

Preview of 'THE FIVE PENNIES'—PAGES 2, 3 and 5

Melody Maker

October 24, 1959

FOR THE BEST IN JAZZ

Every Friday Gd.

Kid Ory
concerts
See Page 9IS TIN PAN ALLEY
DOOMED?

THE VETERAN KID



The remarkably youthful New Orleans trombonist Kid Ory is touring Britain for the first time—at the age of 72. He is pictured (above) during his opening concert at the Regal, Cambridge, on Friday. (See review, page 9.)

Building
scheme

Is Tin Pan Alley doomed? Will the rattle and roar of pile-drivers and pneumatic drills drown the pianos and record players in the tightly packed offices of Britain's music publishers?

'SUPERMARKET'

In two years' time, the world-famous Denmark Street could be just a heap of rubble. The present ramshackle collection of buildings that provide a major share of the nation's pop-song output may give way to glossy offices of skyscraper dimensions.

Or music publishers could find themselves packed into a musical "supermarket" like the mammoth Brill Building—New York's Tin Pan Alley HQ—at 1619

Ⓢ Back Page, Col. 3

IT HAPPENED IN MONTEREY



A familiar sight to British jazz fans is Chris Barber singing the blues. But this picture comes from the Monterey Jazz Festival, California, where Chris was appearing with the Chris Barber Band.

JUDGE FINDS MILES
NOT GUILTY

NEW YORK, Wednesday.—Miles Davis has been cleared of charges of disorderly conduct.

After a two-day hearing in West 151st Street Magistrate's Court the trumpeter was found not guilty by Judge Phipps.

The judge noted that it was not unusual for musicians to congregate outside their places of employment, such as Birdland.

He declared: "They should be allowed to congregate on the sidewalks without fear of being molested by the police."

No obstruction

The judge said the prosecution witnesses had not shown that Davis had been loud or boisterous or had necessarily obstructed the sidewalk outside Birdland.

Davis still faces a charge of
PLATTER FLIPPER
IN JANUARY

The Platters will definitely make a tour of Britain in January. Arriving on January 15 or 16, the famous rock vocal group will give a series of concerts throughout the country lasting nine or ten days. At least two television appearances for the group are also being negotiated by the Harold Division office.

STOP PRESS

Police are investigating incident in which on Wednesday evening in which trombonist Harry Ingleton was assaulted. Ingleton was on his way to work at Astoria, Charing Cross Road.

simple assault which will be heard on November 19. His personal attorney, Harold Lovett, said he would file a million-dollar damage suit against the City of New York within the next two weeks.

Davis, on the other hand, apparently does not want to go through with it. His agent, Jack Whitmore,

told the MM: "Miles feels that if he pushes the City too far, even though he might win his damage suit, he would then become a target for the police who would be looking to nail him on any little charge they could think of."

"He feels he has proved his point if he is found innocent on all charges."

Crosby Bros. deal
almost settled

THE long-standing British visit of the four Crosby boys—the singing sons of Bing—is about to be finalized. Sydney Grace, of the Law and Order Grade Agency, told the MM on Wednesday that negotiations are now being concluded for the Crosbys to make TV appearances and play possible 60-night dates or concerts here later this year or early next.

TOMMY STEELE is host to THE RAINDROPS



Tommy Steele welcomed the Raindrops vocal group to his "Saturday Spectacular" show on ATV last week-end. The group

members are (left) Vince Hill, Len Boodle, Jackie Lee and Johnny Worth. The Johnny Boodworth Orchestra was also featured.

'WELCOME HOME'
BARBER TOUR

THE Chris Barber Band, with blues singer Otis Spann, is due home in London on November 4 at the end of its second American tour.

The first date back in Britain will be at the Coronation Hall, Kingston-on-Thames, on November 6 and it then starts a short tour with American blues singer Champion Jack Dupree.

'Jazz Club' TV

The Barber-Dupree parties in booked for Bournemouth (November 7), Acton (12th), Southampton (13th), Lewisham (14th), Brighton (15th), Brixton (16th) and Watford (20th). Further dates are yet to be fixed.

The band also has bookings at the Odon Barking (18th), the Marquee Club, W. (11th), and Durning (14th). The first television appearance will be on TV's "Jazz Club" from Cardiff on November 17. The band is in line for a tour of Germany early next year—probably in February.

Solly Black dies

Solly Black, an executive of the Law and Order Grade Agency, died on Sunday night from a heart attack. He was 51. Mr. Black brought the Marino Marini Award to Britain and also handled specialty acts for the Grade. He had been with the firm for nearly 10 years.

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THE FIVE PENNIES

AN exhausted Danny Kaye arrived in London last week-end to launch "The Five Pennies." The usually exuberant Mr. Kaye was travel-weary—he had just finished a tour of Rome, Paris and Berlin to star his five film numbers into French, German and Italian.

Nevertheless, for 90 minutes on Monday, he talked, and answered my questions conscientiously and directly. Here is an excerpt:

● **Are you getting more serious in your films?**
No. Every film I have ever made has had at least one serious scene in it. I don't think I am any more serious these days.

● **Are you cutting down your film-making?**
I never overlap my films. I think it has happened once, and that was through a delay. I make one film a year and that takes three or four months.

For the rest of the time, I do stage work somewhere or other. And then there is my work for the United Nations Children's Fund. I don't see any sense in making more than one film a year.

The 'Five Pennies' star talks about himself to BILL HALDEN

● **Do you want to play Shakespeare?**
Never! There are hundreds of people far better equipped than I to do that.

● **What do you like in entertainment?**
I like classical music, jazz, rock-'n'-roll, theatre, off-Broadway productions and opera.

● **What don't you like?**
I don't like all classical music, jazz, rock-'n'-roll, contemporary theatre—or all anything.

● **What particular singers do you like?**
Sinatra and Ella. And a new album I heard just before leaving the States. It's "I Want to Love," by Keely Smith.

● **What are your plans for the future?**
I just want to get back home, put my feet up and have a nice long rest.



For him, Sinatra, Ella and Keely Smith



The man who started it all—Red Nichols in action.

THE STORY OF THE FILM

from page 3

records and made him take up his playing again, and now he has made a comeback.

He reformed the Five Pennies and opened in a very small way in California. He clicked. In New York he was given a seven-minute standing ovation from people he thought had forgotten him.

He now hopes, and we hope, that the picture will confirm his position.

The one big handicap is that he is playing the same Dixie-

land music, and he won't change.

That was his original trouble. Benny Goodman went on to Swing, so did Glenn Miller. Red stayed put.

With Glenn Miller and the Dorsey brothers dead, we couldn't hope to reconstitute the original combination. But we have the best of Hollywood's musicians in the band—some seen and others not.

In the first bracket are Bob Crosby, Bobby Troup and Abbie Hoffman.

Four of the songs incidentally, were written by Danny Kaye's wife, Sylvia Fine.

The film-makers chose the commercial appeal

MAKING handleader blogs initially confronted the movie men with a problem: Just how to leaven the musical—usually jazz—content with the right amount of commercial appeal. That they came down heavily on the side of "box-office" was shown in such film blogs as the Benny Goodman and Glenn Miller stories.

LP offers polite jazz

THE musical pattern of the "Five Pennies" LP was established while the story outline for the film was being written. The character of the band leader was to be a composite of Red Nichols, and Danny Kaye, the author of the band story was to be wrong for his own office appeal.

Inevitably, then, the jazz content of the LP was limited from the start. As a reflection of the film, the appeal of the record is broadly commercial.

There is a high proportion of new songs and production men's riffs, for example, of the title theme, which delivers a first dose of Sunset Boulevard whimsy.

The two prominent vocal contributions from Kaye himself, from the aggressive, sentimental to downright sinister—do. As it must be said that his part of jazz content starkly reduces the famous comedian

to uncompromising square dimensions.

And among the songs are happy choruses, but his inclusion in having lead in the reformation of Red Nichols, leaving, as it does, direct counterpoint. Against the scintillating command of Louis, many a better instrumentalist, can sound a second-grade performer.

But there are good things on the disc. The comedy-vocal featuring Kaye and Louis, can raise a few shivers. And the rhythm section behind it swings along dancelike.

Most of the jazz, if we except Armstrong, is of the light and polite variety.

It may well be that once the film has been released, the quality of the "Five Pennies" LP could be enhanced. But in any case, much will depend on whether you can take the Kaye brand of whacky humor, and the humor-in-theatrical nature, that makes this L.P.—TONY BROWN.

The 5, 6, 7, 8, 9, Pennies

FINNEY LOING (RED NICHOLS)—He certainly was one of the great men of jazz, was an extremely influential and handleader in the late Twenties.

He was a technically proficient player and a disciple of Biz Zoniere's. As a musician he was outdone by Bix, but in the organization of recording groups he probably had no superior.

His work groups at the time included the Chick Webb, the Chick Webb Orchestra, Louie Lomax's Kings, Alvin Karpis's Trancers, Red and Mugs' Liontars and many famous of all—the Five Pennies. Nichols received a multiplicity for a variety of labels.

It was the Pennies, who made their first side in December 1926, consisted of Nichols, Jimmy Dorsey, Alvin Karpis, Eddie Lang and Vic Berion.

For the second session, from-housed Mugs' Liontars, Jimmy Dorsey, then recruited Joe Venuti, had the first session. Then he recruited some in to super Leo McConville came in to record the Pennies.

He subsequently brought into the studio Marate Klein, Bud Livingston, Pee Wee Russell, Carl Kress, Benny Goodman, Jack Teagarden, Glenn Miller, Gene Krupa, Tommy Dorsey, Winky Manone, Joe Sullivan, Bud Freeman, and many more.

All of these featured with the Five Pennies between '27 and '30. They naturally added distinction to his disc and, and they helped to build his reputation.

The success of the "Five Pennies" film gives him a new lease of musical life, and we can only hope to increase the size of Red Nichols records in future.—Stax Jones.

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pernaps—Laurie Hirschhaw.

Brilliant

Best musical moments are provided by Louis Armstrong, who is joined by Kaye for a brilliant vocal specially written around "When the Saints Go Marching In." And Nichols's horns and saxophone make pleasant listening.

But what appealed that greeted the ending of the film at the close of on Tuesday indicated that, may be in a minority, when "The Five Pennies" was first shown.

Except for jazz enthusiasts, perhaps—Laurie Hirschhaw.

MAX JONES reports—

Red Allen shines in Ory Band

UNTIL I saw Kid Ory's band at London's Gaumont State last Saturday, I had almost forgotten how alive and enjoyable New Orleans jazz could be.

Ory's appearance was long overdue. Had he been presented even eight years ago, I expect half the audience would have dissolved into tears of joy at the sight of him.

As it was the understatement, followed by the disorganized strains of "Original Dixieland One-Step," released waves of applause and emotion, in both of which I shared.

The opening was rugged. I began to feel worried. But Red Allen's intense nose and behind-the-beat phrasing arrested the attention.

And the actual sound of the front-line, authentically expressive, excited the ears, despite flaws in the blending. A quiet, very rhythmic chorus gave promise of pleasures to come.

"I Wish I Was In Foola" brought instruments, including an unorthodox solo from Allen and ripe, "singin' trombone from an unexpectedly agile Ory.

By this time, at least two things were clear. First, Red Allen was a pillar of strength; and second, the drummer was soaking out a loud, unvarying rhythm which tended to drown softer instruments.

CRISP PIANO

And so it continued. "Careless Love" showed that Cedric Haywood played crisp piano, that Alton Reed was a singing drummer, and that the band could establish rapport when it "held back" in time-honoured Ory fashion.

Ory's "Bill Bailey" vocal jumped as it does on the record, and his "Savoy Blues" solo—



ALTON REED—singing drummer

much the same as 32 years ago with the Hot Five—was patched out with the finesse of a shipyard riveter. He also managed some very rude noise on "St. James" and "Mary." "Savoy," "Tin Roof" and "St. James" (which late Allen saw a vibrant and humorous manner) were very impressive in the more nominal band moments and during Allen's original trumpet excursions.



SQUIRE GERSH—Ory's bassist

"Muskrat" and "Maryland" didn't come off unsmooth, and drummer Reed accelerated in "Wolverine."

During the first concert I much preferred the slow and medium tunes, since at speed the ensemble work sounds uncertain and the drumming grew louder.

FLUENT SOLOS

In particular, I delighted in the "whispering" stuff, the sudden contrasts, the element of surprise which Red Allen im-



The band can create real rapport when it "holds back" in time-honoured Ory fashion, says Max Jones.

parted to the oldest flagwavers, and the across-the-beat quality achieved in the best contrapuntal choruses.

Bob McCracken is fluent enough in solos, employing a style somewhere between Goodman and the Bob Crosby quartet, and discerning—almost discreet—in collective passages.

SOBER LEAD

But he doesn't feel, completely fill the role of New Orleans ensemble player, and I missed the soaring, sweeping clarinet of countless Ory finales of the past.

Allen, it is true, is not the sober lead man of Crescent City theory. He is highly individual; but he adapts himself admirably to Ory's methods, and when he breaks out he offers more, and not less, than traditional requirements.

Kid Ory, blowing what he has blown for years, is still a tail-gate master. His presentation gave us pure jazz, a lot of nostalgia, some powerful showmanship, and three singers.

I wouldn't have asked for more than that, myself. But we were given more. A short first half was capably filled by Terry Lightfoot's six-piece band.

SWING ALONG

The piano-less rhythm section, banjo prominent, which this group favours, seems to impose a special kind of discipline on the front line. But within those limits, the men swing along together quite soundly.

Their display of good microphone sense and the insistent showmanship (hand-clapping, solo and group vocal, drum solo, and so on) that has lately become a feature of the local "Crab" scene.

Charismatic Lightfoot is a well-versed player, and Alan Eldon's trumpet scored on "Down Home" and "Black And Tan."

SECOND SHOW

For the second concert, Ory obligingly changed and improved his programme, which increased the atmosphere of spontaneity already created at the first.

"Basin Street," "Do What Ory Say," "High Society" and "Aunt Hagar's Blues" were among the successes.

The band played better than before, and Red Allen's talent and showmanship again made him the hero of the event. Long may Red ride!

XXXXXXXXXX Pianist Cedric Haywood is—XXXXXXXXXX

THE MAN OF MANY BANDS

LISTENERS who have been lending a sympathetic ear to Kid Ory's pianist will hardly be astonished to learn that, despite routine influences in his playing, he has followed different musical paths in his time.

Reverence books and record sales keep pretty quiet about Cedric Haywood, as it may not be known that he worked in the Lincoln Hampton and Illinois Jacquet bands.

Ory's band was my first experience as a Dixieland pianist. Haywood told me at the Kibbura State last Saturday, "I was formerly with Hampton for a few months, as pianist and arranger."

"What year was that? It's hard to remember, but I was in one of his first big bands—with Ernie Royal, Joe Newman and Dexter Gordon—back in the early forties."

The Jacquet brothers

"I'm from East Texas, you know, and I joined Hamp when the orchestra came through Houston. I was at Phyllis Wheatley High School with Arnett Cobb, and after college we both joined a local group led by Chester Brown."

"That was my beginning in the profession. Milton Larkins was my next stop. This was a good Texas outfit of the time which included Cobb and Eddie Vinson among its saxophones. Russell and Illinois Jacquet too, were in there at different times."

"I don't say my first band, and Illinois Jacquet the fourth. This was the time Jacquet had Henry Carter as tenor, but his brother Russell and Joe Newman on trumpets, and Al Casey, one bass and Shadow Wilson drums."

'Hot Rod'

"I was with them from 1948 until early '51, and made a lot of the Victor records. They had some tunes of mine, and one at least got recorded—'Hot Rod' was the title."

"I got 'em out of town. In 1943 I moved to San Francisco and worked with local groups like the Jacquet deal, then again on a stint about '50. One San Francisco job was with Saul-

ders King, and I'm on some recordings of it. "Incidentally, I worked for a while with Quincy Bechet to Springfield, Illinois, about 1942. That would be, I greatly enjoyed his playing."

Ory's regular pianist

"I've been regular pianist with Ory all the time he's been at his own club, 'On The Level,' and when it was known as 'The Tin Angel.'"

"I played with Teraps with the band three years ago, and I've been on all the recent albums."

"I asked Cedric Haywood how he liked recording for Norman Grant. He said: 'Recording for Norman is a pleasure. We all relax, just like on any ordinary date. He doesn't crowd you, or tell you what to do. He'll go out and get you drinks, then stand by. He understands musicians, and he knows when you're tired, before you know yourself. I'd say he was almost psychic.'"

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NEWSBOX by Jerry Dawson

EVE BOSWELL, David Hughes, Rikki Fulton and the Clyde Valley Stompers are among stars appearing at Glasgow Empire this Sunday to aid the Auchengie Colliery Disaster Fund.

DANCES.—Johnny Wilkinson and his band will make a two-night appearance at the Glasgow Empire on Sunday and Monday.

CAVERN OWNER.—The North of England's biggest jazz cellar, the Cavern, Liverpool, has sold in a secret deal.

QUEEN'S LAST SATURDAY.—Craig Burdick is starting this week in the theatre's first winter variety show.

JAZZMEN.—Basist Mike Garbin has returned from the Far East and replaced John Parker—now, freelanceing—with the Chinitz women at the Cavern Club, Ruzmansk.

JACK NETS JULIE.—Singer Julie Rayne on Monday joins the Hot Wale Quintet at the Cavern Club.



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Joe Harriott flying in for Jamboree

ALTO star Joe Harriott will fly from Germany to lead his Quintet for the 1959 "Jazz Jamboree" at the Goumont State, Kilburn, on Sunday.

NEW TROMBONIST FOR HEATH BAND.—A late addition to the "Jamboree" all-star is the Johnnie Gray and his band of the Day.

Bond stars.—In addition to the Harriott and Gray groups, 13 name bands governing every aspect of British jazz will give their services.

SHUFFLERS UNITE.—A reunion night for riverboat shuffleers is being staged at Grosvenor Ball Room, tomorrow (Saturday).

'Juke Box Jury' twice a week?—A SPECIAL mid-week "Pick of the Hits" edition of "Juke Box Jury" may be screened by BBC-TV from January.

Eurovision finals for Britain.—The finals of the 1960 Eurovision Song Contest are to be staged at the Royal Festival Hall on March 28.

JACK NETS JULIE.—Singer Julie Rayne on Monday joins the Hot Wale Quintet at the Cavern Club.

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DATES WITH THE STARS

- SAINTS (Singer) Prince of Wales, W. Max and EGRAVES. Sunday: London Palladium.
KING CALVERTS. Sunday: Royal Albert Hall.
MERRY CAMPBELL. Sunday: New Theatre Royal, Swansea.
DALLAS BOYS. Sunday: Theatre Royal, Haydock.
LONNIE BORGES. Sunday: Hippodrome, Bristol.
GRACIE DOUGLAS. Sunday: Granada, Manchester.
PETER GROVES Trio. Sunday: Liverpool, Liverpool.
LORD RICHMOND. Sunday: New Theatre Royal, Swansea.
MERRY CAMPBELL. Sunday: New Theatre Royal, Swansea.
DALLAS BOYS. Sunday: Theatre Royal, Haydock.
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GRACIE DOUGLAS. Sunday: Granada, Manchester.
PETER GROVES Trio. Sunday: Liverpool, Liverpool.
LORD RICHMOND. Sunday: New Theatre Royal, Swansea.

Stars sparkle at this year's Starlight Dance



Ann Shelton busy collecting subscriptions from fellow stars Vera Lynn and Normie Panama.



Autographing and signing their names are Alma Valentine and Bonnie Carroll.



Vera Lynn records Madlarks David Lane and Mary Mould with a bottle of champagne for their coherent sprees.



Among the ten groups playing at the dance was the Humphrey Lottin Band.

AID FOR THE SPASTICS

TEN star bands and 12 star acts appeared at Wembley's Empire on Saturday when the Stars Organisation for Spastics ran its second Starlight Dance.

Five thousand, six hundred people danced to the music of Humphrey Lottin, Les Paul, Mick Mulligan, Acker Bilk, Andre Rico, Frank Weir, Malcolm Mitchell, etc.

'Juke Box Jury' twice a week?

A SPECIAL mid-week "Pick of the Hits" edition of "Juke Box Jury" may be screened by BBC-TV from January.

MALCOLM TO TOP NEW DISC FIRM

GUJARATI-LEADER Malcolm Mitchell is to launch his own disc firm.

Star jurors

The mid-week editions will be taped directly after the weekly "Pick of the Hits" edition.

Leaving music

Charles Evans, trumpet player with the Lipton Orchestra, is leaving the profession.

BIRTHDAY MOTEL

The Decca Records Orchestra celebrates the sixth birthday today.

HAPPY LITTLE CATERPILLAR SAM TACIT. F 1168 Decca

Another 'oldie' revived by Sammy Turner. ALWAYS. HLX 8963 London

DISC BIDS FOR MARION RYAN

SEVERAL major disc companies are bidding to sign Marion Ryan whose four-year contract with Pye ends on December 31.

Her agent, Dick Katz, told the MM: "It is by no means certain that she will change her label, but we have several offers to consider."

News about the Stars

MARTY WILDE will be the first rock star to appear in Dundee since the riot at a Tommy Steele concert over a year ago.

Edna Savage will be the first woman to play a week at the Blackpool.

David Whitefield will start in the new British television series.

Ray Ellington will be featured in the new television series.

Wera will be featured in the new television series.

Dinah will be featured in the new television series.

Kaye will be featured in the new television series.

AI will be featured in the new television series.

Saxon will be featured in the new television series.

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CLIFF RICHARD TO GUEST WITH COMO

CLIFF RICHARD expects to sign contracts next month for his Hollywood film and top New York TV dates.

He plans to travel to Hollywood to make the film "The Merry Go Round" on his way back.

His agent, George Gandy, told the MM on Wednesday.

He will complete the film with Cliff making his pantomime debut this Christmas at the Globe Theatre, tagging a strong bill in "Dance in the Wood".

Other dates set for him include Finsbury Park Empire (week end, November 3) and Brighton Palladium (8th).

VICTOR FELDMAN IS OFFERED BRITISH DATES

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RAIN DROPS ESCAPE IN CAR CRASH

Johnny Worth and Vince Hall, two members of the Raindrops vocal group, escaped serious injury in a car crash at Stone, Staffs., on Sunday.

The singers were on their way to the Hippodrome.

DJANGO ECHOES

Django Reinhardt's film about the great French guitarist is to be shown at London's National Film Theatre on Monday afternoon.

JAZZ COMMITTEE TO OPEN NEW CLUBS

Jazz Committee, the modern jazz group led by the annual dance of the Electric Circuit Club at the Prince of Wales, is to open two more jazz clubs.

UNIVERSITY JAZZ

The University of London Jazz Society held its first concert of the year on Wednesday.

OBITUARY Les Wilson dies

Trumpeter Les Wilson, who had been associated with the Gracie Orchestra for a number of years, died on Sunday in Victoria Hospital, Blackpool.

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Brihart you'll never bow better. Try one at your dealer's today—

These polls—what do they prove?

asks Humphrey Lyttelton

ONE of the most intriguing features of the "Just Jazz" series—volume three of which was reviewed in the "MM" last week—is the summary of poll results.

The first three places in each category are listed from polls run by the

MELODY MAKER. "Down Beat," "Playboy" and "Gondel."

It would take an electronic computer to draw all the conclusions inherent in these charts, but some facts jump out at you.

It has been said that these

popularity polls are barometers of fashion rather than of taste. Do the results bear this out? Yes and no.

I doubt whether jazz history will endorse the high places given to Peterson, Brubeck, Barney Kessel, and Shirley Maize, for instance, to the exclusion of Bud Powell, Buddy Rich and others whose presence has not been so consistently felt.

On the other hand, there is surprising consistency in the results. The trumpet section, for example, offers only six names out of a possible 18 choices.

Same list

They are Armstrong, Gillespie, Davis, Clayton, Ferguson and Baker. The 1957 results show the same list with Ferguson out. And most of the other categories show a similar narrowness of range.

The readers of "Playboy" for instance, have shown a special obstinacy in voting Eddie Condon number two guitarist two years running! I have also been looking up a critics' poll held by "Esquire" in 1944. In the first two places in each category are the names of Armstrong, Torgarden, Goodman, Hawkins, Pettiford, Norvo, Hampton, Hodges, Hines and Hinton.

All of these figure prominently in the 1953 polls—and no doubt, Tatum and Callet would have been added had they been alive.

The genius of the 'thirties are still holding their own, gaining no doubt from the fact that the multiplicity of much-boosted



● Coleman Hawkins—a consistent poll-topper

names in the past decade, coupled with a dwindling degree of individuality, has tended to split the vote for the newer men.

Of all the names listed in the 1953 polls, only a small handful are still in their twenties.

There is one quite astonishing omission, and that is Roy Eldridge.

Long service

Allowing for the fact that men like Hawkins, Benny Carter and Armstrong have got in on the Long Service and Good Conduct vote, it seems unjust that the man who exerted a major influence during the thirties, and who is still,

on occasion, rising to great heights, should not get a mention.

With the new Eldridge still record as evidence of Roy's undimmed power and mastery, I trust that this will be remedied in the 1956 polls.

I leave you to draw your own conclusions from these facts.

But it does seem that the charge levelled against popularity polls—that they are will of the wisp, ephemeral affairs, recording no more than the swing of fashion—is not one that can be upheld.

I doubt it, in 15 years' time, the fans and critics who have helped to produce these results will have much cause to hang their heads in shame.

Coventry star bill

ANOTHER star-studded Birthday show opened at the Coventry Theatre on Monday.

The bill read: Arthur Haynes, Edmund Hockridge, Charlie Carroll and Paul, Joe Henderson, the King Brothers, Freddie Prinon, Doreen Hume and the Dior dancers, and as one can imagine, the show leaves little to be desired.

Joe Henderson gives a pleasant and relaxed performance.

The King Brothers shine in a slick, well-groomed act. Freddie Prinon is devastatingly funny in his "Dinner For One" sketch, and Edmund Hockridge, who is seen several times, is a tremendous hit in his own spot.—George Bartram.



SHIRLEY BASSEY

We haven't prepared any more numbers!

Then she proceeded to sing "My Funny Valentine" entirely unaccompanied with the vast hall completely hushed.

At the end of this spectacular performance Shirley was given a terrific ovation.

To sing this number unaccompanied was a chance few singers would have cared to take up in this huge hall.

Shirley did it without hitting a false note.—Jerry Dawson.

Shirley shines

WHEN Shirley Bassey came back on stage for her second encore at the end of an electrifying performance at Manchester's Free Trade Hall

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● Snub Mosely
"Cacadeo of Quartets."

STANLEY DANCE, British jazz critic now busy in the USA, recording musicians whom he feels have been neglected, has completed a second assignment for Denis Preston's Record Supervision.

This time, Dance has recorded groups led by Vic Dickenson, Al Hall and Buddy Tate. As before—when Johnny Letman, Snub Mosely and Buster Bailey were the leaders—each group is a quartet.

What the project amounts to is a series of albums featuring mainstream jazzmen playing with compatible rhythm sections.

The LPs, titled "Cacadeo of Quartets," will be released on Columbia's Landsdowne Jazz label.

Personnels

The latest four-pieces lined up like this:—
Dickenson (tmb), Gene Ramey (bass) and Keg Purnell (dra.); Hall (bass) with Shorty Baker (tdr.), Hank Edmonds (pno.), and Oliver Jackson (dra.); and Tate (tr) with Skip Hall (pno.), Ramey (bass) and Herbie Lovelle (tdr.).
Dickenson has not, in fact, been overlooked by the record

companies later. But more of him is welcome. Baker has been neglected as a soloist, and Hopkins was out of the public eye for years.

Snub Mosely—the trombonist who doubles stage saxophone—has not been heard on record here since 1942, and his never appeared on microphone so far as I know.

The initial "Cacadeo" LP, out in November, contains tracks by trumpeter Johnny Letman whose trio is at the Metropole these days), clarinetist Buster Bailey, and Moseley Tate, Hal and Harold Baker, and Dickenson.

Dance will be taping more unimpeded talent for this series.

DUKE'S SON

AFTER the lean years, things begin to look up in the big band field. Quincy Jones is reading one new orchestra; Mercer (who has just opened at Birdland with another).

It is the first time Duke's son has fronted a band publicly since the late '40s, though he has led several in the recording studios.

Duke's debut was promising. I gather, and well attended. Among those present were at least three from over here: Leonard Feather, Stan Dance and Jeff Aterton.

Featured in the band are an excellent Ben Webster—like Tony, a player named Harold Ashby, and guitarist Les Spann, who recently left Gillespie, with Feather.

"It sounded a bit rough on opening night," says Aterton, "but within a week or two should be really set.

Confidence

Dance, on the other hand, writes: "A little tense at the outset, it roared into the last set with confidence and power. It has an interesting book, mostly by Luther Henderson. Andy Gibson and Mercer himself. Numbers made famous by Duke were given fresh treatment."
Dance agrees Ashby is an exciting soloist, and adds:

PARIS, Wednesday. HELEN MERRILL stated this week that she prefers Paris to New York. I don't know if jazzmen have settled in France, but I'm sure the woman vocalist is to do so. "I have no big aspirations. I just want to play with a great group, and recording. Pines, son, I recently did a live set for French Canadian TV and thoroughly enjoyed it."
WHEN the Newport touring jazz unit played Paris last week, they followed by Jimmy Houston and Bob Clark. The usually victorious Parisians and the last concert Sunday night up to 3.30 in the morning.

JAYNE MANSFIELD gave us a splendid performance when she sang at the Alhambra music hall on Sunday this week.

HUGUES PANASSIE is in London. A book called "The True History of Jazz" A CHILDREN'S EXHIBITION will feature a jazz competition, and committee organized by the BBC Club.

More in stream of jazz music

This World of Jazz By MAX JONES

Reunald Jones was a source of great strength to the trumpet section, and the whole proceedings were underwritten with authority by Sam Woodward's drums. If further engagements follow, this should evolve into a group of real importance."

Burt Korall, also at the opening, sends the leader's own verdict. "We need to do some more woodshedding," said Mercer.

WELL-MIXED

ALL sorts of names have been suggested for 26-year-old Quincy's well-mixed orchestra, including two or three members of Duke's band.

Definite, so far as I can say, are trumpeter Benny Bailey, drummer Joe Harris and Swedish trombonist, Aske Persson, all of whom are in Sweden, and will join up when Quincy starts rehearsals in Brussels next month.

Guitarist—flautist Spenn, mentioned previously, is set to travel with Jones when the band heads for Europe. Saxists Phil Woods and Galin Stubbins, trumpeter Lenny Johnson, pianist Patricia Bowen, bassist Buddy Catlett and trombonist Melba Liston are other "nascents."

Premiere

Feather reports that Melba Liston had an operation last week for a serious illness, but "is expected to be well enough before he leaves."
The Jones band will play in the pit and on stage for the Johnny Mercer-Harold Arlen show, "Free And Easy," which has its premiere in Holland in December.

Quincy has supplied most of the arrangements in the book so far, though Melba Liston and Ernie Wilkins have also contributed.

"I believe the time is ripe for a new big band, and that Europe will play an important part in its success. He has the blessings of booker Willard Alexander, and Mercury Records. He should get results.

I hear...

THAT cornettist Muggsy Spanier returns to New York to open at the Roundtable this week and with a new group. According to George Weilling, he'll be at the drums. Red Richards on piano, Joe Barfield on clarinet, and British-born Ralph Hutchinson on trombone.

THAT ex-Hampton tenorman Eddie Chambliss, formerly married to singer Dinah Washington, has opened with a unit at Sugar Ray's in Harlem.

THAT drummer Cory Cole, who has been in the Madison Avenue Hospital with a burst appendix, is still very ill.

THAT pianist Charlie Johnson, famous band leader at Small's Paradise in the '20s, has been in the Harlem Hotel in a bad way for three months.

THAT British bassist John Drew is now working with Marian McPartland at the Arpeggio.

THAT Gerry Mulligan is reorganizing his renewed Tenthette in Hollywood.

THAT Annie Ross has an album of music from the Broadway show "Gypsy" just out on World Pacific.

THAT the excellent Ray Bryant is now accompanying Ella Fitzgerald on piano.

THAT around town in New York is Earl Zeeb, a good tenor from Chicago who has worked with Willie Mabon and other blues artists.

THAT Bill Coleman has left "Les Trois Maitres" and been replaced by Peanuts Holland.

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An evening with Big Bill: Big Bill Broonzy TAP 23
I'm going down the road; The train; Big Biker won't you please come home; In a shanty in old Shanty town; Hey, Bud! Blues; The Crowded song; The blue suit fit; Black, brown and white; Gator blues; Goodnight train.

7" E.P.
Stan Greig's Jazz Band EXA 90
Swinging the Blues; Dreamed I had the Blues; Shimine mornin; St. James Infirmary Blues.
The Graham Stewart Seven EXA 91
Can't Street Blues; Working Man Blues; Tears; Sweet Louis; Plan.

Octave Crosby's Ragtime Band EXA 92
Getzberg march; Top-siding; I ain't gonna give nobody none of the jelly roll; Bourton Street blues.

Pete Fountain's Divisidn All-stars EXA 93
Farewell Blues; At the jazz band ball; March of the Bobcats; Jazz me Blues.

Raymond Burke and his New Orleans Jazz Band EXA 94
I'm gonna sit right down and write myself a letter; Big basses and egg man; St. Louis blues; In the shade of the old apple tree.
The Original Barstomers Spasm Band EXA 95
Shine, Top! Rag! Jermine! the barn; That's all there is.

George Lewis and his New Orleans Rhythm Boys EXA 97
St. Louis Street Blues; Red Wing; The young chief; Over the water; We shall walk through the streets of the city.

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PARIS NOTEBOOK

Helen Merrill settles in France

PARIS, Wednesday. HELEN MERRILL stated this week that she prefers Paris to New York. I don't know if jazzmen have settled in France, but I'm sure the woman vocalist is to do so. "I have no big aspirations. I just want to play with a great group, and recording. Pines, son, I recently did a live set for French Canadian TV and thoroughly enjoyed it."
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Melody Maker

OCTOBER 24, 1959 EVERY FRIDAY 6d.

British jazzmen to join MJQ

TWO British jazzmen have been honoured by John Lewis, famous American pianist, composer and MD of the Modern Jazz Quartet.

At Lewis's special request, saxists Ronnie Ross and Joe Harriott will be featured as solo guest stars with the MJQ during the November tour of Britain. No other group will be presented on the programme.

The MJQ will open its second British tour at the Royal Festival Hall on November 21. Although tickets are not yet on sale to the general public, both concerts are

already half sold-out to members of the National Jazz Federation, which is promoting the tour.

13 more dates

Other dates fixed are: De Montfort Hall, Leicester (November 22), City Hall, Newcastle (23rd), City Hall, Sheffield (24th), St. George's Hall, Bradford (25th), Sophia Gardens, Cardiff (26th), Colston Hall, Bristol (27th), Empire, Liverpool (28th), Odeon, Birmingham (30th), St. Andrew's Hall, Glasgow (December 1), Osher Hall, Edinburgh (2nd), Dome, Brighton (3rd), Free Trade Hall, Manchester (4th), and Guildhall, Portsmouth (6th).

DRUM ROLE FOR DELANEY



The Eric Delaney Band is currently playing a six-month series of Sunday sessions at the Astoria, Charing Cross Road. Eric and guitarist Tony White are seen in action at the half hour last week-end. The band is comprised by Tony Fisher (trp), Kenny Salmon (organ), Colin Bradford (sax), Peter Horrocks (bass) and Nelson Williams and Gene Williams (drum).

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STARBUCK JAZZBOAT

A STAR-STUDDED audience has been invited to the midnight premiere of Warwick Films' "Jazzboat" at the Odeon, Leicester Square, tomorrow (Saturday).

The film stars Anthony Newley, Anne Aubrey, Bernie Winters and Ted Heath and his Music. It includes sequences shot during the Jazzshows annual Floating Festival of Jazz last June. This featured 12 bands, including those of Chris Barber, Ken Colyer and Acker Bilk.

Among the hundreds of show business personalities who have accepted invitations for the premiere are: Eya Boswell, Petula Clark, Russ Conway, Johnnie Dancow, Craig Douglas, Joe Henderson (who wrote the music for the film), Dave King, Dennis Lotie, the Mudlarks, Lita Roza, Dickie Valentine and Marty Wilde.

Jazz die-cams a special jazz group lined up by guitarist Doc Dibley will play for the film. Doc will be leading Bob Harley (trp), Bert Murray (trmb), Wally Fowler (cl), Jim Brax (bass) and Lennie Hastings (dr).

TICKET STAMPEDE FOR 'WAGON' STAR

"WAGON TRAIN" star Robert Horton visits Britain in December for two ATV dates and his previous appearances. And the advance news of his trip has sparked off a tremendous stampede for tickets.

Already ATV has received over 5,000 applications from fans wanting to attend the TV transmissions.

Polladium TV

"Although the dates of his TV shows are not definitely set, we have been assured with direct applications," an ATV spokesman told the "M" on Wednesday. "This must be our biggest-ever rush for tickets."

Horton, seen weekly on British TV screens as "Flint McCullough" in the "Wagon Train" serial, is scheduled to headline "Sunday Night At The London Palladium" on December 27 and Saturday spectacular early in the New Year.

Cyril Stapleton enters hospital

Bandleader Cyril Stapleton entered a London nursing home last week, suffering from rheumatoid arthritis.

At present, his condition was stated to be comfortable. He may be released next week-end.

Norrie Paramor will lead Cyril's show band for its date at Brighton Palladium this Sunday.

On November 3, Cyril starts another "Melody Dances" series for ATV.

Guitars on show

Ivor Mairants is staging a guitar exhibition at his Ivor Mairants Music Centre, 195, Wardour Street, London, W.1, for a week from tomorrow (Saturday).

On show will be the world's most famous guitars, amplifiers, and accessories, including the latest instruments from America.

NEW 'ALLEY'

From Page 1

Broadway. Already the LCC planning authorities have given permission for a 300-ft. block of offices and restaurants to be erected at the end of St. Giles High Street, which fringes the Haymarket area of Denham Street.

Last week, notices were served on residents in the immediate vicinity of the site for the demolition of the building, which is nearly as high as St. Paul's Cathedral, and which is expected to be completed by 1961.

Says Jimmy Phillips, managing director of Peter Maurice and Keith Prosser: "We have had one of these notions. But we have just received several thousands of pounds on modern houses on Maurice Street, and we have no intention of building at all."

In any case there is no problem at this early stage. But if a different company does make a bid for the property in Denham Street, we could always move into one of the new buildings.

The LCC has also approved another scheme for the development of land from Cambridge Circus to the Phoenix Theatre, which again would be completed by 1961.

Tip Pan Alley, spokesman for the LCC on Wednesday: "Councils usually give a sympathetic consideration to improvement schemes."

It was not clear whether a scheme involving Denham Street was submitted by a private developer.

"And owners may be tempted to sell their property for the whole character of the area could certainly change in the space of a few years."

Jack of Clubs star



Meet Nancy with the laughing face... American singer Nancy Hollings. On Monday she started a two-week cabaret season at Soho's Jack of Clubs. She is featured in front of the club's celebrity band. Comments Jack of Clubs leader Reg Waier: "Nancy is one of the most polished artists I have accompanied."

NEXT WEEK MAURICE BURMAN talks to the DALLAS BOYS

ALMA FOR WORTHING

Alma Cogan has been booked for pantomime at Worthing. She opens at the Connaught Theatre on Dec. 4. "Goldilocks and the Three Bears."

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