

# Melody Maker

Frankie  
Vaughan

See Page 5

January 24, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

# DON'T KNOCK THE POP!

Says U.S. Record Chief  
**ARCHIE BLEYER**

**ARCHIE BLEYER**, boss of America's Cadence Records, arrived in London last weekend with The Everly Brothers, The Chordettes and Andy Williams.

His mission? A TV promotional tour that will take in eight European countries.

And this is what Bleyer had to say to the MM about the current music scene:

"Say what you like about pop singers, but I've studied them. They believe in what they are doing—and that's why they get their songs across.

"I get tired of those people who keep hitting out at pop music. What some people fail to realize is that, although the record buyers may be younger, the situation hasn't changed—fundamentally.

"Sophisticated, never was popular. People can only appreciate what they understand. They like simplicity and sincerity.

"All right. So many of the songs are simple. If I call present-day pop songs and artists primitive, the term shouldn't be taken as derogatory. In this period, the sound is more important than the words. But there is nothing intrinsically unhealthy about that.

"Pop songs have become an international language. Young folk in Britain, Germany, Japan and other countries find a common meeting ground with them.

"Some older people may find it offensive. Yet their numbers are decreasing all the time.

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The Everly Brothers—Dan and Phil



Andy Williams

## Summer tour for Garner?

**NEW YORK, Wednesday.**—Erroll Garner, voted the world's top pianist in the MELODY MAKER Poll, is being lined up for British concerts in the summer.

Garner leaves for a tour of Europe on August 15 and his personal manager, Martha Glaser, told the MM the tour would include at least two concert dates in Britain.

The plans are subject to an exchange agreement being worked out with the Musicians' Union.

David Marha Glaser: "We are hoping this can be done because we know Erroll has many, many friends in Britain."

Told this week of his win in the MM Poll, Garner sent this message to MM readers: "Although I have not as yet had the opportunity to play in England in person, I am thrilled that I have reached enough people through my records to receive such a warm response. I might add that my manager and I have been working for over a year to arrange a tour so I can play for all my wonderful friends in England."

## DANKWORTH CLUB CLOSES DOWN

ONE of London's top jazz clubs, the Johnny Dankworth Club, has been temporarily closed. Dissatisfaction over the agreement between the club and the landlords, the London Dance Institute, has decided Dankworth to find other premises.

Band leader Johnny this week completed the music for documentary based on Lambeth's Alford Youth Club.

**SELF-SERVICE**  
General Mely, the King Brothers and Louis Mann were in Melb. Music Show on Sunday afternoon.

## SHIRLEY BASSEY TOPS NEW REVUE

SHIRLEY BASSEY is to star in a new glamour revue, "Blue Magic," which opens at the Prince of Wales Theatre, W., on February 19.

Her co-stars will be two comedians—Tommy Cooper and America's Archie Robinson.

The show will be presented by James Leslie, by arrangement with Bernard DeFoot, and directed by Charles Hickman.

## STARS BACK 'HARMONY' CLUB



The Harmony Club—a venue to promote inter-racial friendship—opened at St. Mark's Church Hall, Notting Hill, Monday. Pictured (above) are Sunny Griffin and Josephine Douglas at the opening.

## Humphrey to travel with Clara Ward

**HUMPHREY LYTTLETON** and his Band will appear on three concerts with the Clara Ward Singers when "the hottest gospel group in the States" makes its British bow in April.

The Ward Singers open in "Sunday Night At The Palladium" on April 5 and then embark on a one-night tour lasting nine or ten days.

The dates with the Lyttleton Band take place at the City Hall, Newcastle (April 18), Free Trade Hall, Manchester (19th), and the Town Hall, Birmingham (16th).

Clara Ward and her group also appear at the Colston Hall, Bristol (17th), the Regency Ballroom, Bath (18th), and the De Montfort Hall, Leicester (19th).



The Chordettes are known in Britain for their hit records of "Lollipop" and "Born to Be With You." With the Everly Brothers and Andy Williams, they met the Press in London last Saturday. A BBC on-the-air recording, featuring all the disc stars, goes out in the Light Programme on Monday. (L.S.I. Press)

## BRITISH TV TRIP FOR TAB HUNTER

**TAB HUNTER**, beefcake baritone of "Young Love" fame, is headed for Britain.

London agent Leslie now in the States secures his office on Tuesday to my look he had fixed a deal for Hunter to play Britain in the Spring.

Other top U.S. artists being negotiated by Leslie include Johnny Mathis, Nat "King" Cole, Pat Boone and Johnnie Ray.

Tab Hunter is currently starring in the musical film "What Lola Wants." He will shortly appear in a new film entitled "Up Periscope."

## STOP PRESS

BBC plans are under way. Title: "Duke Box Jazz" Blackbeard's dummy can now share Tuesday. Found were: Eric Murray, Dicky Wells, ...

## Troglodytes make their TV debut

Wally Pavetto and his Troglodytes make their TV debut in A.T.V. "Jack Jackson Show" on Wednesday. Also making its debut on the show is the Monogrammas vocal group. Jackson will also present.





# Music Business

**A BOMBSHELL**—in anticipation of which many sections of the entertainment industry were already plugging their ears—was at last burst the other day. Plans are afoot to change the entire system by which fees are charged for the performance of copyrighted music.

Not only in regard to ballrooms, which are currently fighting tooth and nail against the new proposals in front of the Performing Right Tribunal, but to every form of musical entertainment for which an admission charge (or the equivalent) is charged.

This involves cinemas, variety theatres—and clubs and pubs, and even coffee bars where a juke-box is installed.

**Two per cent.**

AFTER 46 years, the Society seeks to scrap the old method whereby licence fees were gauged according to capacity and admissions fees. Instead, it wants a percentage based on gross revenue.

And during the course of the PRT Tribunal's hearing of protests by the Scottish Ballroom Association, the Society's General Manager, Mr. H. L. Walker, agreed that this was only the start.

The new system was intended to apply to all other sources of revenue.

And the percentage will vary: one per cent. for cinemas. One-and-a-half per cent. for Variety Theatres. Two per cent. for ballrooms.

And it would also affect radio and television.

**No secret**

FOR whom Mr. Geoffrey Lawrence, QC (for the Ballrooms), asked if "the real aim of the Society is ultimately to try to substitute a percentage of

with Pat Brand

revenue in the case of broadcasting and television." Mr. Walker replied: "I don't think it is any secret that that is so."

And, while revealing that the income from all sources during 1957 amounted to two-and-a-half million pounds, agreed that this included fees of £200,000 from the BBC and £100,000 from commercial television—which he hoped would speedily appreciate.

All of which explains why the Musicians' Union is closely following the proceedings (now adjourned until March 25) because the adoption of this new licensing system MAY result in a drastic cutting down of musical performance—or the size of orchestras.

**Never a dull moment**

STRANGE things land up on my desk—ranging from letters to eye-drops. All in the course of "duty," of course.

The first, a stick of chewing-gum. The second, a woman's letter.

The gum was a present from Burnett's Press Office for the Pye-Nixa Records to help me chew over Lonnie Donegan's latest release, "Does Your Cheering Goin' Out I'm Plavour Overnight."

And I tremble to think what I might have walked in to find had she chosen a "gimmick" to emphasise the backing. The title? "Aunt Rhody."

**Careful!**

CHEWING-GUM, of course, you can bite. In the words of the song—"on the bedpost overnight." But when it comes to the matter—well, Miss Cogan may have some explaining to do to the Show Business columns to whom she has sent one.

She writes us that the style "originated in the Roaring Twenties—together with 'Last Night On The Back Porch' (her newest HMV recording)."

"In connection," with the "Share My Licence" report and the start of Commercial Television.

But so did the copyright Reno divorce.

**Green's Room**

TONY SHERWOOD was on a plane at the official opening on Wednesday of Danny's Green Room club in Jermyn Street, W. And who, you ask, is Danny?

To begin with, he's Danny Green—the guy you've seen in such musicals as "Crazy And Dolly" and "Kiss Me Kate," who was with Max West in "On The Spot" and whom you've seen in films like "The Ladykillers," "Shipboard's Seventh Voyage" and Tyrone Power's last picture, "Seven Wives Awaits."

His aptly named Green Room is designed, as he quotes him: "The sort of place where members of the profession in which I have spent my life can drop in, talk shop, or just relax."

Tony is resident pianist.

**Ek?**

OVERHEARD in the London Underground, a lady really can't go for this modern jazz. But all they do is sit around and listen to it."

**Comment**

EXCEPT that I've had to change the dialogue in the following dialogue is apt to cause these days when you ask people how things are.



**BASKING** in the Californian winter sunshine during his recent American visit in Columbia 448 mas Jurgis Pomeroy. In the background is that famous Hollywood landmark, the Capitol Tower, home of EMI Records in the States. The sunbather photographer who took this picture, when the temperature was 80 degrees.

The Melody Maker's resident correspondent, Howard Luerski.

"Great! I've just fixed a date on TV."  
"What in?"  
"That new teenage TV series."  
"What new series?"

"Haven't you heard? The one that's going to take the place of 'Oh, Boy.'"  
"Really? What's it called?"  
"OH, NO!!!"



**ROYAL ALBERT HALL**  
FEBRUARY 21, at 7.30 p.m.  
BBC Light Programme presents  
**JAZZ SATURDAY**  
"From New Orleans to Dixieland"  
MR. ACKER BILK'S PARAMOUNT JAZZ BAND  
TERRY LIGHTFOOT'S NEW ORLEANS JAZZMEN  
MICK MULLIGAN & HIS BAND with GEORGE MELLY  
KEN RATTENBURY ALL STARS  
DIZ DESLEY'S STRING QUINET  
KENNY BALL AL FAIRWEATHER  
SANDY BROWN BETTY SMITH  
GEORGE CHISHOLM BRUCE TURNER  
Book now! 15/-, 12/6, 9/6, 7/6, 6/-, 3/-, from Royal Albert Hall (KEN 8212) and usual Agents.

## Band-booking: legal aspects

**IMPORTANT** questions which I appear to be singularly without authority were determined in a recent case arising out of the dismissal of a band leader.

**BOOKS**

**He knew them all**

THE memoirs of famous impresario Joe Peniston bristle with the names of international celebrities. The problem must have been not who to include but who to omit.

Gigli, Tauber, Tetrazzini, Caruso, Mozziwitsch, Houdini, Paul Whiteman, Ted Lewis, Jack Hylton—over 100 names are listed in the index of "Never Say Die" (Alexander Moring, Ltd. 6d.).

**All-ladies band**

Peniston, businessman and traveler as well as music lover, knew them all. He brought Ted Lewis to England during the war. For brief time he found himself controlling the fortunes of an all-ladies band, the Melody Makers. It was the idea of pianist (now better known as a comedian) Freddie Bamberger.

The band literally stopped the show in one night. Two jealous instrumentalists started a free fight on-stage and the three-ladies Peniston promptly sold his interest for £200.

With Eric Maschwitz, Peniston launched the Ivor Novello Awards as an encouragement to British writers and composers of popular music.

He closes his entertaining reminiscences with the pious hope that a new era in pop music may be dawning. We can only add an equally devout amen.—T. B.

An eight piece band was engaged by a club to play at a dance hall for at least three sessions each week. The performance was to be to the satisfaction of the management committee of the club and its members—but nothing was said as to what was to happen if it was not.

After playing for four nights the band's engagement was summarily terminated, on the grounds that the management committee was not satisfied with the performance and that complaints had been received from members.

A further ground put forward, but not accepted by the Court, was that the band was only on trial.

The Court laid down some important propositions of law. The fact that the performance had to be to the satisfaction of any person or persons did not give the persons engage-

ing the band the right to dissolve it at their pleasure. There had to be reasonable grounds for the dissatisfaction and the Court found there were none in this case.

Though the agreement was silent as to notice, the law would read into the contract a term that reasonable notice should be given to terminate the engagement.

The length of the notice would depend on the status of the band, the number of businessmen—each of whom would have to be notified of the termination by the bandleader—men and other matters.

A week's notice was considered by the Court to be the minimum, but the notice could expire on any day of the week, not necessarily at the end of the week.

So the club was held liable to indemnify the band for its loss on the above basis.

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The King of Jazz

**LOUIS ARMSTRONG**

'SATCHMO'

AND HIS ALL-STARS

GAUMONT STATE · KILBURN

SAT. 28th FEB : 6.0 & 8.45 p.m.

SEATS: 5/-, 7/6, 10/-, 12/6, 15/- & 20/-

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Envelopes to be marked "New Music for Brass, 1959"



## FRANKIE VAUGHAN ASKS—

# Why should I want to meet Presley?

WE discovered when we went down to watch the first day's shooting that the title of the new Frankie Vaughan film has now been changed. They were going to call it "Give Me The Moonlight." Then Peggy Cochran and Paddy Roberts came up with "The Heart Of A Man"—a song that the producers considered so strong that they borrowed the title for the film.

Publisher Dave Toff was looking very chirpy about it down at the Pinewood studios, particularly after Frankie Vaughan had sought him out to confirm its merit.

Despite the VIP treatment he enjoys currently, Vaughan is still at pains to recognise old friends from Tim Pan Alley. So far, no one has succeeded in pinning the Bee Head label on Frankie. Perhaps that is because he realises that he still has something to learn.

We kidded him about the possibility of a screen Vaughan life story and he laughed in our faces.

"When will I make one? When I've had a life," retorted Frankie.

"Did you hear that they wanted me for 'This Is Your Life'?" I didn't know about it at the time, of course. But I just wouldn't want to do that kind of thing. It would have upset my mother for sure.

"I think it's embarrassing to have one's emotions paraded in public. Mawkish."

## ▶ HOLLYWOOD CLICHE

We talked of "The Lady Is A Square," the Vaughan film that hasn't yet been shown to the public. Frankie has been gratified by the enthusiasm it evoked at private showings. We said that he did a good job on the title song which a really swinging accompaniment was provided by Wally Stott's orchestra.

"I'm surprised," said Frankie. Apparently he had been expecting some comment, adverse or otherwise on a different song—Hendrix's "Largo."

Yes, they've fallen for that Hollywood cliché in "Lady Is A Square"—mixing pops with the classics to prove that it's all music. The staging of this is as ridiculous as ever, but Vaughan comes out of it with credit. It emerges that he really can sing.

How did he come to do it? It was manager Paul Gera's idea. "When he first mentioned it, I told him he was mad. But he persisted."

"Eventually I figured that, as I'm in this business to try anything, I'd give it a trial. So I went to a famous singing teacher for a frank opinion. 'Dare I do it?' I asked him.

## TONY BROWN



pays a visit to the set of the new Frankie Vaughan film at Pinewood

"To my relief, he told me that I had a real voice. I can honestly say that was the first time I discovered it and used it seriously. I decided to do the thing properly—in Italian."

"Working with the National Youth Orchestra was a tremendous experience. Can you imagine how I felt before them? With Walter Susskind conducting and everything! You'll never believe this. When I walked in they started applauding—and I had imagined that they'd be looking down their noses."

"I couldn't start to sing. I felt choked."

Vaughan insists that "The Heart Of A Man" offers him a good role.

"Here and there it gets pretty close to my life story. He grinned. "In a boxing scene, I get knocked out. Back in Liverpool I was in a boxing tournament once. Got my nose for the count in the final."

"For another sequence the sound breaks down while I'm on TV. That has happened to me before—several times. In fact it happened again last week."

## ▶ NAME TROUBLE

Frankie has been toying with the idea of changing his name to Vorn, purely for Continental presentation.

"I found that people in Germany had difficulty in pronouncing Vaughan—called me Vogan and several other variations."

Before he strolled off to shoot his first scene, someone asked the inevitable question. Had Vaughan met Presley while he was in Germany on tour?

Frankie barely considered the Livingstone and Stanley implications before answering. "No," he said.

"But did he want to, persisted the questioner."

"No," said Frankie frowning.

Then, to the world at large. "Why on earth should I?"

# Norman hopes to conquer!

NORMAN LUBOFF, broad and bearded American choral-master, who is built like a truck, has no hundred-weight capacity for the "British businessmen's lunch."

"These big midday meals Europeans seem to favour just put me in a haze for the rest of the day," he said as he poked delicately at an omelette.

Luboff's choir has backed such song stars as Jo Stafford, Doris Day, Frankie Laine, Johnnie Ray and Guy Mitchell. He composed "Yellow Bird," and recordings of the number by his own choir, and the Mills Brothers are selling fast in the States. Tina Turner has just waxed it with Frank Cordell for HMV.

He is now over here on an extended holiday with his wife and two children.

But music still calls the tune. Next month he will record two albums for Philips with a British orchestra and choir conducted by Beryl Stott, wife of arranger-MD Wally Stott.

"I'm just dreading these sessions," he admitted, with a timidity that belies his build.

"I've no experience of your record sessions over here. But I am familiar with the work of Wally Stott and Reg Owen—they are two musicians who could more than hold their own in the States."

## KNOW-HOW

I told him that, judging from the award reception given to some of his American predecessors—Benny Goodman, Zoot Sims and Gordon Jenkins among them—Norman would be sure to conquer the British session men.

Certainly he has the musical know-how, highly regarded in his own country, he is in big demand in the film studios as well as at the record studios.

Somewhat indelicately, I asked Luboff about all those cooling oriental choirs that clutter up recordings these days (not his, I hasten to add).

"They're used because record men think they help to give class to a recording," he says. And adds wryly: "I've needed with some of the stuff on disc. But it's being overdone."

## MODERN JAZZ INFLUENCE

Luboff's recordings for Philips will not, he happens to reassure me, feature chord backings for rock strings. They will follow the ballad pattern of some of his solo efforts in the States.

Luboff talks enthusiastically about the trend of American arranging. "So many arrangers in my sphere—the Percy Faiths, Paul Westons, and so on—are being exposed to the work of the modern jazzmen that it is influencing them for the better."

"I do hear that there is one weakness in Britain," he says. "I'm told there are only two or three drummers worth having on any session."

In Hollywood, there are dozens to choose from—and all are fast enough to swing. The same goes for bass players and guitarists.

—Laurie Henshaw



FRANKIE WITH COSTAR ANNE BREWSTER



Luboff—dreading sessions.

## Starting Right!

George Chisholm—Britain's finest Jazz Trombonist—introduces daughter Carol to an old friend—his IMPERIAL Trombone. George really goes for the sweeter things in life—see the pride on his face when with his daughter—hear the beautiful rich IMPERIAL tone of which he is so proud.

**IMPERIAL Trombone £50.7.0**  
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You can meet George's IMPERIAL friend on I.T.V. "Music Shop" with the Jack Parnell Orchestra every Sunday at 2.55 p.m.

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NEWSBOX

By Jerry Dawson
SHEILA BUXTON on Tuesday signed a three-year contract with the New York Rank label...

HELPING HAND—The Show-Boys XI plays a new album by Stan Sennett at Leicester on Tuesday...

MORE BANNING—Last week's new lynch-strike has a new lynch-strike has a new lynch-strike...

1959 TV show
The 17-year-old star was not by the Mizzy Maxke as he checked into the Savoy Hotel...

MORE JAZZ—Visitors to Luton Jazz Club include Alvin Karpis...

MOVING—Clarinetist Tom Alvin Karpis has left Manchester's Jazz Aem for business purposes...

CLUB NEWS—Kathy Stohart has been elected President of the Southampton Jazz Club...

ONE-NIGHT STANDS—Jerry Allen and his Trio play for dancing at the Kevin Ballroom...

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ROBIN RICHMOND with the Clavinoline

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PAUL ANKA SKIPS DATE WITH BRIGITTE

PAUL ANKA passed up a date with Brigitte Bardot on Monday to visit police patients in a Paris hospital...

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Anonymous 4 in Crazy Gang show

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Then leaves for Britain

While in Paris, Anka wrote three songs for "Weak Women," a new French film starring Mylene Demongeot and Pascale Pielle...

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Leslie Conn for top Decca post

TWENTY-NINE-YEAR-OLD Leslie Conn has been appointed new Decca A&R man in succession to Dick Rogers...

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NEW DISC DEAL for STAPLETON

CYRIL STAPLETON this week signed a contract with the Decca label for another three years...

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PHEW, WHAT A NIGHT!



WHAT a headache the all-night "Carnival of Jazz" at the Royal Albert Hall on Friday proved to be for the organisers, jazz-lovers...

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Eve Boswell denies feud with Alma Cogan

—after TV show row
EVE BOSWELL had a headline row with ABC-TV this week. And now she will not be appearing in Sunday's "Top Numbers" show...

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Clavinoline in action"
ROBIN RICHMOND with the Clavinoline

Clavinoline in action"
ROBIN RICHMOND with the Clavinoline



Smiles from Alma Cogan and Eve Boswell as they leave Victoria Station on Monday enroute for their month's CBS tour of Germany...

HOW TO TUNE INTO SQUADS 3-D DATE

RONNIE ALDRICH and the Squadronaires make "history" tomorrow (Saturday) when the jazz group...

1959 TV show
The 17-year-old star was not by the Mizzy Maxke as he checked into the Savoy Hotel...

Anonymous 4 in Crazy Gang show

MOVING—Clarinetist Tom Alvin Karpis has left Manchester's Jazz Aem for business purposes...

CLUB NEWS—Kathy Stohart has been elected President of the Southampton Jazz Club...

ONE-NIGHT STANDS—Jerry Allen and his Trio play for dancing at the Kevin Ballroom...

Clavinoline in action"
ROBIN RICHMOND with the Clavinoline

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Advertisement for Decca Records featuring Billy Fury, Lord Rockingham's XI, and The Everly Brothers. Includes Decca and Vox logos and contact information for Decca Record Company Limited.

Advertisement for Butlin's S.P.E.C.T.A.C.U.L.A.R. ANNUAL FESTIVAL OF REUNION at Royal Albert Hall, London. Includes details about dates, ticket prices, and featured acts like Ronnie Aldrich and Eric Winstone.

Advertisement for Robin Richmond with the Clavinoline. Features a photo of Robin Richmond and text describing the Clavinoline as a new electronic keyboard instrument.

Advertisement for Lew Davis Drums, featuring a photo of a drum set and contact information for Lew Davis Ltd.



# It's lonely at the top!

"WHAT does it feel like to be as successful as I am?" echoed Edmundo Ros, as I sat facing him in his office. "It feels lonely."

"During the 18 years that I have been receiving the smiles of Dame Fortune, I have begun to love the people I feel are working with me."

"But this very success is precisely what makes me lonely, because it seems to create a gap between the people I feel are mine—I mean my musicians, my waiters and everybody I work with."

## Pompous?

"In the distance his band was playing 'Sweet and Gentle.' " "I know some people think I'm pompous," he went on. "If that is true, I'm sorry."

"What I do know is I am very confident. I feel I can do anything I can perfect—and being confident, I don't object to being so."

"I have a violent impact on people. They either hate me or like me and I suffer because in a number of cases it pushes them away from me."

"At the Jazz Amboree," he reminded him, "you turned to me in the wings just as you were going on, and said: 'That is the music I dread.' Why did you say that?"

## Firing squad

"Whenever you are asked to appear commercially before an audience, they have got some respect, to see you, it's like walking in front of a firing squad," he replied.

"After all, I want to go

## says Edmundo Ros in an outspoken interview with MAURICE BURMAN

over well—otherwise I would be embarrassed in front of my band. You see, when Basie hires musicians, he knows he is getting players who want to play the kind of music he likes. It is a mutual thing.

"In my case, I do everything. I plan policy, costumes and everything connected with the presentation."

"And the musicians? I have not come from Latin-America. They are local dance musicians. All very good players, but they didn't want to play this music before they joined my band. I had to train them in that style."

"And in spite of that initial difficulty we are rated in one of the finest bands in the world."

## Big moment

"Do you like jazz?" "Of course. I like it very much. I have a large collection of Basie and Ellington and one of the high spots of my career was being chosen to record over there with Fats Waller in 1938. We made 'Mighty Maestro, Please' and 'A-Tisket, A-Tasket'."

"What about: cha-cha-cha?" "I have been playing it for five years. I like it very much. It is a Latin-American dance but there are two schools—the Cuban, which is cha-cha-cha, and the American, which is cha-cha-cha."

"Very quickly he wrote some rhythms out for me to explain the difference, and went on:

"Cha-cha is the first foreign dance since the samba that the British have accepted wholeheartedly."

"It is said you commercialised 'L-A' music," I said, as I rose to leave.

"Quite right," he replied promptly. "You know the Dorsey 'Tea For Two' record? I started that idea. It was on one of my LPs which went to America."

"My records sell very well in the USA, particularly cha-chas. At the moment we are in the Hit Parade over there as well as being No. 1 in Scandinavia."

## I AM disgusted to learn of the petty-thieving of which goes on in the dressing-rooms after jazz concerts in the name of social business.

"It is so grand to meet U.S. jazzmen and to be allowed such easy access to them that it seems a pity to jeopardise this concession by taking such mean advantage of it."

"I can also cause distress to the musicians. Two of the Basie Band, for instance, complained to me that they had been relieved of their hats, and were concerned about catching cold in the bitter winter night after sweating in a warm concert hall."

"I did hear, too, that Dizzy Gillespie left England minus a pair of spectacles. Let's be content with autographs in future. Mrs. Margaret R. Hull, Shipyard, Yorks."

## LP WINNER

## Tape licences

"In reply to Hubert W. David's article about tape recording in last week's MM, I for one would strongly resent paying any sort of licence fee on my machines."

"My tape recorder cost me a small fortune—tapes too, are extremely expensive. So long as we do not replace our private tapes in public, Hubert W. David should mind his own business. — P. I. Newman, London, N.A."

## Sleeve notes

"WHY not an annual award to the writer of the best record sleeve notes? This might prompt some writers to do more interesting matters.—D. Lucas, Glenford, Middx."

## LP WINNER

## Repeated trades

"D. TOPHAM certainly has a point about repeated trades, but how often would he be found the same tune twice on one record?"

"Before laughing this one off as impossible, turn over Jane Morgan's 'The Day The Name Came' and perhaps your surprise will equate.—John T. Davis, West Drayton, Middx."

"On the reverse, Miss Morgan sings the same tune in French."

## 'My Fair Lady'

"FOR the information of readers, B. West (who said the British LP was identical to the American) the two missing tracks on the British set are Shelly Manne's 'My Fair Lady' and 'Without You' and 'The Huckle' in Spanish.—Anthony Nesbit, Glasgow, N.V."

## Radio wins . . .

"PITY the poor mesmerised TV addict who also happens to be a jazz fan. Doesn't he know that while he is complaining about the

## Traditional round up

"THE Chris Barber Band may open its first American tour with a solo concert at New York's Town Hall."

"Asked whether American reports of liba concert were true, a spokesman for the National Jazz Federation, which is fixing the tour, told the MM: "I believe such a concert has been suggested but there is certainly nothing settled yet."

## Double exchange

"Meanwhile Barber's recording of 'Felix's Four'—featuring clarinetist Monty Sunshine and the rhythm section—has climbed rapidly in the American Hit Parade. The disc is also high in the German Hit Parade but is not due for release in Britain by Decca until next month."

"The American tour will be a double exchange—Barber will be touring with the British and a visit by Woody Herman who will lead an Anglo-American band."

## Simple 'improving'

"ARCHIE SEPULCHRE, carnet star with the Alex Young band, entered St. Thomas's Hospital, at the weekend, with serious medical tests to discover the cause of a heart ailment which has paralysed its right side."

"On Wednesday, the MM was told that Archie was improving with a limp, and was his usual energetic self."

"It is not known when he will be able to resume his tour or if he will be able to play with Wicks on the bill for

the Louis Armstrong tour of Britain which opens on first."

"Plans are under way to run a benefit night for Stung at the Ken Colyer Club next month. Organised by the clarinetist Colin Thompson, and Will Hastic are sharing the job of conducting for Archie with the Welsh band."

## 'Jazz Club' date

"MANCHESTER'S main Jazz Band and Liverpool's Mississippi Jazz Band will be featured in 'Jazz Club' in the BBC Light Programme at 10.45 p.m. on February 5."

"The programme will originate from the Manchester Studios and will be introduced by Roger Molloy, star of the KDO's 'Make Way For Music'."

"The Manchester boys will also record two 15-minute programmes on February 18 at the VHF Education Centre, Central Hall, Liverpool. Traditional sessions have not yet been decided."

## Joining Mulligan

"FORMER Freddy Randall bassist, Jimmy Ralphy, has joined the Milt Mulligan band."

"The programme will originate from the Manchester Studios and will be introduced by Roger Molloy, star of the KDO's 'Make Way For Music'."

"The Manchester boys will also record two 15-minute programmes on February 18 at the VHF Education Centre, Central Hall, Liverpool. Traditional sessions have not yet been decided."

## On the Light

"THE Graham Stewart programme will be 'Jazz at the VHF Education Centre' and 'Danabon' on February 5."

# Stop this stealing!

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trash TV is serving up to him from 8.45 on Saturday, steam radio is walking away with the entertainment honours with one hour of spot music and jazz.

"Congratulations to all those responsible for the Light Programme's 'Guitar Club' and 'Middlesborough'."

## LP WINNER

## ... or does it?

"WHEN will 'Auntie' BBC realise that a large part of her listening audience—or better audience—consists of jazz fans?"

"At the moment there is less than one hour of spot music and air time—Home, Light and

Third—devoted exclusively to jazz."

"Does the BBC consider this to be representative of the jazz audience?—M. E. Brown, London, N.13."

## Unfair to Ken

"AFTER reading Bob Daw-Cover's criticism of Ken Colver's Jazz concert, I felt I had to write to say how unfair it was."

"Ken Colver has done more for true New Orleans Jazz than any musician in this country, and I hope George Lewis himself will not think badly of that second-hour audience, which was obviously out to embarrass Ken and his band. Miss G. M. Trafford, Lew. S.E.12."

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Louis Armstrong and the All-Stars are in Sweden. The photograph on the left shows Louis and "new" clarinetist Pennuto Huko on stage at the Concert Hall, Stockholm, where the band began its European tour last Friday. In the second picture, Louis and trombonist Trummy Young are seen in the hand-clapping routine which ends many of their numbers. Next is vocalist Veima Middleton in full steam at the Stockholm opening. And, on the right, bassist Nori Herbert with drummer Dawn



Barcelona, seen vaguely in the background—both new faces since the All-Stars visited Britain in 1954. The remaining member of the rhythm section (not seen) is pianist Billy Kyle, who was here on the last tour. The band played six concerts in Stockholm last weekend—two each on Friday, Saturday and Sunday—and every seat for the six shows was sold. In fact, the concerts were all sold out before Christmas, such is the continuing drawing power of Louis Armstrong in his 59th year.

# THIS WORLD OF JAZZ

## ... and the maestro, himself.

ONE of the surest things in this unsure world is the popularity of Louis Armstrong—with the public and most of his fellow musicians. Largely unaffected by the sniping of dissatisfied jazz writers, he follows his own path and continues to shine both as musician and man.

By MAX JONES

America's "Down Beat" magazine devotes the cover of its January 8 issue to "Ageless Louis Armstrong," and inside prints comments by Rex Stewart, Quincy Jones, Bobby Hackett, Art Farmer, Ruby Braff, Maynard Ferguson and Dizzy Gillespie on Satchmo.

Here is a selection of their viewpoints:—

Stewart: "He's an influence on everyone who plays a horn. . . . He was the creator, the innovator, and at the same time one who gave the world much more than he received."

Ferguson: "Since Louis is associated with the word 'jazz' he has made the public conscious of jazz. . . . People love Louis."

Hackett: "To me, he's the perfect hot trumpet player. I think he's just about the greatest guy who ever lived. . . . He's a very generous person. And he likes to help people and not exploit it."

Gillespie: "Louis it not two-faced. He's one of the most sincere people you'll find. . . . His biggest contribution was in jazz. It happened to be the mother and father of music. . . . For me there's no such thing as a superior performance by Louis. Anything with his name on it, that's all."

**Louis in Sweden**

SINCE Armstrong is in Sweden this week on the leg of his 1956 tour, I telephoned Stockholm to find out about his programme and how it was received there.

Said Horje Ekberg, who manages Melvonne Records and seeks "idiomatic American lingo" into the bargain: "The concerts were a huge success and the All-Stars are doing record business. They are on the road here, and have more sell-out dates in Scandinavia. Louis will also be making a film in Denmark with Nina and Frederik, the cabaret stars."

On performance: "The band worked well, with not too much leg. . . . The Barcelona concert proved quite a swinging drummer. As for Louis, I thought he was making a lot better than last time he was here."

On repertoire: "There were the old regulars—'Mack The Knife,' 'Fathful Husar,' 'Someday,' you know—and two or three of the newer regulars like 'High Society Calypso.' All the boys had feature numbers, and Velma sang a couple. Louis didn't always

announce, and I don't remember what some of the tunes were. I got the impression there were too many bass solos."

Summing up: "The opening concert was a long one, and badly timed—about one hour, 15 minutes the first half, 35 minutes the second. It was good Armstrong by today's standards. I wasn't knocked-out. But my wife, she

**icy charm**

MY comments on the deficiency of local jazzing talent had hardly got into print last week before they were indirectly verified by Monica Zetterlund's contribution to A.R.'s "On The Air."

Though the fair, good-looking Swedish girl was my heard at her best on this British TV debut she sang with a quiet authority that suggested she is already more than a match for anyone here except Coo Laine. She is no world-beater yet. But she has musicianly feeling and imagination, hints of Anita O'Day and June Christy in her light voice—and her own kind of icy, youthful charm.

Her one and only LP is available on Columbia's foreign series. (John Dawson reviews two songs from it on page 13, and it offers pleasant standards such as "Easy Street," "My Old Flame," "I'll Take Romance" and "More Than You Know."

Considering that the Swedish Sensation is only 21 and a fledgling in the business, and that this is her first album, I think the results are remarkably promising.

**Getz and Davis**

I MET Monica Zetterlund in London last week-end, shortly before she departed for Stockholm and then Helsinki. Until September, 1957, she said, she was a telephone operator in a Swedish town of Hagfors. She was then signed up by Danish bandleader In Gillebrand, who played a one-night stand in Hagfors. Now she also listened to the National Jazz Club, Stockholm.

Both her parents were musicians, and she learned to play piano and horn saxophone, and sang with her father's band. She also listened to all the jazz records.

What does she listen to now? I guessed that June Christy and Sarah Vaughan might be favourites, also Billie Holiday,

perhaps, for phrasing of lyrics. Miss Zetterlund glanced at me rather sharply through her butterfly glasses ("I'm very near-sighted"), and said disapprovingly:

"I don't like to listen too much to those guys because I was listening so much when I was 12 to 15 years old. Now I listen to Stan Getz and Miles Davis. I think that has more to teach a singer."

**Sinatra, too**

SHE explained that she dug Sonny Rollins, that Bud Powell was her favourite pianist and that she had sung with Earl Hines, Sonny Stitt, Stan Getz, Don Byrd and other Americans at jam sessions.



... and the maestro, himself.

"If you want to know the singers I admire," she added, "I must put Frank Sinatra and Ray Charles at the top. I like Sarah most of all the women. And of white singers I like Helen Merrill and Peggy Lee, also Rita Reys, the Dutch girl."

Finally, Monica Zetterlund told me she had just made two EPs of "My Fair Lady" songs—all in Swedish.

She sounds genuinely stylish in a (to her) foreign tongue. Heaven knows what she can do in her own.

**Club Django**

THIS night after Monica Zetterlund decorated my screen, TV introduced a new British singer in Diz Dingley's "Club Django."

June Armit, wife of Humphrey pianist, Ian Armit, did two numbers—a soft, almost deadpan version of "Every Time We Say Goodbye" and a less hazy "All Of Me."

She looked scared, but it was sound, sensible singing without extraneous physical jerks.

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# GRANADA

ONE NIGHT STANDS

**GEORGE LEWIS'**  
NEW ORLEANS JAZZ  
and  
**CHRIS BARBER'S**  
JAZZ BAND  
WALTHAMSTOW COP.  
SUN JAN 25 - 40c only

THE MICHAEL HOLLIDAY SHOW

MICHAEL HOLLIDAY  
KAYE SISTERS  
FRASER HAYES FOUR

MAIDSTONE 1032

Tues Feb 17 - 6.20 & 8.30

BEDFORD 1040

Wed Feb 18 - 6.30 & 8.40

WOOLWICH 4733

Thurs Feb 19 - 6.45 & 9.0

KENNINGTON 855

Fri Feb 20 - 6.45 & 9.0

SLOUGH - Adelpi 10404

Sat Feb 21 - 6.0c & 8.15

Let's Move It!

CLIFF RICHARD

WEE WILLIE HARRIS

JOHNNY DUNCAN

TONY CROMBIE'S ROCKETS

KETERING 3232

Mon Feb 23 - 6.30 & 8.40

GRANTHAM 987

Tues Feb 24 - 6.20 & 8.30

MANSFIELD 926

Wed Feb 25 - 6.20 & 8.30

AYLESBURY 3242

Thurs Feb 26 - 6.30 & 8.40

DARTFORD

Fri Feb 27 - 6.20 & 8.30

TOOTING 842

Sat Feb 28 - 6.0c & 8.30

COUNT BASIE

with JOE WILLIAMS

WALTHAMSTOW COP.

WEDNESDAY 1958

Thurs Feb 19 - 7.0c & 9.10

NIGHT-OUT WITH JOE

THE National Jazz Federation

is to run a special

edition of the *Marked Club* on

January 30 to mark the first

anniversary of the *Marked Club*

since his three months in hospital.

Members of the club and of the

NJF will be admitted free.

During Joe's absence, Harry

Krein has been deputising with

the rest of the *Marked Club*.

—Frank Shaw (tpt.), Harry

June in January

Monetary June, singer with

America's Ray Charles Group

planned into London on Wednesday

morning for her four

appearances on A.V.

This is on 'Sunday Night At

the Palladium' this week-end

and follows with 'The Jack

Burton Show' (tpt.) this

music Spectacular' (tpt.) and

Music Shop' (February 1).

Registered as the G.P.O. as a newspaper. Printed and published in Gt. Britain by CHARLES FRANK LEE, Long Acre, London, W.C.2. Postage on single copies: Island 25c, Abroad 15c, Canada 10c.

# MELODY MAKER

JANUARY 24, 1959 EVERY FRIDAY 6d.

## Armstrong news sparks off rush

£1,000-WORTH of ticket money was taken by London's Harold Davison agency by Tuesday evening following last week's MELODY MAKER story that Louis Armstrong and his All Stars were returning to Britain.

"We hadn't even taken any advertisements to announce the new tour, but we were deluged with ticket applications," said Jack Higgins, of the Davison office.

**Busy phones**—Five hundred letters had arrived at the office by Monday. And we had 70 or 80 phone calls the same day. It is said that 50 seats have been sold for the new show by Armstrong at Kilburn, and there are hardly any tickets left at these prices for the earlier performance.

As reported last week, Armstrong opens at the Paramount Theatre, Kilburn, on Saturday, February 21.

**Basie, too**—FOOTNOTE: Tickets for the Count Basie tour—which opens at the Festival Hall on February 17—are also "going like a bomb," reports Higgins. Basie for the Kilburn State shows on February 8 are two-thirds sold; taking at the Albert Hall, London, on February 10 was £700 in the first week the box-office opened. And on Tuesday, Basie's show at the Grand Hotel, Osdon, Birmingham (17th) had also reached the £700 mark.

## Perez Prado EP on the Gala label

The low-price Gala label is issuing an EP of four titles by Perez Prado on Monday. They comprise "Mambo" and "Mia," "Mami Bebe Mambo," "Cachibos," and "Mama Cate."

## 'EXPRESSO BONGO' ON TOUR

'EXPRESSO BONGO'—the musical satire that has been packing London's Saville Theatre for the past nine months—is to go on tour. And playing the lead will be Colin Hicks.

It is Hicks who has been playing 'Expresso Bongo' with a work at the Chislewick Empire (February 16) and then plays Streatham Theatre (tpt.), Couders Green Hippodrome (March 2) and Brighton Hippodrome (19th).

**Going North**—It then tours the Midlands and North for a further eight weeks. Colin Hicks takes over the role of 'Bongo Herbert' from James Renney and actor Griffin Jones replaces Paul Scudiff as his manager.

The last performance at the Saville Theatre will be tomorrow (Saturday). Opening on Tuesday will be Sandy Wilson's 'Valmouth.'

## 'Valmouth' cast record for Nixa

Nixa are recording an LP of 'Valmouth' with the current cast which includes Ciro Lano. Playing this week at Brighton's Theatre Royal, the show opens on Tuesday at the Saville Theatre, W.

While rehearsing for the show, 20-year-old Pauline Shepherd with tonsillitis and laryngitis and had to drop out of the cast. Her place has been taken by Denise Hirst, who played the part of 'Maizie' in 'The Boy Friend'.

Pauline will go into cabaret when she recovers in about three weeks.

## LEAVING DORCHESTER

Trumpeter Harold Murkings will be leaving the Tommy Whittle Band resident at the Dorchester Hotel, W. just months. No replacement has yet been fixed.



Paul Anka, a keen photographer, proudly shows off a new camera he received as a present while on his recent tour of Japan (see page 8).

# BIG NAMES 'SATURDAY' JAZZ BANDS

THE BBC has set all-star jazz bills for the Light Programme's 1959 "Jazz Saturday" shows at the Royal Albert Hall on February 21 and March 28. On February 21, the show will be subtitled "New Orleans To Dixieland" and will feature the bands of Acker Bilk, Terry Lightfoot, Mick Mulligan with George Melly, Ken Rattenbury and Dixie Dinsley, with guest soloists George Christman (tamb.), Bruce Turner (alto), Kenny Bell (tpt.), Betty Smith (tr.), Sandy Brown (cl.), and Al Fairweather (tpt.). Compère will be Brian Matthews.

**Dixieland and After**—The full programme for the second show, "Dixieland and After," has not yet been set, but it will include the groups of Johnny Dankworth, Humphrey Lyttelton, Ace Tish with Beryl Bryden, Leslie Best and trumpeter Bert Courtney, and guest soloists Kenny Baker (tpt.), Kathie Scobary (tr.), Eddie Thompson (pno.) and Roddie Row (bdr.).

**Nat Gonella forms a summer band**—Trumpet star Nat Gonella has been signed for a summer season to play the New Free Hall, Jersey, commencing on June 22. It shall be leading as double-bass clarinet, electric guitar, drums and piano, by and the Massey Makers, and hope to add the strings on later dates before the season commences. After the 16-week season, he

**NEXT WEEK**  
Backstage with  
**TOMMY STEELE**  
In an interview with  
**MAURICE BURMAN**  
★  
Plus  
Two-page Focus on  
**JUKEBOXES**

## NATIONAL JAZZ FEDERATION

DON'T MISS THEM — THEY ARE GETTING REALLY WARMED UP NOW!

## GEORGE LEWIS

NEW ORLEANS JAZZ BAND

Hear them THIS SUNDAY with  
**CHRIS BARBER'S JAZZ BAND**

- ★ GRANADA, WALTHAMSTOW at 4 p.m. Tickets: 5/- 7/6 10/- 12/6 (Phone: COP 3550)
- ★ DAVIS, CROYDON at 7.30 p.m. Tickets: 6/- 7/6 10/6 12/6 15/6 (Phone: CRO 8311)

Or at the FAREWELL CONCERTS with  
**KEN COLYER'S JAZZMEN**

- ★ NEW VICTORIA CINEMA (Opposite Station) Tickets: 5/- 7/6 10/- 15/- 20/- (Phone: VIC 5732)
- ★ TWO HOUSES: 5.30 p.m. and 8.30 p.m.

Or, of course, at one of their Provincial Dates: (24th) BIRMINGHAM; (27th) SHEFFIELD; (28th) LIVERPOOL; (30th) BRADFORD; (31st) MANCHESTER.

Don't miss the Chance of a Lifetime!

## ROYAL FESTIVAL HALL

Owing to the commitments of the CHRIS BARBER JAZZ BAND the R.J.F. are temporarily suspending the Recital Room Series, which has run for six years. Concerts will be resumed on return from our American Circuit Tour.

**MELODY MAKER**  
Vol. 34, No. 1316  
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