

EVERLY BROTHERS p. 6 — MJQ p. 9

Melody Maker

November 28, 1959

FOR THE BEST IN JAZZ

Every Friday Gd.

**VOTE X
TODAY**

See page 12

**'Cool'
Donna**


Muffled against London's winter, U.S. singing star Donna Morrison posed for photographer Tim Leff at the Doochie-Beet Club on Tuesday. Donna will star at the Ronnie Scott Club tonight (Friday). (See "This World of Jazz" on page 12.)

PAYOLA PROBE SENSATION

Split in Tin Pan Alley

BRITAIN'S pop music industry was this week on the spot. And the big question that blew up in the National Press was whether deejays, music publishers and record A & R managers were involved in an American-styled "payola scandal" concerning plug-money payments and record-pushing rackets.

On Wednesday, the row reached the House of Commons. And the Postmaster-General turned down a request for "Cool for Cats" and "other similar record-plugging programmes" to be banned by ITA and the BBC.

CONTROVERSIAL

Equally sensational is the news from Britain's Tin Pan Alley. There, the controversy has split music publishers into two factions. The row centres around a Press statement issued by the popular publishers' committee of the Music Publishers' Association.

On Monday, the MPA
 ☉ Page 4, Col. 3

SPECTACULAR DEBUT



Top Rank singer Lorie Mann made her debut in MPA's Saturday Spectacular last week-end. Seen with her after the show is Ronnie Hilton. Lorie stars in the Light Programme's Saturday Club on December 5.

Dankworth piano has Oxford accent

JOHNNY DANKWORTH has signed a new pianist and lost a boss player.

New pianist is Dudley Moore, a Bachelor of Music from Oxford, who has written the incidental music for several plays at London's Royal Court Theatre.

ELLA SIGNED TO COLUMBIA FILM

HOLLYWOOD. Wednesday. Ella Fitzgerald has been signed by Columbia Pictures for a co-starring role in "Let No Man Write My Epitaph."

Produced by Boris Kaplan, it is based on the best-selling novel of the same name by Willard Motley. The film stars include Burt Reynolds and Shelley Long.

Ella will play the role of "Big Flora," a Sling Row nightclub singer who becomes addicted to alcohol.

She has had to postpone nightclub engagements to appear in the film.

Royal Performance for the stars

Joan Regan, Bruce Forsyth, Vic Oliver and the Nat Temple Orchestra are booked for the annual staff dance at Windsor Castle on December 18. The Queen and the Duke of Edinburgh are expected to attend.

THE BOY NEXT DOOR

Cliff Richard plays two Sunday concerts at the Atlas Cinema, Richmond, on December 12, and the next day starts a week at Burnham-on-Sea, Bournemouth, five miles away.

The Dankworth Orchestra has been without a regular pianist since Dave Lee left to go solo in August.

Leaving Johnny is bassist Eric Dawson who was a founder-member of the orchestra in 1953.

Freelancing Eric told the MM "I have been on the road a long time and I think it is time I stayed in town and freelanced."

No replacement has been fixed for Eric, whose last date with the band will be on December 4 when it combines with the London Philharmonic for the second of two concerts at the Royal Albert Hall.

PLATTERS DATES ARE SWITCHED

DATES for the January British tour by the London Platters have been rearranged.

The tour, which opens at Sheffield City Hall on January 12, will now end a day early on January 24.

Dates at Brighton and Plymouth, which had been previously announced, have been cancelled and two new concerts at the De Montfort Hall, Leicester will wind up the tour on December 24.

In addition to the group's appearance on ATV's Sunday Night at the London Palladium on January 17, negotiations are under way for it to star in a "Saturday Spectacular" as well.

STAR DANCERS

Rena Conway, Ruby Murray and the Mustangs are the guest stars on ATV's Melody Dancers on Tuesday.

with the band will be on December 4 when it combines with the London Philharmonic for the second of two concerts at the Royal Albert Hall.

Combined concert

The first combined Dankworth-LFO concert is tonight (Friday) and included in the programme will be Johnny's "Jazz Workshop" and the "Improvisations for Jazz Band and Symphony Orchestra," written by Johnny and "straight" by composer Matyas Seiber.

JOHNNY EARNS U.S. AWARD



Johnny Dankworth was presented by MM Editor Pat Brand with an award from America's "Playboy" magazine at the Mercury Club on Tuesday. The award named Johnny as one of the world's "outstanding bandleaders" of 1959.

JIVER HUTCHINSON FUND IS OPENED

A FUND has been opened for the widow and family of trumpeter Leslie "Jiver" Hutchinson who died in a car crash on Sunday.

It is being organised by well-known arranger Gordon Frank, long-time friend of the family and one-time partner of Leslie.

Donations can be sent to him at Frank's office at 42, Homer Street, London, W1.

Also seriously hurt when Leslie's coach overturned at Westing, Norfolk, were pianist Yorke De Souza and drummer Tommy Jones. Both are in Bury St. Edmunds Hospital with rib injuries. Their condition on Wednesday was described as "comfortable."

Daughter escapes

Five others in the coach escaped with aback and bruise. They were Leslie's singer daughter Elaine Dinnar, saxist Ken Lack, guitarist Harry Harriet, trumpeter Gilbert Mabson and bassist Baise Thomas.

Leslie, who was 52, is survived by his widow, Pyllis Adella Hutchinson, his two daughters, Elaine (20) and Maria (16), and son Ivor (16).

The funeral service will be

☉ Back Page Col. 3

NEW DEAL FOR MUSICIANS
See Special Supplement Inside
SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y.

15 Britain's musical talent equal to that of America?

Quantitatively, the answer must be an immediate No. Little Britain, equal in size to the state of Utah, and in population to a mere handful of American cities, could hardly be expected to provide as great a sum of talent as those 50 United States.

The incredible thing is that, for her size, she provides so much. Yet how does the quality of our talent compare with that of America?

US versus U.S.

BY STEVE RACE

anyone who says we have simply doesn't understand his subject.

There will always be master musicians and master showmen, and by the law of mathematics alone, they are unlikely to come from this island.

What we have got is a host of talented people who belong to the very next rank: instrumentalists, singers, composers, arrangers, comedians, script-writers, producers and technicians.

Occasionally we send one to America, and it is significant that usually his best work was to await the stimulus of those exciting surroundings.

Thus America welcomes

George Shearing and Victor Feldman, or Alfred Hitchcock and a score of British-born film actors, and frees them to realise their full potentialities.

Only an occasional Ray Noble or Alan Dean does his best work before emigrating.

What is behind this tremendous flowering of talent which the American entertainment scene brings about?

Masterpiece

Even this question is linked with the sheer size of the country. The Perry Como show is a masterpiece of general entertainment, partly due to the genius of Como himself, but largely because so enormous a public merits a sky-high budget.

Is Como a marvel of relaxation? For nine million dollars even Tommy Cooper might be relaxed. Is Como's material full of humour and charm? If he wishes he can hire 30 humorous, charming script-writers.

There is also the matter of atmosphere. The West Coast jazz musician may feel frustrated by the shortage of jazz clubs in Los Angeles, but there is no frustration in the constant encouragement of his colleagues as Victor Feldman would testify.

Encouraging

The feeling that jazz is important and immensely worthwhile is the strongest impression one brings away from the West Coast.

Most encouraging of all, perhaps, is the American public itself.

I watched that fine pop singer, Eddie Gorme, hold a middle-aged, dinner-audience spellbound for 40 minutes with



Como relaxed? For \$9 million he can afford to be.

the sort of songs that make British music publishers laugh out loud. ("I'll Take Romance," "Guess Who I Saw Today?," "Too Close For Comfort.")

At the Crescendo on Sunset Strip, the fabulous Mervyn Frumkin rattled on for almost as long, crediting his audience with a knowledge of current affairs, literature, politics, art and jazz which paid off in a machine-gun response on every subject.

Generally speaking, the entertainer in America—of what-

ever line—is as respected as a 1st division footballer, an Archbishop or a trades union leader here. In no vast country, even the specialist has a large public.

In all but the very top cases, we in Britain can match that talent.

What we cannot match is the opportunity, the income and the sheer encouragement which America affords to those people who make other people's pleasure their business.



The story makes the song—The Browns

JUST before he left Nashville's Andrew Jackson Hotel, I managed to get a few words with James Edward Brown—the male third of the country and western singing group, The Browns.

"I was lucky because the tall, 25-year-old Jim—J. E. to his friends—was just leaving with his sisters, Maxine and Bonnie, to catch a plane to London."

"There they will appear in 'Boy Meets Girl' and make concert appearances singing their Hit Parade numbers, 'The Three Belles' and 'Scarlet Ribbons'."

Everyday life

Even before their revival of "The Three Belles" which made the group nationally famous, they were well known in country music circles.

"I wanted to know how Jim accounted for the movement of country music into the pop world."

"He told me, 'Country music is the story of the little everyday things of life. People can identify with it because many of the songs are like a chapter out of their own lives.'"

"I think it points to the fact that the story or message of a song is more important today than ever before."

Simple tale

"Take 'The Three Belles' for instance. It's a beautiful story—the story of a lifetime—told in just two minutes, 40 seconds. Jimmy Brown in the story is somebody like you and me."

"I like 'Scarlet Ribbons'. There's a lovely story of a little girl who wanted a ribbon for her hair—the simple tale that any parent can understand."

"These wonderful songs prove that today a song makes an artist, whereas it used to be that the artist made the song."

"You could put it another way. Country music is so simple and basic and understandable that the boy next door can play it on his guitar and his girl friend can sing it along with him."

"So far as our particular sound is concerned, that too is pretty simple and basic."

"I take the melody or the lead, and my sisters join in with their own harmony and sing what comes naturally to them. I think the result is true natural harmony."

Dramatic work

MAXINE is married and has two children, 20 months and 10 weeks old. Bonnie is rumoured to be close to an engagement, but Jim is still very single.

"We got our start in an amateur contest in 1952. Jim went on, though we have sung together since we were little kids."

"After the amateur contest we started singing professional engagements in 1957. Jim went on first with 'Looking Back To See'."

"Now I am hoping for a chance to do some dramatic work on television."

"We were there in 1957, along with a group from other country and western singers. But now we'll be there as a pop act, so it'll be different for us."

"We are hoping we might possibly be able to get over to Germany to see Elvis, but I don't know whether it can be arranged."

"We've been friends with Elvis for a long time. He certainly likes us, don't you think?"

"Elvis will be around for a long time—probably just as long as Sinatra or Bing Crosby."

"He came out of records where they came out of show business, but it's talent that counts. He'll be around."

Ren Grevatt

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Reviews by the MM Pop Panel

Marty should click with own song



Marty Wilde makes a bid for the Top Twenty this week with his own composition.

MARTY WILDE, mine host of 'T.V. Meets Girls,' is featured this week on "Bad Boy" backed by "It's Been Nice" (Philips PB972).

Bad Boy is Marty's own composition and it is easy going with a folk-sounding air about it. Marty also tops near on It's Been Nice, a number written by Doc Pomus and Mort Shuman, recent guests on the TV show.

This disc should make the charts. Arnold Young's "I'm Calling From Chicago" is still high (Mercury 1072). It will make you rock with laughter. It's an infectious tale of woe from "Charlie" whose friend spurs to say he has two girls with him—but omits to say where he's staying!

ONE HOUR AHEAD OF THE POPE. There I'm Said It Again (RCA 1072). This is a horse-operated instrument with Mr. Cooke just having the edge on the law. And for CAW and Sam Cooke fans, this disc is definitely worth catching up on.

I MUST HAVE DONE SOMETHING WONDERFUL. Some of the "Penguins" are back. This Ronnie is a heart-throbber. He's got a great first performance. He plumbs the depths of his range—and the throbs is occasionally too strong for comfort. But his fans will love his emotion-packed rendering. The flip is a waltz of less merit, but it's Carroll's approach to it is sincere.

THE HAPPY HUNTER/Dancer, Prancer and Nervous. Waltz (Capitol CL 1097). This Christmas offering veers for its appeal. It's a sprightly, happy voice. It should be a hit. It's a chipmunk effect. It's a chipmunk effect. It's a chipmunk effect. It's a chipmunk effect.

THE BENCH HOT CROSS BUNS (London HL 3389). Bench is good juke box fodder. Dumas and his boys do a powerful heat for soul workouts by getting their and home plate. This features gimmicky vocal interjections.

SHAKEUP! All I Do in Heaven of You (Top Rank JAR20). The versatile Man Buxton essays a bluesy line in Shakeup, and commendably. The title All I Do is a beautiful and pleasant vocal styling. Not hit Partridge material, maybe, but worth a spin.

MARINA Cerasella (Decca HL 1119). Dutchman Alberti has convincingly established the Italian song idiom, but though these numbers are delivered with conviction they seem unlikely to make an impact. The debut of an Italian style may find them acceptable, however.

ON THE TAKE A Giant (Pillars). Pleasant theme of a lively and swinging. The music is a real gem. The music is a real gem. The music is a real gem.

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THE TWO-PAGE POP PARADE

The fixes

IT was 2 a.m. and Phil Everly, half of the Everly Brothers, had just asked me if I'd accompany him for a drive. "Anything to oblige a stragglng young songwriter who can hardly make ends meet on 150,000 dollars a year," I sighed, rising from my chair and surveying the room.

Phil had been playing me some of his tremendous collection of records, but the decor of his combined bedroom and den was even more impressive. The walls were black. So were the doors. And the fitted carpeting. And the bedspread. The curtains were too, but relieved by a few vertical gold lines.

A touch of violet was provided by the lampshades. And the ceiling was white between oak beams. The effect might sound ghastly, but I loved it.

"The family thought I was crazy when I told the decorators to do it this way," explained Phil. "But they're getting used to it now. The painters put on six coats of black before I was satisfied. We were seated comfortably in Phil's Jaguar when he said, 'I guess I'm a prett' mixed up kid, but there's nothing wrong with me that a couple of dozen good psychiatrists couldn't put right. I just have a habit of doing wild spur-of-the-moment things. Like buying a U.S. Army surplus life raft that holds 20 people. Well, it was reduced. I brought it home here in Nashville and persuaded Dad to come sailing with me on a lake nearby. We inflated it with a vacuum cleaner and sailed off."

"To look for another 18 passengers?" I inquired. "We didn't get a chance at it. I took her to her favourite restaurant and we hadn't been there five minutes when I was called to the phone."

"When I got to it, it's one of her girlfriends who says 'I just had to hear your voice Phil—you're so cute.' Then when I return to the table June says 'Isn't it wonderful? Everybody knows you're here now. I'm dining with a celebrity.' I explained as calmly as possible that as I'm on show at least six days a week I don't especially enjoy giving a performance on my free night."

"We hadn't even finished the soup when out of nowhere two photographers suddenly appeared and started snapping at me. I asked what all this was about and she said 'Oh, I told them they could take us for the call pages. They've got to fill the newspapers with something like this.'"

"I ate that dinner quicker than I've ever done in my life. Then I took her straight to her front door and said I needed to get to bed early. By this time, Phil and I had arrived at Don's home. He and his wife Sue were up and waiting for us."

GILBERT KING

Interviews the Everly Brothers in Nashville, Tennessee

A friend had asked me to call on his cousin June when I was in town. I called her, arranged a date, and when I went round to pick her up she had a quartet of girls there singing "Come On To My House."

"I was the first time I'd met the girl, and she says don't I think her friends are wonderful and can I get them an audition with my record company. I took her to her favourite

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stars get in —by the EVERLY BROTHERS

the thing sprung a leak in the middle of the lake; replied tearless Phil. "Luckily a boat got to us in time."

He pressed the accelerator and we shot forward. I swear my heart came up into my mouth.

Then a little while ago I wanted to buy an island in Canada," he went on. "But Don and our manager persuaded me it was too far away from Nashville and that Mom and Dad would miss me. So I bought a new suit instead."

He changed the subject. "Don and I just got back from doing a TV show in New York. This time I'm going to be on the radio. I'm going to be on the radio. I'm going to be on the radio."

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Twins

DISC JOCKEY CHOICE

Table with columns: DISC JOCKEY, HIT PARADE CHOICE, PERSONAL CHOICE. Lists various artists and their hits.

Max Bygraves aims at six million buyers!

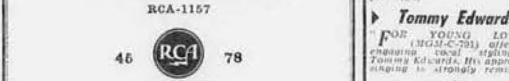
THE BBC's "Children's Favourites" on radio attracts something over 6,000,000 listeners every Saturday morning. And this is the audience Max Bygraves is aiming at with his latest LP, "Songs for the Young in Heart" (Decca LA 3283). There should be plenty of "requests" for this LP—both from children and the Mums and Dads.

The Browns

are here, and to celebrate their arrival a brand new disc just out

SCARLET RIBBONS

are here, and to celebrate their arrival a brand new disc just out



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'Bongo' offers a laugh a minute

THE screen version of "Expresso Bongo," Wolf Mankowitz's vitriolic satire on the teenage pop star set-up, starts off like a world-beater.

Johnny Jackson, the chiseling agent, perambulates through the terming Soho streets. From delicatessen, coffee bar and into the *Intime*, where the girls dress only for television.

Authentic

It goes at a cracking pace, with the fast-talking Johnny delivering his laugh-misuse lines, cracks, ribs and downright slander. The background is authentic enough, and with such sizzling material, it is perhaps surprising to suggest that his character belongs more to Damon Runyon than to Tin Pan Alley.

On the way Johnny snaps up young Bert Rudge, promoter him by various strokes into the big-time as Bongo Herbert, much the same as has been done in life.

Contempt

The situation is so memorous that no words could be too strong. That Mankowitz went beyond scathing contempt into impolite language indicates that he also saw it in those terms.

Yet it is a fact that the film, despite modifications, is no more able to maintain the pace than was the stage play, and the



Sylvia Syms, as Moisie King, sings "Don't Touch" on stage at the Intime Theatre.

fault can only be that of Mankowitz. As precisely the same point does it lapse into tedium.

Bongo gets embroiled by Dixie Collins, veteran of four marriages and a thousand performances, whose avar is waning. And from the moment she appears, Mankowitz's satirical bolt is virtually shot.

Bongo unloads Johnny and will obviously disentangle himself from Dixie—and that's all. It is not the fault of the producers that technical excellence cannot remedy that structural weakness. Laurence Harvey, as the spit-ogener, turns in a good performance, and Sylvia Syms scores as his stripper girl-friend.

Memorable

Of the best of notable character cameos. Hermione Baddeley as a neat-ogited street-walker is memorable. The kindest thing to say about Yolande Donlan's playmate of Dixie is that she was miscast.

The same must be said of

Cliff Richard, who is the teenage wonder. He says his piece nicely enough—too nicely, probably.

The rôle is that of a moronic Cockney, whereas the well-modulated voice and essentially quiet charm of Richard contrasts that and evokes too much sympathy.

New material

Songs from the original score by Messrs. More, Norman and Henneker, are as good as ever. They have been boosted by new material from Robert Farnon, Val Guest, Norrie Paramor, Bunny Lewis and Paddy Roberts, which smacks of gluing the libly.

Not that we should complain. "Expresso Bongo" in its own way beats anything that Hollywood has done. Go to see it—but make certain you see it from the beginning. Otherwise, you'll miss the punch and point.

Tony Brown



Cliff Richard, as Bongo, sings the religious satire, "The Shrine on the Second Floor."

The disc, too

"THAT" "Expresso Bongo" will be on disc next month. To tie in with the film, Columbia are releasing an EP on December 4 by Cliff Richard and The Shadows (SEG7971). Titles are: "Love," "A Voice in the Wilderness," "The Shrine on the Second Floor" and "Bongo Blues."

LAURENCE HARVEY

SYLVIA SYMS

YOLANDE DONLAN

Johnny never had it so good

— or lost it so fast!

Expresso

Bongo

CLIFF RICHARD

WHY FOR THE SCREEN BY WOLF MANKOWITZ
 Screenplay and Storyline by VAL GUEST
 Directed by WOLF MANKOWITZ
 In association with Columbia Pictures Distribution

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AND THE SHADOWS
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Ronnie Ross and Joe Harriott take the stand with the MJQ.



• John Lewis



• Percy Heath



• Connie Kay



• Milt Jackson

The MJQ set a new standard

In the clinical, unemotional surroundings of the Royal Festival Hall, on Saturday, 3,000 jazz fans gave the biggest ovation I have ever heard in London's major concert hall.

Object of their appreciation was the Modern Jazz Quartet, which had just completed the second of two opening concerts of its tour.

John Lewis and his colleagues deserved every single handclap, for theirs was a model concert—a blueprint for all future tours.

The show was neither too long nor too short, giving its ample time to judge the capabilities of the Quartet and its two British guests, Joe Harriott and Ronnie Ross.

The programme itself held a nice balance between Lewis's more esoteric works and swinging jazz standards.

Grown up

And this time, there can surely be no complaints about the presentation. Everyone should know by now that if you want custard-rose jazz and jocular announcements, you don't buy tickets for the MJQ.

What you do get is two hours of delightful music—subtle, intelligent and thoughtful, it's true, but jazz has grown up since it left the New Orleans bushes.

The programmes for the two houses differed somewhat. But for the record, the second show opened with "The Queen's Fancy." Next came "How High the Moon" as a feature for the wonderful Milt Jackson.

Opening with backing just from Percy Heath's bowed bass, Milt's vibes built to an exciting climax as they were joined first by Connie Kay's drums and then Lewis's piano.

The familiar "The Golden

says BOB DAWBARN

Striker" preceded the introduction of Harriott and Ross. Together they played "Bag's Groove" and "Night in Tunisia" and each was given a featured number—Harriott on "Autumn in New York" and Ross on "Body and Soul."

Though both sounded a little uneasy on the arranged passages—there had been time for only a brief rehearsal—they proved that British musicians can share the stage with top class Americans and come through with honours.

The two make an admirable contrast: Harriott with his aggressive urgency, and Ross more relaxed and economical in his phrasing. By now both should have settled down sufficiently to hit top form.

After the interval came the new pieces.

Gospel flavour

Opened with a rocking version of Duke Ellington's "It Don't Mean a Thing," Lewis then announced "Pyramids," a piece written by bassist Ray Brown after a concert with Mahalia Jackson.

Written for "Odds Against Tomorrow," a new Harry Belafonte film, "Skating in Central Park" was a Lewis composition in 3 4 time—one of the very few successful jazz waltzes, which again showed off the brilliant musicianship of Jackson.

To close the most satisfying concert this year, we heard a reworked "Fountain."

And here's their latest release

THE MODERN JAZZ QUARTET (L.P.)

Meley (Standard) I Can't Get Started Love Me (12") Yara Bird Suite (12") Midsummer (12") Festival Sketch (12") Bag's Groove (12") Night in Tunisia (London L.T.Z. 1157) So What (12") John Lewis (12") Milt Jackson (12") Percy Heath (12") Connie Kay (12") Sonny Rollins (12")

THERE is plenty of typical MJQ on this album, and that should be sufficient recommendation to buy it. The album's steady groove gives Jackson a chance to show off his great melodic talents on three good ballads and, by contrast, Lewis's "yardbird" "Festival Sketch" is one of only two Lewis originals on the record, and in some of its highlights.

So the remaining two tracks, Sonny Rollins' "Good Intuiting" and Lewis' "Odds Against Tomorrow" are the ones you must not miss in a strictly jazz approach to the LP. The latter has sounds reminiscent of a revival of inspiration.—Dob Dawbarn.

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December 10th
Birmingham—Queen Hall.

December 11th
Birmingham—Fleet Hall.

December 12th
Birmingham—Empire Ballroom.

December 18th
London—Forest—Palm.

December 19th
West Hampstead—Queen's Club Ballroom.

December 20th
Framingham—Murrayville Pavilion Garden.

December 21st
London Jazz Club.

December 22nd
London Dance—Hannah House.

December 23rd
London—Gaiety Ballroom.

December 24th
London—Tavern Hall.

December 25th
Chichester—Cocks Jazz Club.

December 26th
Weymouth Garden City Jazz Club.

December 27th
Margate—Oxford Street.

December 28th
Preston Dance—Empire Rooms.

December 29th
Margate—Oxford Street.

December 30th
St. Albans Jazz Club.

December 31st
Private Dance—Waldorf Hotel.

MELODY MAKER 1960 JAZZ POLL

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Mark your envelope "Poll" and address to:—MELODY MAKER, 4, Arno Street, London, WC2

WORLD

BRITAIN

CATEGORY

MUSICIAN of the YEAR

TOP BIG BAND

SMALL COMBINATION

TOP MALE SINGER

TOP FEMALE SINGER

TOP VOCAL GROUP

TOP TRUMPET

TOP TROMBONE

TOP CLARINET

TOP ALTO SAX

TOP TENOR SAX

TOP BARITONE SAX

TOP FLUTE

TOP PIANO

TOP GUITAR

TOP BASS

TOP DRUMS

TOP VIBES

OTHER INSTRUMENT

TOP ARRANGER

TOP COMPOSER

NEW STAR

**YOUR
VOTE**

IT'S MELODY MAKER Poll time again. The time when we give readers a chance of expressing their appreciation of the bands, musicians, singers, arrangers and composers whose work has given them most pleasure during the past year.

But this year there is a difference. The MM is conducting TWO polls—one to cover the JAZZ field, the other to cater for the POP market. This will give an even more detailed picture of our readers' musical tastes.

The above coupon is for the JAZZ POLL. The pop coupon will appear early in the New Year.

In two sections

As before, the JAZZ POLL is being conducted in two sections. One for British artists, and the other to include artists of any nationality—British, American, Canadian, Swedish, French, Dutch, German, etc.

For this reason, the Voting Coupon is divided into two parts: **WORLD** and **BRITAIN**.

Please note that the "Small Combination" category implies a group containing not more than nine musicians, including the leader.

In the "New Star" category you are asked to vote for the most interesting personality to have emerged in jazz in 1959 for whom stardom can be expected in 1960.

And the "Musician of the Year" category is intended to indicate the individual (bandleader, arranger, composer or instrumentalist) who, in your opinion, has contributed most to the advancement or status of jazz during the past year.

In your category, it must be remembered that only those who are currently active in the jazz scene are eligible for your vote. The British section refers ONLY to those actually working in Britain, i.e., a British musician permanently working abroad is not eligible.

Only one coupon

If it is not necessary to fill in every section of the Coupon, if you have a particular choice in certain categories, just leave them blank.

All entries must be received in first post on Monday, January 4. THIS IS THE ONLY JAZZ COUPON THAT WILL APPEAR. The pop Poll is simple to enter, but it deserves serious consideration before any entry is completed.

This is because the votes of Melody Maker readers are, justifiably, regarded as representing the most authoritative guide as to what British considers the best in jazz.

We consider carefully before you put pens to paper. Once you have made up your mind, fill in the Coupon, and post it without delay to the address shown above. Votes which arrive after first post on January 4 will be ignored.

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Donna Light to riding high on 'Light'

"THAT'S a fine, high-sounding name you have," I told Donna Lightower, when I met this attractive American singer at the Downbeat Club on Monday.

"And it's really mine," she said. "There are not too many Lightowers, even around Caruthersville, Missouri, where I was born.

"I met one in Boston, and in Chicago I came across five or six. No, so far as I know, I'm no relation of Willie Lightower, the trumpet player.

The mention of Willie (whose Night Hawks recorded for Black Pais around 1924) was naturally a surprise to me, and I said so. Miss Lightower, inclined to speak the truth about her name, said she had not heard of him until she came to Europe, where record collectors began asking.

Caused some stir

"My father was a music teacher," she explained, "but he never was able to teach me anything. I'm sorry, because the least night-singing, and I could use it in my various recordings.

Donna caused some stir with her first LP, Capitol's "Take One"—released here last month. She had recorded before, for the Decca and Modern

THIS WORLD OF JAZZ

by MAX JONES

labels, "without much happening," and I asked how the album came about.

She said: "Like my whole story, it just happened when I needed it. The first time I remember singing was in church in California. I had to be pushed into it.

"Afterwards, the women came up and kissed me. The men didn't bother me; I didn't appeal to them when I was six years old.

"We started in Los Angeles until I was 16, then went to Chicago. At that time I was a professional cook, in a drug-store. Everybody's discovered in a drug-store—even Lina Turner—and I almost was.

"I was singing away in the kitchen, and one of the customers called me out. He was nobody, but he gave me encouragement, said I ought to go on the stage.

"I said: 'I don't have the nerve; besides I like to cook; did you enjoy the fried chicken?' But he pressed me, so I went and sang at a West Side club where I knew the musicians.

"I only knew but three songs well—all three that Dinah Washington had done—and when I'd sung them the manager asked me to work there Friday, Saturday, and Sunday for five dollars a night. This meant 45 bucks a week, with the cooking for I took it.

"Before I quit at Jimmy's Lounge, a Chicago newspaperman helped get me a job at the Strand Hotel, and after three weeks there I was able to throw my apron away and say 'good-bye' to cooking for a living.

Having a ball

"I was terrible then; but I was having a ball. I'm not good now, but five or six years of experience. Anytime I began writing songs, and I had one on the charts in Memphis.

Joe Glaser brought me to New York for a recording at the theatre date at the Apollo. I survived it, though one critic

How about it, here?

THE news that Louis recently reported seriously ill at his home in Fidelia, Louisiana, is in fact well and in good shape, will be welcomed by all followers of what M. Panassié has puny-gently termed "Le Vrai Jazz."

Reader John Pilgion, once a familiar figure around the London jazz clubs and now an official of the Atomic Research Institute stationed only a few miles from Fidelia, recently called on Looseleg at his home. "I found Loose as his friends call him, a gentle, friendly man, whose alert mind and up-

says Humphrey Lyttelton

right bearing belie his reputed 37 years. "Over a dish of fried pork crumba (a sort of Creole sausage) served up by his charming wife, Alberta (I remember her vocals on the old 1921 "Mood"), Henson waxing under the name of Henry Montgomery?], we talked of the old days.

"Despite the fact that his talents have so long been neglected, and that much of the credit due to him as a pioneer of pre-jazz went to his rival,

Buddy Bolden ('They never could play a music in New Orleans'), Loose is not a bitter man.

"When many of his fellow-musicians moved across river to New Orleans, he chose to stay at home, preferring a day-time job in the rice refineries to the risk of commercialism in the big city.

"Today he plays in a tiny club in East Grays, Robert's Street, leading a quartet including such unknowns as the Roudie (rt.), Louis Nettleton (pno.) and a fine drummer; in the Louis Cottrell tradition called Zuttie Singleton (no relation!).

"I spent an enjoyable evening there, and although there were pitifully few customers (only two couples between 8.30 p.m. and 1 a.m.), I'm happy to report that Loose was playing as well as ever."

Few recordings

"Thank you, John, for this information about a great jazzman. It is to be hoped that some attention will be paid to a man who did much to develop and further the music which we love jazz.

"It is a pity that there are so few representative recordings of Baganza's work available. The tapings made by U.S. disc collector Eugene Wines in 1941 can hardly be regarded as authoritative. Historically interesting.

"The musicians selected to accompany Baganza on these sessions were scarcely in the line of the new one-line-in-the-making thing, being an outstanding modern, whose best derings a la J. J. Johnson were, I'm afraid, out of place.

"Baganza himself was not in peak form, having not touched his instrument for 17 years."

'Oblong' label

"To hear Looseleg at his best one must go back to the 1916 'Oblong' label, which he can be heard driving the ensemble a note or two above the 'Oblong'—'Gonna-ronza' and 'The Snake Game'—in My Back Door'—Sena's 'Gonna-ronza'.

"Permitted for this recording his puzzled critics to decide that the most probable line-up is Baganza (rt.), Joe Fontana (sax), Alexander (piano), and (sic), Fedora (third name unknown) (tr.), Cops (Braganza's jumpy), Henry Wood (tuba) and Verita Brown (dr.).

"Perhaps some enterprising company will license these 10 discs and, in some cases, making recordings from an era now, missing.

"Meanwhile, many fans would jump at the chance to hear recording 'Louis'—'Loseleg' Baganza (sic), 'Loseleg' Baganza (sic), Harold Davison? "



"It really is my name," says Donna Lightower.

said I was too flashy and didn't know how to dress. I was a little heavier then, but they should see me now I'm down to 125 lbs.

I had to agree that Donna's present weight was unexceptional and pleasantly distributed.

"After knocking about New York for two years, she continued. 'I met some publishers and through them placed two songs of mine—'Out of My Mind' and 'Light of Love'.

"Peggy Lee did 'Light' for Capitol, but Dave Cavanagh heard my demonstration disc and liked it. In August, 1956, he was in New York to record Dakota Station. She wasn't available, so he asked me to stand by.

"I told Dave the songs I liked best and those were what I cut for 'Take One,' plus 'C'est la Vie,' which I learned right there on the spot.

"Well, that's what I'd been praying for: I'm now exclusively on Capitol and have a new album out called 'Go Baby' ... with George Auld's band."

Donna arrived here last week from Stockholm with Sweden's Monica Zetterlund. Since she was in Britain in July, she had been working in Sweden and Germany. On Sunday, she leaves London for a cabaret date in Manchester.

But tonight (Friday), Londoners will be able to hear her in a noisy singing at Ronnie Scott's Club in Soho.

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Records, LPs

LEADBELLY (EP)
"Rock Island Line"
Rock Island Line (A); Take This Hammer (B); Red Cross Store Blues (C); I'm On My Last Love (D)
RCA RCK180—12s. 36c

Huddle Ledbetter (EP)
Winn Johnson, William Landford, Howie Carr, Armand Wilson
New York City 15 6 46
Huddle Ledbetter (EP)—27c. 15 6 46

FOR years collectors have asked Victor and their European associates to dig into the vaults for the invaluable Ledbetter sides they issued on Bluebird and then forgotten. All that happened was that two Victors with the Golden Gate label came out on HMV and recently a few Bluebird-Ledbetter machines appeared on Melodisc albums obtained from Britain.

Now, at last, RCA obliges with four of the unknown Ledbellies—two solos and two with the Gate.

They dwell on the latter-to they are interable evocations of conventional Ledbetter's flexibility and power are affected by a better Meter Leadbelly solo versions of both songs, and also that the LP doesn't contain "Ball On, Little Girl" and "Easy Rider" for two more 1940 blues titles in place of the previous releases.

"Red Cross Store" is an absolute gem. The song itself is known from other versions as a protest against the Red Cross system. But Huddle adapts it to refer to the recruiting for the first world war.

This is a gripping, vibrant performance. And, Go-round with its baritone guitar and Lead's tremendous hooking howling voice, is almost its own thing.

We have already had "Store" on Melodisc MLP2-107, but this 27c LP is the only recording. Max Jones.

Blue: The Crowded Song: The Blue Tail Fly; Black, Brown and White; Guitar Blues; Goodnight, Irene
(Times 12 in. TAP31—36s. 51c.)
Brooklyn (10c. 67c.). Capenagers 45-396

THIS LP has the style of one of Brooney's less formal performances, and it catches a number of facets of the singer and entertainer. He talks, jokes, drinks and sings with gusto in the rollicking, wags: "I feel good when you do that."

He makes his guitar cry on "Guitar Blues" similar to "Hey, Hey, Baby" only faster, and sings with jaunty humour on "Crowded Song."

"Hey, Bub"—wrongly called "Hey, Bub" on the label, which also gives the track in incorrect order on Side One—is both amusing and interesting as a solo-type ("You don't have to sing, you just talk," Bill explains).

"Black, Brown and White" and "This Train" allude directly to colour bar ("No Jim Crow and no limitation on the train," says one verse), but this "Train" says one verse, but the album is a fine release of "B. B. & W."

"Bill Bailey" and "Blue Tail Fly" were done better first time on the EP, but they—like "Shanty" and "Irene"—were not ideally suited to Bill's traditional approach, and he was not so genuinely at home with such material.

The album is rounded off by a personable cover picture and the usual objection to the object could be that it already has Bill singing all but two of these songs.—Max Jones.

Back to blues

BIG BILL BROONEY (EP)
"Do You Remember My Back Water Blues; Blue Tail Fly; Back Water Blues"
(Mercury YEP508—12s. 36c.)
Brooklyn (10c. 67c.). Big Crowded (10c. 67c.)

THESE Brooney titles were made for Mercury in Chicago 10-19-41. All are familiar from other Big Bill recordings.

Informal Brooney

BIG BILL BROONEY (EP)
"An Evening with Big Bill Brooney"
Bill Brooney, The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub

Jazz on the air

(Times GMT)
SATURDAY, NOVEMBER 11:
11:30-11:45 a.m. A. Jim Capone.
12:15-12:45 p.m. C. 2: Down Town.
1:30-2:00 p.m. B. 3: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
4:30-5:00 P.M. Jazz Society.
5:00-5:30 P.M. Being Serious.
5:30-7:00 P.M. Frank Dixon.
7:15-8:15 P.M. Ernie Hawkins, Cecil Miller, Stanley.
8:30-9:30 P.M. America's Pop Music.
9:30-10:30 P.M. The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
10:30-11:30 P.M. Jazz Society.
11:30-12:30 P.M. Jim Capone.
12:30-1:30 P.M. The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
1:30-2:00 P.M. A. Jim Capone.
2:00-2:30 P.M. B. 3: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
2:30-3:00 P.M. C. 2: Down Town.
3:00-3:30 P.M. D. 4: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
3:30-4:00 P.M. E. 5: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
4:00-4:30 P.M. F. 6: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
4:30-5:00 P.M. G. 7: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
5:00-5:30 P.M. H. 8: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
5:30-6:00 P.M. I. 9: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
6:00-6:30 P.M. J. 10: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
6:30-7:00 P.M. K. 11: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
7:00-7:30 P.M. L. 12: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
7:30-8:00 P.M. M. 1: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
8:00-8:30 P.M. N. 2: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
8:30-9:00 P.M. O. 3: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
9:00-9:30 P.M. P. 4: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
9:30-10:00 P.M. Q. 5: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
10:00-10:30 P.M. R. 6: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
10:30-11:00 P.M. S. 7: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
11:00-11:30 P.M. T. 8: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
11:30-12:00 P.M. U. 9: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
12:00-12:30 P.M. V. 10: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
12:30-1:00 P.M. W. 11: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.
1:00-1:30 P.M. X. 12: The Road and The Train; Bill Bailey; A Shanty in Shanty Town; Hey, Bub.

WEDNESDAY, DECEMBER 3:
4:30-5:15 p.m. B. Panassi on Harlow.
5:45-6:15 p.m. Jack Marshall Scott.
6:30-7:00 P.M. Curtis de London.
7:30-8:00 P.M. Jazz Session.
8:00-8:30 P.M. Music USA.
8:30-9:00 P.M. Jazz Evening.
9:00-10:00 P.M. Carl Erdmann.
10:00-10:30 P.M. Jazz Club.
10:30-11:00 P.M. 10-12301. Charles Dr. Lounney.
11:00-11:30 P.M. Jazz Journal.
11:30-12:00 P.M. Mulligan, Clifford, Krucz, MacArthur, Lankford Distastards.

THURSDAY, DECEMBER 3:
10:00-10:20 p.m. B-347, 109th Jazz Revue.
4:20-5:00 p.m. J. Jazz Society.
4:45-5:15 P.M. Club.
7:15-8:00 P.M. Music USA.
8:00-8:30 P.M. Music USA.
8:30-9:00 P.M. Jazz Society.
9:00-10:00 P.M. Jazz in the Night.
10:00-11:00 P.M. Jazz in the Night.
11:00-11:30 P.M. Jazz in the Night.
11:30-12:00 P.M. Jazz in the Night.
12:00-12:30 P.M. Jazz in the Night.
12:30-1:00 P.M. Jazz in the Night.

FRIDAY, DECEMBER 4:
4:20-4:55 p.m. L. Jazz.
7:15-8:00 P.M. Music USA.
8:00-8:30 P.M. Jazz with Joe.
8:30-9:00 P.M. Humph, Bueker, Tatum, Seebay, Demogay.
9:00-10:00 P.M. Music USA.
10:00-10:30 P.M. Jazz in the Night.
10:30-11:00 P.M. Jazz in the Night.
11:00-11:30 P.M. Jazz in the Night.
11:30-12:00 P.M. Jazz in the Night.
12:00-12:30 P.M. Jazz in the Night.
12:30-1:00 P.M. Jazz in the Night.

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and two songs are on the LP reviewed on this page.
They pair—the old pop, "Bill Bailey" and the spiritual song "Blue Tail Fly" which is not natural material for Brooney's talents—and they make the weaker side with Side Two we are back to the blues; not quite the kind of blues Bill made up but—as he announces here—blues, Scott's old "Backwater Blues" and Leroy Carr's "In the Evening." A reasonable bet if you don't own alternative version—Max Jones

Slick Rugolo

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Easer Rugolo (A); Painted Albatross (B); Minor Hib (C); Concerto For Orchestra (D); Sunset Tunes (E); Concerto To End All Gen (F); Artistry In Rhythm (G); Squares (H); Opus In Paris (I); Theme To The West (J); Artistry In Rhythm (K); Capitol Punishment (L)
(Mercury 12 in. M888 1201—36s. 51c.)
(A)—Al. Parson. (B)—Mitch. (C)—Buddy Chasler. (D)—Farrington (E)—Bill Reinhart. (F)—K. King. (G)—M. Kelly. (H)—K. King. (I)—Bud Shank. (J)—Frank Kim. (K)—G. G. G. (L)—R. Kenton. (M)—R. Kenton. (N)—R. Kenton. (O)—R. Kenton. (P)—R. Kenton. (Q)—R. Kenton. (R)—R. Kenton. (S)—R. Kenton. (T)—R. Kenton. (U)—R. Kenton. (V)—R. Kenton. (W)—R. Kenton. (X)—R. Kenton. (Y)—R. Kenton. (Z)—R. Kenton. (AA)—R. Kenton. (AB)—R. Kenton. (AC)—R. Kenton. (AD)—R. Kenton. (AE)—R. Kenton. (AF)—R. Kenton. (AG)—R. Kenton. (AH)—R. Kenton. (AI)—R. Kenton. (AJ)—R. Kenton. (AK)—R. Kenton. (AL)—R. Kenton. (AM)—R. Kenton. (AN)—R. Kenton. (AO)—R. Kenton. (AP)—R. Kenton. (AQ)—R. Kenton. (AR)—R. Kenton. (AS)—R. Kenton. (AT)—R. Kenton. (AU)—R. Kenton. (AV)—R. Kenton. (AW)—R. Kenton. (AX)—R. Kenton. (AY)—R. Kenton. (AZ)—R. Kenton. (BA)—R. Kenton. (BB)—R. Kenton. (BC)—R. Kenton. (BD)—R. Kenton. (BE)—R. Kenton. (BF)—R. Kenton. (BG)—R. Kenton. (BH)—R. Kenton. (BI)—R. Kenton. (BJ)—R. Kenton. (BK)—R. Kenton. (BL)—R. Kenton. 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Melody Maker

NOVEMBER 28, 1959 EVERY FRIDAY 6d.

Cab Kaye to sing with Humph band

CAB KAYE was this week signed to appear every Tuesday at the Marquee Club, W., as featured singer with Humphrey Lyttelton and his Band. He also appears with the band this Sunday (29th) at Nottingham.

He told the Melody Maker: "I am proud to be the first singer, apart from Jimmy Rushing, to be featured with this great group. We shall be using a lot of the arrangements that were written for Jimmy."

The Lyttelton Band starts a short Northern tour at the Floral Hall, Southport, on December 8.

Last 'Bondstand'

It then plays the Empress Ballroom, Whitehaven (Cumbria), Paisley, Barrow - in - Furness (Lancs), Queens Hall Ballroom, West Hartlepool (Tyneside) and Mercury Pleasure Gardens, Frodsham (Cheshire).

The band appears in the last of its current series in Granada-TV's Bondstand next Thursday.

A proposed German tour for the Lyttelton Band in January with American clarinetist Edmund Hall is still under negotiation.

Sammy Lewis dies

Famous American songwriter Sammy Lewis died on Sunday at his New York home (aged 74). Among his compositions were "I Got a Feeling About You", "A Little Spanish Town", and "Rocking Chair Baby".

LARRY PARNES FORMS OWN PUBLISHING CO.

STARMAKER Larry Parnes has formed a music publishing company to push the compositions of stars in his "rock stable" and other young British talent.

Known as Youngster Music, the company operates from 37-39, Oxford Street, W.1.

Larry told the MM on Wednesday: "As the name implies we are dealing only with the work of young songwriters. There must be dozens of young writers who are capable of penning top hits. Look at Tommy Steele, Marty Wilde and Billy Fury; who could have dreamed that they were capable of turning out hit material?"

"I want to get the best out of the British songwriting scene. Anybody who is young, ambitious and talented is welcome. And if the material is good, we will push it like mad."

"Bad Boy" First compositions to be pushed by the new company are "Bad Boy" by Marty Wilde, "Pretty Thing" by Yoni "Duffy Power", "Come Back To Me" by Lionel Barry and "Can't Walk Without You" by Billy Fury.

Joint-managing director with Parnes is Marty Wilde, associate director and general manager is Eddie Rogers, who this week leaves Mills Music.

One of "Be-Don-A-Lulu", Vincent will play one London concert date while he is here for the "C.T.V." Boy Meet Girl's show.

It is on December 6 at the Granada, Tooting, in "The Marty Wilde Show".

The American beat singer will share the stage with Wilde and other rockers from the LARRY PARNES stable.

Gene Bradlines the "Boy Meets Girl's" show on December 12, 19 and 20.

HUTCHINSON
From Page 1
held at St. Pancras Roman Catholic Community Centre, Finchley, on Monday at 11.30 a.m. Tickets are available from the Brothwood Road, London, N.11.

Lennie came to Britain before the war, from Jamaica, where she was one of the survivors of the Kent Sea-bomber. Johnson died when it was bombed at the Cape Verde Islands on March 6, 1941. (Lennie Burton writes on p. 4.)

MELODY MAKER
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This startling development in the record field is a direct result of the recent lift by the Government of

the embargo on American imports. "The records are made in the U.S. by the Record Corporation of America and imported direct by us," an official of Lewis's told the MM.

"They are not the unbreakable type," he added, "but they are much better than what we think they are very good value at the price, the tone and quality being at least as good as several masters which cost much more."

So far we do not have very big stocks - but we are building," he concludes.

Sold out!

On Wednesday, Lewis's Glasgow store had already sold their quota of Mel Tormé discs.

Other famous artists on Halo include Glenn Cloos, Percy Faith, Jay P. Moran and Peewee Hunt. Some titles include selections from "Carousel" and "Porgy And Bess."

The records, which will also be set on the Eric and Alberto records, carry eight numbers in 10 in. discs and less than 10 in. Lewis's do not propose to issue singles on the new label.

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JOHNNIE RAY ON TRIAL TUESDAY

DETROIT, Wednesday.—Cry the word: Johnnie Ray will be tried on Tuesday on a charge of seducing and molesting a bar here last week.

Giving evidence, Eugene Carverton, a Los Angeles detective stated that Ray made an improper suggestion to him.

Les Perrin starts his own firm

Les Perrin and Kay O'Dwyer have left the firm of Publicity Consultants Ltd. of which they were co-directors, and on Monday the new firm of Les Perrin Associates, Ltd. opened in Denmark Street.

Mr. Perrin is assisted by Mickey Schuler, formerly Professional Manager at Miss Maudsley and Peter Holday, who has just completed a year's Government work in Paris.

'Free and Easy'

Planned Patsy Brown, who has been signed by Quincy Jones for his European touring production, "Free and Easy," has cut her first LP for the American Columbia label.

Harold Nicholas, a member of the famous Nicholas Brothers, will play lead.

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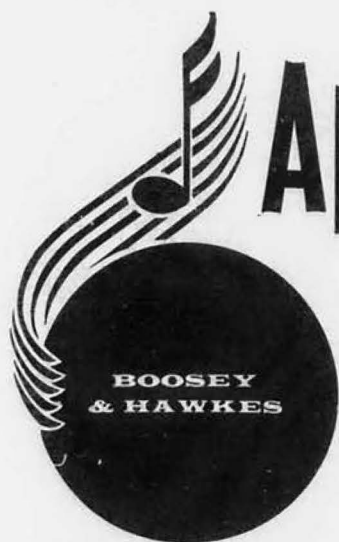
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Two pages for people who make—and listen—to music

Technically speaking Edited by Tony Brown



George Chisholm—Britain's most famous trombonist.

Develop your technique

HAS it ever struck you that all the really great players, whatever their instruments, are sound technicians?

If there is a moral in this, it is that there are no short cuts to becoming a good musician. It doesn't matter what style you are keen on, the basic approach to learning an instrument is the same, whether you want to play in a traditional band or make it like cool jazz.

So far as wind instruments are concerned, the fundamentals of practice are long notes for tone, control and breathing, and arpeggios and varied exercises for flexibility. Try to dodge them, and your playing will be bound to suffer in the long run.

The jazz will follow
says GEORGE CHISHOLM

Good trombone tuition books aren't as common as they might be. The Tommy Dorsey book is very useful—but let me make this point. If you are a beginner, try to take a lesson from an experienced player now and again, just as an insurance against developing bad habits early on.

However, don't get carried away by your enthusiasm and overdo it. In playing brass instruments, lip muscles are put to unusual use, and the lips themselves suffer stress. You are in the position of an athlete building up a certain set

of muscles. Gradually do it. If your lips give you trouble at first, the only sensible treatment is to rest them and start fresh later on. Anyone really serious about learning to play the trombone should make up his mind to invest in a good instrument. Every instrument has its idiosyncrasies which have to be humoured. But a low-grade trombone is likely to be out of tune with itself over the whole register.

Vulnerable
However you humour that, your playing life won't become any easier, and when you try to blow a decent instrument, you'll find that your intonation is awful.

Having got a good instrument, don't abuse it. The trombone is, shall we say, a little more vulnerable than a trumpet. The slightest knock in the wrong place can put the slide out of true.

There's only one safe place for it when you are not actually playing, and that's in the case.

Lubrication
Good instruments are expensive so give them the respect they deserve. That equipment you clean your trombone, remember that the inside is just about twice as important as the outside.

Different players have different ideas on the lubrication of the slide. I've found that Oatline Night Cream (that's the greasy type) suits my instrument fine. You have to go to the ladies' cosmetic counter to get it, and keep a straight face, but that's

a sacrifice I'm prepared to make for art.

A little water on the slide, mixing with the oil, probably helps the slide to move more smoothly, which keeps the tone really silky.

Remember when buying the instrument, to take out the old lubrication and put a fresh coating.

That's about it. The foundations right are good habits, regular practice and a good instrument. Do be in too much of a hurry and keep style in the right perspective.

The jazz, if you get it in the right place, will take care of itself.

New era for Vibes?

HAVE you noticed that the popularity of the vibraphone is increasing? Not just in the jazz sense, but in the big bands, too.

For instance, Nelson Riddle and Billy May use drummers—one performing the basic task, the other being brought in as a tuned percussion arranger.

Over here, the Northern Dance Orchestra has taken to the idea. Tommy Wait features tuned percussion—vibes, glockenspiel and xylophone—very effectively on a recent LP, which also features Tubby Hayes on solo vibraphone.

This is a far cry from the days when the vibraphone was regarded as a rich drummer's double, suitable mainly for creamy waltzes.

problems have almost disappeared. Another significant point: There was a time when one spoke of a sextet as five musicians and a drummer. Nowadays, of course, the best drummers are not satisfied with being accepted as mere musicians—many of them are quite considerable arrangers.

The tuned percussionist, indeed, is likely to have as wide a harmonic knowledge as a pianist. That equips him to make his mark as a vibes soloist. He already has the stick control that the pianist lacks.

But don't think that I'm advocating the vibes as a mere double. It is too important and too flexible a solo vehicle for that. I'm glad to see that fact getting increasing recognition.

It looks like the vibraphone is coming into its heyday.

Reg Wade



Jimmy Giuffre has pointed the way.

The clarinet doomed? Don't you believe it!

THE clarinet has fallen from grace. Modern jazz virtually ignores it and its voice is rarely heard in big bands. The reasons for the neglect of so fascinating an instrument are rather obscure.

says BOB BURNS

I'm inclined to think that the answers are to be found in just three words: fads, prejudice and laziness.

British musicians are slaves to fads and fashions. Instruments are en vogue. At one time, such outstanding exponents as Goodman and Shaw inspired thousands of youngsters to study the clarinet. But somehow modern jazz hasn't produced any clarinet personalities of these calibre.

Instead, there were Parker and Konitz to show the way ahead, on alto; there were half a dozen worthy players to

popularise the tenor as a solo vehicle, and latterly Gerry Mulligan and Frank Wesch have demonstrated the jazz potentialities of the baritone and flute.

But the way I see it, an instrument can't be wonderful one decade and practically useless the next. Jimmy Giuffre may not be the best clarinetist in the world, but he has attracted plenty of attention—and he has certainly done enough to show that the clarinet could have a more important role in the development of jazz.

Phoney idea
Somehow, the notion has arisen that the tone of the clarinet is too straight and academic for present-day jazz conceptions.

I reject this. The real trouble lies in the deficiency of capable players.

There is something phoney about the idea that a particular type of tone belongs to a particular musical idiom. It belongs to the school of thought which insists that to play New Orleans jazz one has to copy old records unthinkingly—mistakes and out-of-tune playing as well.

I've played with Sandy Brown and enjoyed it. His tone may not be in the strictly classical tradition, but he generates enormous drive and guts.

Generally speaking, though, the standard of clarinet playing in big bands doesn't raise the

question of the instrument's value. The truth is that nothing is too intricate for the man determined to master his instrument.

He studied

The point is this: a good musician creates his own opportunities. Henry Mackenzie, for example, is featured on clarinet with Ted Heath. Why? Because Henry has taken the trouble to study the instrument.

Sooner or later, some really phenomenal clarinet soloist will arise on the American scene and then all the prejudice and misconceptions will be swept away.

He will find hundreds of imitators over here, and all the nonsense talked about modern jazz being too intricate for the clarinet will be forgotten.

The truth is that nothing is too intricate for the man determined to master his instrument.

Get the best from your kit

by **JACKIE DUGGAN**
Drummer with the Jazz Committee

MOST professional drummers are severely approached by players who either aspire to play or who are already there. They want the answers to two important questions: What outfit shall I buy? and How can I get the best out of my gear?

Let's not go into the question of makes here. So much depends on how much can be spent.

Generally speaking, I advise any beginner to get his cash on a selection of good quality, rather than complete outfit that is given a low standard. It can always be added to later.

All round sound

Look out for the sizes used by top players. The usual buy the best. Dimensions? 22 in. to 24 in. for the bass drum, 12 to 14 in. for the snare drum, and they give a better all-round sound.

The drums are really only as good as the heads on them. Choose smooth, thin skins. Very thin on the batter head and even thinner on the snare side. Plastic heads are pretty good, and a safe buy for the inexperienced. They are more consistent than the animal variety.

Never economise on snares. The best will improve a bad drum; the worst will ruin the sound of even a top-grade specimen.

Never economise on snares. The best will improve a bad drum; the worst will ruin the sound of even a top-grade specimen.

Practice is best done on the actual kit. If unsympathetic neighbours restrict you, it is better to use a practice pad than to skip practice altogether.

All the basic rudiments should be worked on. Give special attention to "doubles"—the mammy-daddies, stroke rolls and paradiddles. Only diligent practice develops good stick control. Use a heavier pair of sticks for practice.

Incidentally, if you happen to play with a small group, lighter sticks produce a higher-pitched sound from the cymbals.

drum will choke the sound. Having the heads too slack will produce a tubby effect. Batter and snare heads should be of approximately even tension. If you desire a sharper snare response, try a higher degree of tensioning on that head.

Practice pad

But bear in mind that all heads should be pulled up evenly. Adjust diagonally.

Practice is best done on the actual kit. If unsympathetic neighbours restrict you, it is better to use a practice pad than to skip practice altogether.

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Incidentally, if you happen to play with a small group, lighter sticks produce a higher-pitched sound from the cymbals.



Benny Goodman

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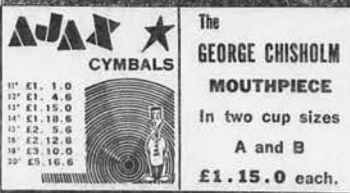
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