America to recognize his talents, his popularity is growing daily.

Johnny knows how to choose a song. The selection on "Swing Softly" is fragile. I like the attractive Lesser-McHugh composition "Get Out Of This Mood" and the breath-taking treatment of "Get Me To The Church On Time Is unusual, to say the least. I wonder what the case of "My Fair Lady" would think of that.

The lights-swinging accompaniments are handled by the Percy Faith Orchestra. Remaining titles: You Hit The Spot; It's Delovely; Like Someone In Love; You'd Be So Nice To Come Home To; Walk, Walked In This Heart Of Mine; To Be In Love; Sweet Lorraine; I've Got The World On A String; Easy To Say. (Fantasia TFL5029.)



• Rosemary Juss

Ray Conniff

HEARD any Ray Conniff recordings? They're worth a spin. This one-time Bunny Beamon trombonist and ex-Artie Shaw arranger scores for orchestra and voices—the voices being used as an "instrumental" section.

Some of Conniff's efforts make pleasant listening. On the new "A Wonderful Night" LP, Lullaby Of Birdland and the Base-castled April In Paris are notable.

Remaining titles: Smoke Gets In Your Eyes; June In January; I Cover The Waterfront; The Very Thought Of You; It Had To Be For Paradise; That Old Feeling; Say It Isn't So; All The Things You Are; Lovely To Look At. (Philips BR17261.)

Rosemary Juss

MAKE way for Rosemary Juss, an ex-member of the Rat Chasers' band, on the Percy Connors show. She has made a few solo records

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And now TOP POP CLUB has come to Britain—and you may join. And it isn't only the music, the equal of any music anywhere made, but it is the value too. Just imagine, if you wanted to buy all today's top ten pops you'd have to buy 30 tunes, and pay approximately 65/- for them. Just think of that! It's incredible, isn't it? Yes, 15.6d only, that's all you pay as a TOP POP CLUB member.

And just think of the convenience—all TOP POP CLUB long-players are as unbreakable as any long-player, and you don't have to turn them over, either.

Because they're real L.P.'s—some of TOP POP CLUB's issues carry up to 20 minutes of music per side. None of them contains less than 5 top pops per side. All complete down to the very last note, many of them giving you longer playing time than you get on 78 r.p.m. pops or even 45 r.p.m. pops if you buy them through conventional channels. Indeed, yes, TOP POP CLUB L.P.'s are 33 r.p.m.—the 78-d long-players, that go on and on and on, tune after tune, with no turning over until you've heard at least 5 tunes in a row.

Just think of the savings. Just think of the convenience. And just remember that TOP POP CLUB, and only TOP POP CLUB, puts its members ahead, keeps them ahead—for ever. You'll be proud and delighted you joined TOP POP CLUB. Many tens of thousands of our delighted members bless top pop CLUB every month of their lives.

CUT OUT AND RUSH NOW

To THE TOP POP CLUB 55 Great Western Road, London W.9

Dear Top Pop, Yes, I enclose 15 with this FREE enrollment application, plus 1.5d for my member's benefit privileges, and I am to receive by return my first TOP POP CLUB Top Ten L.P. Also send me, FREE, my copy of THE MONTHLY RECORD, and all Club literature. (Use P.O. please.)

NAME _____ ADDRESS _____

I, _____ of _____

TOP POP CLUB

ELVIS CLICKS AGAIN

THEY have again clicked in the States with "The Night" and "I Got That Feeling," a late-1964 smash about the first title, which features a hit on the last page of the last page of the last page. (RCA 11709)



ELVIS PRESLEY

25 YEARS OF JAZZ

Jazz moments

ways remember

12 MINI-PHOTOS

★ 4 ★

EACH OF

ELVIS PRESLEY

★

FRANKIE VAUGHAN

★

FRANK SINATRA

EACH PHOTO IS DIFFERENT

YOU GET THE COMPLETE SET IN THE

Family Star

On Sale TUES. NEXT

PRICE 3d.

THOUGH there is more jazz to be heard today than ever before, there can never be more excitement for any fan than arrives with the first road exposure to the best of music under the best of conditions.

This can only happen once in a lifetime. If you happen to have been raised in England, are barely out of your teens and have long considered New York your spiritual home, there can be no words to describe adequately the initial kick of hearing your idols on their home ground.

Among the memories that have provided the foundation for nostalgia over these 25 years a few items stand out. My first visit to the Savoy Ballroom (closed forever in 1958) to catch the Teddy Hill band "Nothing since Duke has given me such a thrill as this brass section"—MELLOY MARKER, August 31, 1959.

Rocking

The night of 52nd Street's two-by-four clubs rocking to the music of Duke Ellington ("Famous Door) and Winny Manone ("Hickory House). My American friendships—with John Hammond who introduced me to Duke Ellington ("Red" Allen, Red Norvo and his then wife Mildred Bailey, Marshall Stearns (then rock) and the Yale Hot Club), Teddy Wilson (his name may mean nothing to you yet, but without any doubt he will get

LEONARD FEATHER

—leading American jazz writer, started his career in the MM dated December 30, 1933. In this exclusive series, he comments on the changes in the jazz scene since then. This is his fourth and final article.

to the top before long"); and others whose names have been swept away in the dust of decades.

The Fletcher Henderson band, opening at Roseland ("Fletcher told me he only started as an arranger through a friend but he told him I'd he couldn't write an orchestration"—Sept. 14, 1953); Jimmie Lunceford's band when it was the acme of finesse, ice-peaked trumpet section and as playing its annual Thanksgiving night breakfast dance at Harlem's Renaissance Ballroom where the air was thick with the



• Billy Eckstine ... from Sarah to Bird



• Billie Holiday ... pandrop silence



• Wingy Manone ... clubs rocking



• Bobby Hackett ... all-star date

smoke of tension and musical intensity.

Fats Waller, sitting in a Broadway publisher's office, seated at a green upright piano with a string bass and a bottle of gin on the top, pausing to grin in the middle of writing a new tune for tomorrow's record date.

T remember, too, Willie "The Lion" Smith handing me his calling card, printed in English and Hebrew; Red Norvo taking me to hear the unique band at Duke's club—"big rhythm and three horns"—Mazz Norvo, whom I regarded as a strange legend come to life, entertaining me at his flat, and, later that night, sitting in his car outside my hotel while we played the blues on two decks.

There are many more moments that I'd be happy to go back. My first all-star record date with Bobby Hackett, Pete Brown, Joe Busby and the incredible Lew Watson, who could "sing in shorthand"—20 years before Annie Ross; the wondrous but short-lived big band Coleman Hawkins led at the equally short-lived Golden Gate Ballroom next to the Savoy.

Magic

The unique kick of waiting in line at a Basie rehearsal at the Woodchick Hotel downtown to hear the band run down my first attempt at a big band arrangement and the bigger boost of having him record it the following week... The rehearsal with the John Kirby band squeezed into Charlie Shavers' apartment.

Lady Day's magic inducing pandrop silence on a normally drunk and noisy crowd at the Oyst' Club... The thrill of seeing a formal jazz concert.

JAZZ on the AIR

- (Times GMT) SATURDAY, JANUARY 10: 11:30-12:30 a.m. 1218-1131 p.m. 1:30-2:30 p.m. 2:30-3:30 p.m. 3:30-4:30 p.m. 4:30-5:30 p.m. 5:30-6:30 p.m. 6:30-7:30 p.m. 7:30-8:30 p.m. 8:30-9:30 p.m. 9:30-10:30 p.m. 10:30-11:30 p.m. 11:30-12:30 a.m. SUNDAY, JANUARY 11: 1:30-2:30 p.m. 2:30-3:30 p.m. 3:30-4:30 p.m. 4:30-5:30 p.m. 5:30-6:30 p.m. 6:30-7:30 p.m. 7:30-8:30 p.m. 8:30-9:30 p.m. 9:30-10:30 p.m. 10:30-11:30 p.m. 11:30-12:30 a.m. MONDAY, JANUARY 12: 1:30-2:30 p.m. 2:30-3:30 p.m. 3:30-4:30 p.m. 4:30-5:30 p.m. 5:30-6:30 p.m. 6:30-7:30 p.m. 7:30-8:30 p.m. 8:30-9:30 p.m. 9:30-10:30 p.m. 10:30-11:30 p.m. 11:30-12:30 a.m. TUESDAY, JANUARY 13: 1:30-2:30 p.m. 2:30-3:30 p.m. 3:30-4:30 p.m. 4:30-5:30 p.m. 5:30-6:30 p.m. 6:30-7:30 p.m. 7:30-8:30 p.m. 8:30-9:30 p.m. 9:30-10:30 p.m. 10:30-11:30 p.m. 11:30-12:30 a.m. WEDNESDAY, JANUARY 14: 1:30-2:30 p.m. 2:30-3:30 p.m. 3:30-4:30 p.m. 4:30-5:30 p.m. 5:30-6:30 p.m. 6:30-7:30 p.m. 7:30-8:30 p.m. 8:30-9:30 p.m. 9:30-10:30 p.m. 10:30-11:30 p.m. 11:30-12:30 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10:30-11:30 p.m. 11:30-12:30 a.m. TUESDAY, MARCH 1: 1:30-2:30 p.m. 2:30-3:30 p.m. 3:30-4:30 p.m. 4:30-5:30 p.m. 5:30-6:30 p.m. 6:30-7:30 p.m. 7:30-8:30 p.m. 8:30-9:30 p.m. 9:30-10:30 p.m. 10:30-11:30 p.m. 11:30-12:30 a.m. WEDNESDAY, MARCH 2: 1:30-2:30 p.m. 2:30-3:30 p.m. 3:30-4:30 p.m. 4:30-5:30 p.m. 5:30-6:30 p.m. 6:30-7:30 p.m. 7:30-8:30 p.m. 8:30-9:30 p.m. 9:30-10:30 p.m. 10:30-11:30 p.m. 11:30-12:30 a.m. THURSDAY, MARCH 3: 1:30-2:30 p.m. 2:30-3:30 p.m. 3:30-4:30 p.m. 4:30-5:30 p.m. 5:30-6:30 p.m. 6:30-7:30 p.m. 7:30-8:30 p.m. 8:30-9:30 p.m. 9:30-10:30 p.m. 10:30-11:30 p.m. 11:30-12:30 a.m. FRIDAY, MARCH 4: 1:30-2:30 p.m. 2:30-3:30 p.m. 3:30-4:30 p.m. 4:30-5:30 p.m. 5:30-6:30 p.m. 6:30-7:30 p.m. 7:30-8:30 p.m. 8:30-9:30 p.m. 9:30-10:30 p.m. 10:30-11:30 p.m. 11:30-12:30 a.m. SATURDAY, MARCH 5: 1:30-2:30 p.m. 2:30-3:30 p.m. 3:30-4:30 p.m. 4:30-5:30 p.m. 5:30-6:30 p.m. 6:30-7:30 p.m. 7:30-8:30 p.m. 8:30-9:30 p.m. 9:30-10:30 p.m. 10:30-11:30 p.m. 11:30-12:30 a.m. SUNDAY, MARCH 6: 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THIS WORLD OF JAZZ

welcomes the George

Lewis Band to Britain

FOR the past five days the staid Imperial Hotel, in Bloomsbury, has housed a group of players from the pages of New Orleans history. Their names are George Lewis, Kid Howard, Jim Robinson, Joe Richman, Slow Drag Poysson and Joe Watkins. They arrived in Liverpool last Saturday afternoon to a stirring reception, and visited the local jazz clubs the same night. On Sunday they steamed (rather late) into London, and at Euston Station walked bewildered into the most spirited welcome I have yet seen given to visiting jazzmen.

Understandably they had no complaints. As Jim Robinson remarked, when I called on him next day: "It was a wonderful greeting. After I got off the train and saw what was happening, I knew the people's hearts were in the right place."

Said Avedis (Kid) Howard, his companion in the brass section: "Cecilia told me about the English people, but I wasn't prepared for that welcome."

"Though I was carrying my horn, a case and some other things, that band of Ken Colyer's had me dancing a few steps as I walked up the platform."

Revival Effect

I ASKED these two brassmen, who came before the public eye as a result of the mid-Forties resurgence in New Orleans jazz, what effect the revival had on them.

"Musically, I made little difference to me," said Robinson, who is a tall, good-natured man, with grey hair, despite his 60 years.

"I never changed my style when I played no other way. I like all trombone players but I continue to play my way. I blow a little easier today—don't exert myself too much—but basically it's the same music I always played."

"I make more money now, because in the old days in New Orleans the music was good but you didn't earn much money. And then there's the appreciation, . . . that makes me feel good. If you enjoy my music, well, I'll try to play more."

"Sometimes it's a hard shift, even now. But it's better to be

you go get a steak, man, you're into real money."

Louis Armstrong

KID HOWARD, who started in jazz as a drummer, has broad tastes in trumpet playing and music generally.

"From the beginning," he says, "I played with a lot of trumpet men, while I was on drums, and I'm for all good trumpet men—that's for sure."

"I make one exception—that is, Louis Armstrong. He's truly my favourite. Howard quite often speaks of Louis, pronouncing the name 'Le-ah' as many Americans do.

"Let me straighten you on this subject: you know the type of jazz we play—what I mean at home, listening to the radio. I like pop or classical music or any type of music . . . and every type of trumpet player."

"You asked me about some of the New Orleans men. Well, Joe Oliver, I never knew him. But I did know APRIL FRENCH, Keppard?"

No, that's out of my jurisdiction. Joe (though I know his brother, Louis. He's still very much alive right around the corner from me on North Villerie Street."

Mutt Carey? I never worked with, but I did work in parades with Kid Shute Madison, a fine



● KID HOWARD—likes pop and classical music

NEW ORLEANS BRASSMEN

man. Bunk Johnson I heard when he was in New York, and he was good then."

Chris Kelly

SO far as influences go, Howard was ready to acknowledge a debt to Chris Kelly.

"The man that gave me my first lesson in the major scale was Chris," he says. "Chris was wonderful. He wasn't a man to go upstairs, wasn't a high-note man or anything like that, but he could use a mute and play low. I still have my mute exactly like Chris Kelly's."

Now Buddy Pettit, he played like Chris, and played a lot of horns. He died in 1921 and I played in the funeral procession. Louis Armstrong, who was in New Orleans at the Suburban Gardens, was a pall-bearer.

One obvious question to ask was why the nickname Kid. Howard explained: "I gave myself the name when I started out on cornet. I took it up from the radio. Kid Bixie, Kid Punch and the others. By the way, did you know? Punch Miller was back in New Orleans, playing occasionally?"

Robinson & Howard

ROBINSON and Howard have worked a long association. In the early thirties they worked together at the La Vida dance hall, and also in Kid Howard's Brass Band Orchestra.

"The La Vida was what we call a jitney joint," Jim rom-

bers, "in the middle of Iberville, between Rampart and Burgundy. We played eight o'clock till three in the morning. The band would never stop playing, but you could leave the stand, one set at a time."

"They were short numbers, just two choruses, the dancers paid a nickel and grabbed a chick. Well, it was a nickel when we started. Later it went up to a dime."

"That was in the old days, but hard work in all those by musicians in New Orleans."

"On Bourbon Street, at the



Paddock or anywhere, now that's a tough job," says Jim. "Tough, tough, tough. You work six hours, and those six look like 12."

Does Robinson ever get tired of music?

"No," he says. "I love it. I enjoy playing trombone and when I'm not playing I like listening. I have the TV at home, the radio and the music box. Sometimes I'm just putting some records on when my wife says: 'From the TV to the radio to the phonograph . . . when you go to rest.'"

Kick up a fuss now!

A READER who himself is a recent MM by criticising the current trend towards imported package shows. Hurray! I hope his views, so justly rewarded, are shared by many other readers of this week journal—and that they will express them forcibly and with haste.

In one of my end-of-year pieces I did mention in passing, the replacement in the 1956 features list of Buck Clayton's Band by a conglomeration called "Jazz Encyclopedia". This was a pity because it does throw a piercing light on the situation. It is m e o r s e . . .

right. Buck proposed to bring Buddy Tate, Dicky Wells, Earl Wau, Len Sizz, C. . . . Thompson and rhythm.

He himself was excited at the prospect of bringing this group—and it was a splendidly chosen jazz line over here, who knew from their experience of the music in question that they would have formed a well-into-retained nucleus and swinging band. In fact, the best of his kind.

I don't need to tell you, tiny tots what has gone wrong. Someone has got wrong. Perhaps Buck's cold feet is not quite "hot" office. I think it's better scrub it and get something which will look good on the poster. Names, names, and more names.

RISKS

Now, let's be quite fair. In the present circumstances, it would be a gamble, financially, to bring over Buck and his group. Nobody expects an insurance to take undue risks.

But what about the jazz office? Why should they be called upon to gamble? For all I know, "Jazz Encyclopedia" might turn out to be a Utopian outfit, with all the components making a working together smoothly and effectively like well-oiled machinery.

On the other hand, they might well turn out like the "jazzy" Jazz At The Phil or the disastrous "Jazz From Carnegie Hall."

What's the solution? How can we stop the drift towards package shows?

Kick up a fuss now, through our able control our destinies in this matter. Let those who package shows are not going to remain a safe bet for very much longer.

IT'S UP TO YOU.



● Jim Robinson—br's 66

a professional man than that you know what I mean? Shifting them rocks, man, that's real tough!"

For the Soul

KID HOWARD, shorter and but younger than Robinson, is equally good-humoured, agreed about the appreciation.

"When you're playing and your soul is there, then, if nobody pays no mind to you, it doesn't make any difference. That recognition is good for the soul."

As for things being easier, where you're working. We have some easier jobs now, and since the revival made more money. But if you take out a pencil and figure it, it comes out about the same as it used to.

"When I worked at 306 Bourbon Street, The Tavern, we had four pieces. I started with the band at a dollar a night. I'm talking about the thirties—but the proprietor liked me and raised me to two."

"Really I made four, seven nights a week (that was before the Union got stronger, which was 25 dollars). We didn't have no tax to pay, and the proposition often lasts 10 or 15 dollars more in the kitty for the members of the band."

How much of living was lower? you know, rent was cheap. . . . Here, with a Black girl, I'm talking about the thirties. It reminds him: "Pork chops were cheap, liver was cheap, so was

So you see? Howard put-ting it to you were doing as good really. Because now, when you make money, you can't get to have some and the Union's got to have some, 500. And when



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