

HOW YOU VOTED IN THE 1960 JAZZ POLL

Melody Maker

Results & Pictures

January 23, 1960

FOR THE BEST IN JAZZ

Every Friday 6d.

See Page 3

37-20-37 ON 45!



Worked these figures out yet? If not they simply mean that shapely singer Kathy Kirby cut her first disc this week. Kathy, pictured during the session, scored "Just Say I Love Him" and a top-secret title for Pye. Kathy was one of the guest stars on ATV's "The Melody Dances" on Tuesday.

DANKWORTH, LYTTELTON ARE TOPS

JOHNNY DANKWORTH and Humphrey Lyttelton are Britain's top bandleaders.

That is the verdict of the MELODY MAKER's readers in the 1960 Jazz Poll. For the third year in succession, the Dankworth Orchestra has been voted Britain's number one Big Band, while the Lyttelton Band has been named the Top Combo for the first time.

HARRIOTT IS TOP ALTOIST

Dankworth's name again dominates the poll. Once again he is the Musician of the Year and he is also rated Britain's finest arranger and best composer.

But this year he must be satisfied with four victories—his alto crown has gone to Joe Harriott.

Added to Triumph's bandleading success was his nomination as Britain's best trumpeter—also for the first time.

Even for the British section of the poll, votes have poured in from all over the world.

Readers sent in their forms from America, Australia, Finland, France, Germany, Holland, New Zealand, Nigeria, Norway, South Africa and Sweden.

The easiest victories in the entire Poll were won by the Polka Dots (Vocal Group) and Ronnie Ross (Baritone), who each netted some 85 per cent. of the votes cast in their sections.

Results were closest in the sections for Combo, Clarinet, Back Page, Col. 3



Johnny Dankworth

BOBBY DARIN SHOW DATES SET

THE American big-beat package of Bobby Darin, Duane Eddy, and Clyde McPhatter—plus Britain's Emile Ford and Bob Miller's Millermen—kicks off its eagerly awaited British tour at the 3,000-seater Gaumont, Lewisham, on Friday, March 18.

There will be two concerts nightly at all the venues and postal bookings are now being accepted at all the box-offices. As already reported, the package opens for a week's

Variety at the Empire, Glasgow, from March 21. Then, after Sunday concerts at the City Hall, Newcastle (27th), plays another week of Variety—this time at the Empire, Liverpool—from the 28th. One-night-stands are resumed at the Hippodrome, Birmingham, on Sunday, April 3, followed by Colston Hall, Bristol (4th), Odeon, Leeds (6th), Gaumont, Sheffield (7th), and Odeon, Manchester (8th).

The package then plays concerts at the Trocadero, Elephant and Castle, on Saturday, April 9.

SUMMARY by BOB DAWBARN

CLIFF MEETS 'THE DISH'



Cliff Richard met "The Dish"—Zola Taylor, the girl star of the Platters, for last week-end's "Sunday Night At The London Palladium" show. The next day, Cliff flew to the States for TV and concerts. See Back Page for arrival story from Ken GREVATT.

Jeri Southern to lead road show

PLANS were this week being finalised for TV and concert appearances in Britain by America's smoky-voiced singer-pianist Jeri Southern. She will be the star of a big production show including Elaine Delmar, a vocal group and a band.

Jeri has already been set for a star spot in Granada's "Chelsea at Nine" on March 1. And she makes her concert debut at the Colston Hall, Bristol, on Friday, February 26. Follow-up dates take place at the Free Trade Hall, Manchester (27th), and Guildhall, Portsmouth (28th).

Week's stay

Other dates were being set by agent Vic Lewis at presstime. But Jeri will be in Britain for only a week. She is due to arrive in Germany from Los Angeles on February 12 for appearances at American bases.

She flies here on February 24 for her short visit.

This is one of the deals set up by Vic Lewis, who made his debut as promoter with the current tour of the Platters.

Also starring with Jeri at the Free Trade Hall, Manchester (27th), is Rose Murphy (see centre pages).

SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y.

FILE IS CLOSED IN MILES DAVIS ASSAULT CASE

NEW YORK, Wednesday.—The case against Miles Davis is closed. The unpleasant incident that began with the trumpeter's arrest last August, when he was standing outside Birdland and was asked by a policeman to move along, ended in court last week when a charge of assault that had been filed against him was dismissed.

Davis had been charged with disorderly conduct and third degree assault, but the disorderly conduct charge had been dropped later on the grounds of illegal arrest. Davis had undergone a brutal beating at the policeman's hands before he was taken to the police station.

The judges, in acquitting Davis of the assault charge, ruled that it would be a "travesty of justice to adjudge the very victim of the illegal arrest guilty of the crime of assaulting the one who made the arrest."

WHEELCHAIR SARAH

SARAH VAUGHAN may take the stage of the Royal Festival Hall in a wheelchair when she opens her tour here tomorrow (Saturday).

Sarah fell and broke a toe while appearing at New York's Waldorf Astoria last week. And this week, at the Fountainbleau Hotel, Miami, she has been singing from a wheelchair.

EVERLYS IN APRIL

The long-awaited British tour of the American disc-hit duo, the Everly Brothers, opens in April.

Jazz Clubs!

—and jazz clubbers! See "Round the Jazz Clubs" on Page 12. It's a new MM feature designed to keep you fully informed on what's happening in British clubs. It's crammed with news. IT'S ON PAGE 12

THIS WEEK'S TOP RANK TEN

1 **FREDDY CANNON**

**Way Down
Yonder in
New Orleans**
45 - JAR. 247.

2 **VINCE EAGER**

Why
45 - JAR. 275.

3 **TONI FISHER**

The Big Hurt
45 - JAR. 261.

4 **CRAIG DOUGLAS**

**Pretty
Blue Eyes**
45 - JAR. 268.

5 **JIMMY CLANTON**

Go Jimmy Go
45 - JAR. 269.

6 **DEE CLARK**

How About That
45 - JAR. 284.

7 **JACK SCOTT**

**What in the World's
Come Over You**
45 - JAR. 280.

8 **SANDY NELSON**

Teen Beat
45 - JAR. 197.

9 **LORIE MANN**

So Many Ways
45 - JAR. 23.

10 **JANET RICHMOND**

**You Got What
it Takes**
45 - JAR. 288.

**AT YOUR RECORD SHOP
AND ON
RADIO LUXEMBOURG
SUNDAY, Midnight
MONDAY, 8 p.m.
TUESDAY, 11 p.m.
WEDNESDAY, 9 p.m.
THURSDAY, 11 p.m.**

Melody Maker charts service

TOP TWENTY

Week ended January 16, 1960.

- (1) **WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?** Emile Ford, Pye.
- (2) **WHAT DO YOU WANT?** Adam Faith, Parlophone.
- (7) **STARRY-EYED** Michael Holliday, Columbia.
- (11) **WHY** Neil Sedaka, RCA.
- (3) **OH! CAROL** Johnny and the Hurricanes, London.
- (10) **WAY DOWN YONDER IN NEW ORLEANS** Freddie Cannon, Top Rank.
- (6) **LITTLE WHITE BULL** Tommy Steele, Decca.
- (-) **A VOICE IN THE WILDERNESS** Cliff Richard, Columbia.
- (4) **SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT** Avons, Columbia.
- (-) **HEARTACHES BY THE NUMBER** Guy Mitchell, Philips.
- (8) **BAD BOY** Marty Wilde, Philips.
- (9) **STACCATO THEME** Elnor Bernstein, Capitol.
- (14) **BE MY GUEST** Fats Domino, London.
- (5) **TRAVELLIN' LIGHT/DYNAMITE** Cliff Richard, Columbia.
- (-) **WHY** Frankie Avalon, HMV.
- (12) **RAWHIDE** Frankie Laine, Philips.
- (-) **TOO GOOD** Little Tony, Decca.
- (17) **REVELLE ROCK** Johnny and the Hurricanes, London.
- (13) **SOME KIND-A EARTHQUAKE** Duane Eddy, London.
- (15) **AMONG MY SOUVENIRS** Connie Francis, MGM.

JAZZ PARADE

- (1) **CHRIS BARBER IN BERLIN (LP)** Columbia.
- (2) **BACK TO BACK (LP)** Johnny Hodges and Duke Ellington, HMV.
- (3) **HAVE TRUMPET—WILL EXITE (LP)** Champion Jack Dupree, London.
- (4) **STRICTLY FOR GROWN-UPS** Paddy Roberts, Decca.
- (5) **THE SEVEN AGES OF ACKER (LP)** Acker Bilk, Columbia.
- (6) **ACKER'S AWAY (EP)** Miles Davis, Fontana.
- (7) **PORKY AND BESS (LP)** Fontana.
- (8) **STERLING YOUNG MEMORIAL ALBUM—Vol. 1 (LP)** Fontana.
- (4) **NEWPORT '58 (LP)** Dave Brubeck, Fontana.
- (-) **BLUE SAXOPHONES (LP)** Coleman Hawkins and Ben Webster, Columbia-Clef.

TOP TEN EPs

- (1) **EXPRESSO BONGO** Cliff Richard, Columbia.
- (2) **TOMMY THE TOREADOR** Tommy Steele, Decca.
- (4) **STRICTLY FOR GROWN-UPS** Paddy Roberts, Decca.
- (-) **STRICTLY ELVIS** RCA.
- (5) **A TOUCH OF GOLD** Cliff Richard, Columbia.
- (6) **CLIFF, NO. 2** Cliff Richard, Columbia.
- (8) **THE STUDENT PRINCE** Marie Lanza, RCA.
- (7) **NINA AND FREDERIK** Cliff Richard, Columbia.
- (10) **SERIOUS CHARGE** Cliff Richard, Columbia.
- (-) **NINA AND FREDERIK** Cliff Richard, Columbia.

JUKE BOX TOP 20

- (1) **WHAT DO YOU WANT?** Adam Faith, Parlophone.
 - (2) **WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?** Emile Ford, Pye.
 - (3) **OH! CAROL** Johnny and the Hurricanes, London.
 - (4) **RED RIVER ROCK** Johnny and the Hurricanes, London.
 - (5) **SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT** Avons, Columbia.
 - (6) **AMONG MY SOUVENIRS** Connie Francis, MGM.
 - (7) **TRAVELLIN' LIGHT** Cliff Richard, Columbia.
 - (16) **RAWHIDE** Frankie Laine, Philips.
 - (18) **BAD BOY** Marty Wilde, Philips.
 - (10) **PUT YOUR HEAD ON MY SHOULDER** Paul Anka, Columbia.
 - (12) **BE MY GUEST** Fats Domino, London.
 - (-) **MACK THE KNIFE** Bobby Darin, London.
 - (-) **SAN MIGUEL** Lonnie Donegan, Pye.
 - (11) **MR. BLUE** Mike Preston, Decca.
 - (8) **TEEN BEAT** Sandy Nelson, Top Rank.
 - (-) **HEARTACHES BY THE NUMBER** Guy Mitchell, Philips.
 - (-) **LITTLE WHITE BULL** Tommy Steele, Decca.
 - (12) **SEA OF LOVE** Marty Wilde, Philips.
 - (-) **REVELLE ROCK** Johnny and the Hurricanes, London.
 - (19) **SOME KIND-A EARTHQUAKE** Duane Eddy, London.
- Returns from 2,000 MUSIC MAKER juke boxes throughout Britain.

TWENTY TOP TUNES

THIS copyright list of the 20 best-selling songs for the week ended January 16, 1960, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) **WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?** (A) (2-1) Francis Day.
 - (2) **SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT** (A) (2-1) Sheldon Mills.
 - (3) **WHAT DO YOU WANT?** (B) (2-1) Peter Maurice.
 - (5) **LITTLE WHITE BULL** (B) (2-1) Peter Maurice.
 - (10) **HEARTACHES BY THE NUMBER** (A) (2-1) Joy.
 - (8) **STARRY-EYED** (A) (2-1) Lawrence Wright.
 - (9) **RAWHIDE** (A) (2-1) Leeds.
 - (4) **SNOW COACH** (B) (2-1) Feldman.
 - (6) **TRAVELLIN' LIGHT** (A) (2-1) Aberbach.
 - (12) **MACK THE KNIFE** (B) (2-1) J. J. Cale.
 - (7) **JINGLE BELL ROCK** (A) (2-1) Cronwell.
 - (15) **HIGH HOPES** (A) (2-1) Barton.
 - (18) **LITTLE DONKEY** (B) (2-1) Gappell.
 - (-) **WHY** (A) (2-1) Bron.
 - (16) **IVY WILL CLING** (A) (2-1) John Fields.
 - (11) **SIDE SADDLE** (B) (2-1) Mills.
 - (20) **HAPPY ANNIVERSARY** (A) (2-1) Dominion.
 - (13) **THE VILLAGE OF SAINT BERNADETTE** (B) (2-1) Francis Day.
 - (14) **CHINA TEA** (B) (2-1) Mills.
 - (-) **OH! CAROL** (A) (2-1) Nevin-Kirshner.
- A—American; B—British; P—Others.
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TOP TEN LPs

- (1) **SOUTH PACIFIC** Soundtrack, RCA.
- (2) **CLIFF SINGS** Cliff Richard, Columbia.
- (6) **GIGI** Decca (RCA Victor).
- (4) **MY FAIR LADY** Original Cast, Philips.
- (-) **THE FIVE PENNIES** Soundtrack, London.
- (9) **THE STUDENT PRINCE** Marie Lanza, RCA.
- (3) **SONGS FOR SWINGING SELLERS** Peter Sellers, Parlophone.
- (5) **THE BUDDY HOLLY STORY** Vogue-Coral.
- (7) **TIME TO CELEBRATE** Russ Conway, Columbia.
- (-) **THE BEST OF SELLERS** Peter Sellers, Parlophone.

AMERICA'S TOP TEN

As listed by "Variety"—issue dated January 20, 1960.

- (2) **UHI! OH!** Nutty Squirrels (Hanover).
- (3) **DON'T YOU KNOW WHY** Frankie Avalon (Chancellor).
- (5) **EL PASO** Marty Robbins (Columbia).
- (7) **TEEN ANGEL** Toni Fisher (Signet).
- (4) **THE BIG HURT** Toni Fisher (Signet).
- (6) **IT'S TIME TO CRY** Paul Anka (ABC-Paramount).
- (-) **YOU GOT WHAT IT TAKES** Mary Johnson (United-Artists).
- (-) **THE VILLAGE OF SAINT BERNADETTE** Andy Williams (Cadence).
- (-) **WHERE OR WHEN** Dick and Deanna (Laurie).

JIM REEVES HE'LL HAVE TO GO

45/RCA-1160



Scraunchy BUDDY MORROW ORCHESTRA

45/RCA-1167

'RECORDS MAGAZINE'—There's a full colour portrait of Elvis Presley on the cover of the February issue. 20 pages of pictures and features; details of all Decca-group stereo and mono releases; your monthly guide to good record buying. Sixpence from your dealer or newsagent.
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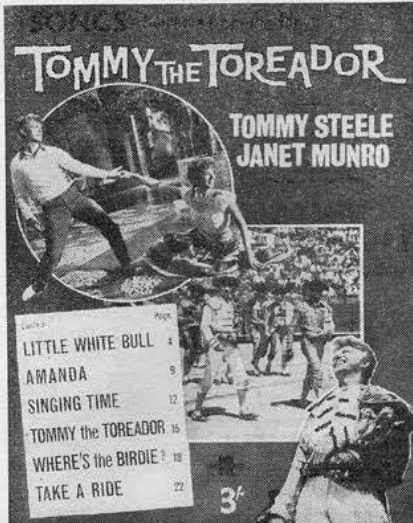
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STORES SUPPLYING INFORMATION FOR RECORD CHARTS:

LONDON—Red Music Centre, S.E.15; Leading Lighting, N.1; Popular Music Stores, E.6; A. R. Tappe, S.E.15; Rolo For Records, E.10; W. A. Clarke, S.W.6. MANCHESTER—Duke Wholesale, Ltd., 1, Hime and Addison, Ltd., and Record Removers, H. 1; Carroll, 16. BAWLEY—Queensway Store, Ltd. PORTSMOUTH—Weston Hart, Ltd. GLASGOW—Phillip Woolson, Ltd. C.2 EDINBURGH—Bandparis Music Stores, Ltd., 1. LEEDS—R. S. Kitcher, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. MIDDLESBROUGH—Sykes Record Shop. BELFAST—Atlantic Records. BIRMINGHAM—Co-operative Society, Ltd., 4. BLACKWOOD—Olyn Lewis. HOVE—Wickham, Kimber and Oakley, 3. SOUTHAMPTON—Henry's Record Shop. HULL—Sydney Beach, 10. SOLTON—Teague, Ltd. NEWCASTLE—J. G. Woodard, Ltd., 1. PLYMOUTH—C. H. Yandley and Co. BEDFORD—Weatherhead, C.A.E. DUFF—City Radio (Carroll), Ltd. LIVERPOOL—Sonne, Ltd., 2.



Dill Jones

Dave Goldberg



Johnny Hawksworth



Johnny Scott



Vic Ash



Britain's greatest



MUSICIAN OF THE YEAR

- Per cent.
1. JOHNNY DANKWORTH 40.9
 2. RONNIE ROSS 14.5
 3. HUMPHREY LYTTTELTON 10.0
 4. Chris Barber 8.3
 5. Joe Harriott 5.9
 6. Tubby Hayes 4.6
 7. Ted Heath 2.1
 8. Acker Bilk 1.4
 9. Monty Sunshine 1.1
 10. Tony Coe 1.1
 11. Ronnie Scott 1.0
 12. Kenny Ball8
 13. Tony Kinsey6
 - Others 7.5

Big band

1. JOHNNY DANKWORTH 79.1
2. TED HEATH 16.3
3. HUMPHREY LYTTTELTON 2.5
4. Downbeat Big Band 1.1
- Others 1.0

Small combo

1. HUMPHREY LYTTTELTON 18.8
2. JAZZMAKERS 14.3
3. JAZZ COMMITTEE 10.6
4. Chris Barber 8.7
5. Joe Harriott 8.4
6. Tony Kinsey 7.7
7. Tubby Hayes 3.2
8. Kenny Ball 2.8
9. Alex Welsh 2.8
10. Acker Bilk 2.5
11. Jazz Couriers 2.2
12. Dick Charlesworth 2.1
13. Terry Lightfoot 2.1
14. Clyde Valley Stompers 1.9
15. Johnny Dankworth & Al Fairweather/Sandy Brown 1.8
17. Ken Colyer 1.4
18. Eddie Thompson 1.1
19. Bruce Turner7
20. Vic Ash7
- Others 4.4

Trumpet

1. HUMPHREY LYTTTELTON 24.3
2. KENNY BAKER 16.9



● Allan Ganley—top drummer



● George Melly—top vocalist

How readers voted in the MM's 1960 British jazz poll

Flute

- Per cent.
1. JOHNNY SCOTT 77.5
 2. TUBBY HAYES 16.7
 3. PHIL GOODY 4.2
 - Others 1.6

Piano

- Per cent.
1. DILL JONES 22.8
 2. EDDIE THOMPSON 13.4
 3. STAN TRACEY 12.6
 4. Dave Lee 12.5
 5. Lennie Felix 8.9
 6. Alan Clare 3.7
 7. Terry Shannon 3.0
 8. Ian Armit 2.5
 9. Colin Bates 2.5
 10. Johnny Parker 2.4
 11. Steve Race 2.0
 12. Fred Hunt 1.8
 13. Bill Le Sage 1.8
 14. Bill McGuire 1.1

Trombone

- Per cent.
1. GEORGE CHISHOLM 30.9
 2. KEITH CHRISTIE 22.7
 3. CHRIS BARBER 12.7
 4. Johnny Picard 7.5
 5. Don Lusher 5.9
 6. Ken Wray 5.9
 7. Laurie Monk 3.4
 8. John Bennett 2.8
 9. Eddie Harvey 2.3
 10. Roy Crimmins 2.0
 11. Mac Duncan 1.1
 12. Tony Milliner8
 13. Cyril Preston8
 - Others 1.7

Clarinet

- Per cent.
1. VIC ASH 24.2
 2. MONTY SUNSHINE 21.6
 3. TONY COE 10.8
 4. Sandy Brown 8.7
 5. Henry Mackenzie 6.3
 6. Wally Fawkes 6.2
 7. Archie Temple 3.7
 8. Terry Lightfoot 3.6
 9. Dave Shepherd 2.7
 10. Dave Jones 2.5
 11. Acker Bilk 1.9
 12. Sid Phillips 1.7
 13. Dick Charlesworth 1.3
 14. Ian Wheeler9
 - Others 3.7

Alto

- Per cent.
1. JOE HARRIOTT 38.0
 2. JOHNNY DANKWORTH 32.7
 3. BRUCE TURNER 17.1
 4. Tony Coe 8.3
 5. Alan Branscombe 2.0
 - Others 1.9

Tenor

- Per cent.
1. TUBBY HAYES 33.1
 2. DON RENDELL 22.7
 3. JIMMY SKIDMORE 13.9
 4. Ronnie Scott 11.9
 5. Art Ellington 6.9
 6. Danny Moss 4.5
 7. Bob Efford 2.3
 8. Tommy Whittle 1.4
 9. Ronnie Ross 1.3
 10. Betty Smith8
 - Others 2.1

Baritone

- Per cent.
1. RONNIE ROSS 85.0
 2. JOE TEMPERLEY 6.7
 3. HARRY KLEIN 4.5
 4. Tubby Hayes 1.7
 - Others 2.1

Vibes

- Per cent.
1. BILL LE SAGE 58.7
 2. TUBBY HAYES 26.1
 3. STAN TRACEY 8.1
 4. Reg Waie 2.2
 5. Lennie Best 2.1
 6. Martin Slavin 1.4
 7. Roy Marsh8
 - Others6

Drums

- Per cent.
1. ALLAN GANLEY 24.9
 2. TONY KINSEY 19.0
 3. PHIL SEAMEN 13.0
 4. Kenny Clare 9.4
 5. Eddie Taylor 7.0
 6. Ronnie Verrell 4.1
 7. Ron Bowden 3.2
 8. Jack Parnell 3.1
 9. Johnny Richardson 2.7
 10. Jackie Dougan 1.8
 11. Eric Delany 1.7
 12. Graham Eubridge 1.6
 13. Bobby Orr 1.6
 14. Tony Crombie 1.4
 15. Ron McKay 1.2
 16. Lennie Hastings8
 - Others 5.5

Guitar

- Per cent.
1. DAVE GOLDBERG 28.0
 2. DIZ DISLEY 24.4
 3. KEN SYKORA 22.5

NEXT WEEK
we will present the results of the international section of the Readers' Poll. Don't miss the—
WORLD'S BEST

- Per cent.
1. Ken Moulie 1.0
 2. Harry Scotthorn85
 3. Alan Branscombe85
 4. Dick Katz85
 5. Eddie Harvey85
 - Others 4.6

Bass

- Per cent.
1. JOHNNY HAWKSWORTH 34.5
 2. LENNIE BUSH 15.3
 3. KENNY NAPPER 11.2
 4. Eric Dawson 4.5
 5. Coleridge Goode 4.0
 6. Micky Ashnan 4.0
 7. Brian Brocklehurst 3.6
 8. Spike Heatley 3.0
 9. Dick Smith 2.9
 10. Vic Pitt 2.6
 11. Pete Blannin 2.3
 12. Jeff Clyne 2.2
 13. Arthur Watts 1.6
 14. Stan Wasser 1.4
 15. Jack Fallon 1.1
 16. Bill Reid 1.0
 17. Joe Muddell9
 - Others 3.9

Arranger

- Per cent.
1. JOHNNY DANKWORTH 49.3
 2. KENNY GRAHAM 10.7
 3. KEN MOULE 10.2
 4. Dave Lindup 9.9
 5. Eddie Harvey 7.5
 6. Johnny Keating 2.5
 7. Humphrey Lyttelton 1.0
 8. Tubby Hayes9
 - Others 8.0

Composer

- Per cent.
1. JOHNNY DANKWORTH 53.8
 2. KENNY GRAHAM 17.1
 3. KEN MOULE 9.6
 4. Eddie Harvey 2.4
 5. Bert Courtney 2.2
 6. Humphrey Lyttelton 2.1
 7. Bill Le Sage 2.1
 8. Sandy Brown/Al Fairweather 1.7
 9. Tubby Hayes 1.3
 10. Tony Crombie 1.1
 11. Dave Lindup 1.1
 12. Others 5.5

Female singer

- Per cent.
1. GEORGE MELLY 67.3
 2. BOBBY BREEN 7.9
 3. JEREMY LUBBOCK 4.0
 4. Dennis Lotis 4.1
 5. Dickie Valentine 3.2
 6. Ray Ellington 2.4
 7. Frank Holder 1.9
 8. Michael Holliday 1.7
 9. Cab Kaye 1.4
 - Others 6.1

Male singer

- Per cent.
1. CLEO LAINE 67.5
 2. OTTILIE PATTERSON 16.2
 3. BERYL BRYDEN 3.8
 4. Rosemary Squires 3.7
 5. Shirley Bassey 2.2
 6. Georgia Brown 1.2
 7. Fiona Duncan 1.1
 8. Others 4.3

Female singer

- Per cent.
1. POLKA DOTS 85.4
 - Others 14.6
- (The Polka Dots won this section outright—nearest rivals polled 1.8 per cent.)

Vocal group

- Per cent.
1. PETE KING 21.2
 2. ALAN BRANSCOMBE 18.1
 3. TONY COE 9.8
 4. Stan Tracey 6.8
 5. Bobby Wellins 6.0
 6. Joe Harriott 4.8
 7. Acker Bilk 4.4
 8. Dick Charlesworth 2.1
 9. Dudley Moore 1.9
 10. Derek Warne 1.7
 11. Hank Shaw 1.7
 12. Others 21.5

Miscellaneous instrument

- Per cent.
1. MAX GELDRAZ (Harmonica) 22.8
 2. DICKIE HAWDON (French Horn) 14.6
 3. RONNIE CHAMBERLAIN (Soprano Sax) 12.6
 4. Kenny Baker (Flugel Horn) 11.2
 5. Eddie Smith (Banjo) 8.0
 6. John Bastable (Banjo) 8.0
 7. Ray Premru (Bass trumpet) 4.8
 8. Dickie Bishop (Banjo) 4.1
 9. Diz Disley (Banjo) 3.4
 - Others 10.5

Arranger

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1. JOHNNY DANKWORTH 49.3
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 9. Tubby Hayes 1.3
 10. Tony Crombie 1.1
 11. Dave Lindup 1.1
 12. Others 5.5



● Ronnie Ross leads the Baritone section

ON THE BEAT...

SONOROUS chords are sounding across the Atlantic. Singers are straightfaced and serious. The airwaves reverberate to the arrangers' conceptions of an organ's tones. (But with a beat, of course.) The Alley there has gone religious. The Alley here may follow suit.

The passing of the Christmas Season has not halted the religious trend it normally produces for a week or so. The disc catalogues continue to surprise with numbers like "My Prayer for You," "Dress Rehearsal (In the Sky)," "Here was a Man" and Harry Simeone's "Onward Christian Soldiers." Strange? Not if you look at the "political" situation. (Which is why I suggested that our Alley only may follow suit.)

by Pat Brand

(Rock records weren't the only ones to be given payola propulsion.)

For, side by side with this, the rock continues to pour out from the presses. Maybe not quite so outlandish as it used to be. But rock nevertheless.

And in the competition between the two, it'll be interesting to see which wins.

My bet? We'll be rocking—a little less violently, perhaps—long after the last organ note has died away.

Who'll win?
NOR is it safe to think this indicates a jettisoning of the rock for "quality" mater-



A tolerant Mrs. 1970 looks on as Mr. 1960 concentrates on a contemporary arrangement in a contemporary setting. (See "Years Ahead" above.)

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ial. (Rock records weren't the only ones to be given payola propulsion.)

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And in the competition between the two, it'll be interesting to see which wins.

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Where are they?
THE record counters are booming. The musical instrument dealers are happier than they've been for years. But where are the salesmen?

Men with selling ability who also know the music business. The trade is crying out for them.

Said Harold Woolfenden this week: "There must be many a semi-pro. breaking his heart trying to sell furniture, clothes or what-have-you, who'd jump at the chance of using his selling ability in the music business."

"But we—and firms like ours—can't find 'em!"

Woolfenden recently joined the Cambridge records and instruments firm of Miller and Son as Director of the Educational Department, after a long spell with Hohner's and, previously, FD&H.

"These jobs," he added, "are permanent, pensionable and

progressive. But we just can't find enough of the right men." Interested?

Years ahead
RIGHTLY, Allan Ganley can pride himself on being Mr. 1960 so far as drumming is concerned. But his wife is years ahead of him.

Ten years, in fact. Twenty-five-year-old June has been seen in millions of advertisements for oil-fired central heating in the national and provincial Press. She is, in fact, the girl Shell and BP have chosen as Mrs. 1970—the housewife who is ten years ahead of her time so far as household ideas are concerned.

And Allan's Maida Vale home is, as a result, a paradise of contemporary furnishing. Which doesn't stop Allan cluttering up even the bedroom with bandparts and manuscript paper.

The fact that June doesn't seem to mind makes her, in my eyes, eligible for the title, Mrs. Any Year.

Bare facts
NEWS—like jazz—is where you find it. And it was in the somewhat unlikely setting of Harrison Marks's exhibition of nudes that the Alberts

unveiled to me their plans to form a band.

Best known for their cabaret and concert comedy-instrumental act, Tony Gray (slide cornet) and his brother, Douglas (cornet), are forming an eight-piece.

"After all, it was we who set the Edwardian jazzband style that's been copied so much."

The band debuts at Ken Colyer's Club on February 1. Completed by Johnny Parker (pno.), third brother Vincent (clt.), Jim Forey (obj.), Pete Horstman (sousa), and Bruce Lacey (drs., vocals and "penny-farthing").

A bass sax is to be added. Repertoire? "We shall be playing some of the forgotten gems in the treasury of synopated song."

No gram or juke-box relief music in the intervals. Instead, a magic-lantern show. "Featuring an epic devised, dramatised and directed by ourselves."

EH?
TOPICAL, the manner in which the agent received the news that his biggest star had broken his leg skiing and wouldn't be working for three weeks: "Ah, well! That's Snow Business."

MORE, PLEASE!

THANKS, AR-TV, for the programme "Reunion With Robeson." For thirty minutes, we heard cross-talk between Paul Robeson and Johnny Dankworth, with musical interludes.

Since commercial TV hit us I cannot remember such a programme. A discussion on jazz? What next! Have the TV bosses at last discovered jazz fans in their audience?

More please! — R. Saunders, Willenhall, Staffs.

● LP WINNER
DISGUSTED

I WAS disgusted to hear Johnny Dankworth's remarks about Billie Holiday singing out of tune, etc., during his interview with Paul Robeson.

I wonder what Robeson thought? He seemed rather surprised.

Who wouldn't be? — J. Lester, Leeds 9.

▶ FAN CLUB

I HAVE just launched the first Robin Luke Fan Club in Europe and would be pleased to send details to anyone interested.

Thanks for your wonderful paper.—Svein A. Elstad, P.O. Box 176, Moss, Norway.

● Robin Luke is a 17-year-old singer from Hawaii. He scored with his disc, "Susie Darlin'."

▶ MONO, STEREO

WHY don't record companies release mono and stereo versions at the same time? I bought Basie's "One More Time" on mono, only to find it issued on stereo a month later.

Now I wish to add Dizzy Gillespie's latest LP to my collection, but EMI haven't announced if it's coming on

stereo.—A. Wilkie, Dundee, Angus.

● LP WINNER — stereo or mono!

▶ EDUCATION

I WRITE with grief in my heart to say the jazz scene in the Northern part of the USA and Canada is very sad.

Visits by British bands would prove an education. I hope to be back in the London clubs this summer.

—W. J. Strachurst, Officers' Mess, RCAF Station, Aylmer, Ontario.

▶ ATMOSPHERE

CONGRATULATIONS to Ronnie Scott on your London jazz club. I think that the club has more jazz



ROBESON—cross-talk

atmosphere than any in Britain and the majority in America. — F. Volck, South Kensington, S.W.

▶ NO CIRCUS

THANKS, Ronnie Scott, for a club that is not run like a circus, and for bringing young stars such as Peter King, Brian Dee and Jim Lawless to the front. — Brian Ferguson, Tufnell Park, N.19.

POINTS FROM THE POST

ONE of the reasons jazz has become stationary in London is that amateur musicians get the cold shoulder when they try to sit in with professionals.—J. Hone, London, W.12.

I AM a Pole and I'm very interested in British music. I would like to correspond with readers and perhaps exchange records.—Richard Harry Ataman, Leczok, ul. Studzienna 6-woj. Rzeszow, Poland.

COULDN'T the BBC introduce a programme like Willis Conover's "Voice of America"? — R. G. Harrison, London, S.E.12.

HAVING heard so much about Tubby Hayes, I listened to him. Never have I heard such a lot of utter biles.—P. H. Mitchell, Ponders End, Middx.

● Tubby figures in nine Readers' Poll categories this week. See page 3.

MUSICIAN of a future year

MANY thousands of MM readers will be glad to see that Johnny Dankworth has again been voted Musician of the Year.

His right to the title seems to grow annually. His work for jazz, his rising international stature, his strong sense of civic responsibility: to these have now been added a contribution to serious research in the combining of jazz and the symphony orchestra.

They are rare people, the Dankworths of this world. Unusual the philanthropic urge; unusual even the serious approach towards composition. The average British jazzman's attitude to composition is strangely half-hearted. Though he may take his playing seriously enough, he seems to regard composition as an expedient rather than as an end in itself.

Dedication

He writes, but he writes because he has thought of a four-bar theme that can be expanded to 32, because his band's repertoire seems a trifle limited, or because he has nothing else to do on a wet Sunday afternoon.

Only a handful of British jazz writers approach the task with any apparent dedication. Paramount among them is, of course, Kenny Graham: still waiting for that international acceptance which many of us believe is his due.

But—with every respect to Kenny, who is not so old as he likes to look—where are the young composers? What names will be a force in the new jazz music of five or ten years time?

I'd like to put forward one young man whose work I have been watching with interest for some time. His name is James Grant Kellas.

Scott Club

Kellas is a young Scot whose work I first heard with a small jazz group at Aberdeen University. He is now 23 years old, taking a degree at London University, and in the meantime appearing each Tuesday at the Ronnie Scott Club fronting a small jazz group, alongside the fine Michael Garrick Quartet and that exciting young jazz singer, Josephine Stahl.

His instrument is the piano, but his true calling is composition. Johnny Dankworth played his "Jazz Study in A Minor" on the air last November.

The fact that Kellas approaches jazz from a background of serious musical training does not mean that he is an egghead with a penchant for slumming. On

the contrary, his heart is in jazz—or, more precisely, in its emancipation.

As he points out: "No one can deny that jazz today does not function in a 'New Orleans' environment. It follows that the music itself must be the natural reflection of the life of its exponents, and not an artificial striving for something which no longer exists as a living, growing music." He is right. The best attitude to the true music of New Orleans is to recognise (and enjoy) its existence: not to attempt to develop it beyond its narrow, if glorious, confines.

Masterpieces

Modern jazz is another matter, however. It has no restrictions by definitions. One finds a parallel in the modern theatre, where young dramatists are experimenting with every kind of new material, while leaving undisturbed the great traditions of Shakespeare and the Restoration drama.

We in jazz have our sacrosanct Shakespearean plays: the great recorded masterpieces of Morton, Oliver, Bessie Smith and the Hot Five, which are not susceptible to improvement or extension by later (and usually lesser) talents.

This leaves modern jazz a free field for experimentalists such as James Grant Kellas. Yet, contrary to general belief, he believes that the essential freedom of contemporary serious music is not yet to be found in jazz.

"The jazzman loudly proclaims his personality, as compared with the orchestral 'slave'" (he writes), "but musically—and certainly from the point of view of the composer—jazz is a restrictive music."

"It might be said that it is

James Grant Kellas a profile by Steve Race

false of me to try to create jazz at all; that I ought to confine myself to symphonic music. The answer must be that for me jazz has become the more vital form, and presents a greater challenge to the composer. It is, in short, the way I feel about music."

The way I feel about music—the best of all reasons for being in jazz. But Kellas anticipates the obvious traditionalist's riposte that jazz is a folk

music, not a composer's playground.

"Folk music," he says, "is a myth today, since our culture is centralised and commercialised. It is antiquarianism, not a living form."

Musicianly

The reader may disagree utterly with these opinions. I do not agree with all of them myself.

But I know that Kellas has the kind of thoughtful, musicianly approach to jazz which may, one hopes, prevent our music from standing as still in the 1960s as it did in the 1950s.

I believe we shall hear much more of James Grant Kellas (though his tri-nomen may not last as long as his music).

Meanwhile, his five-sax/three-rhythm group continues to spark the "Jazz Goes To College" sessions every Tuesday evening at the Ronnie Scott Club. I recommend London readers to catch one of their sessions.

It seems likely that Scotland is about to make yet another useful contribution to the growing stock of European jazz.

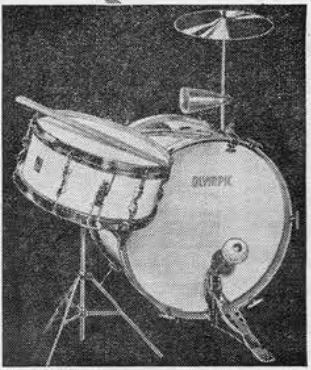


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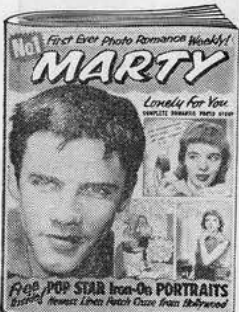
James Kellas, at the Ronnie Scott Club this week, with members of his latest group. With Kellas, at piano, are Derek Horsfield and Alan King (tenors), David Iggulden (bass) and Derek West (drums).

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★ *Reviews by the Pop Panel*

TWO-PAGE

Mistaken

THE new and brilliant Peter Sellers LP, "Songs For Swinging Sellers," caused something of a furore in professional circles. After the reviewers and disc jockeys controlled their laughter, they started wondering. How on earth had Parlophone managed to get clearance for using the voice of Frank Sinatra on the opening track?

Second thoughts told them that the voice couldn't be Sinatra's. Copyright law would be too strong. But the alternative was just as unbelievable. Had Sellers, that man of many parts excelled himself in producing such a convincing take-off?

BOTH WRONG

One well-known disc jockey, convinced that he had, commented on the "achievement." An equally famous newspaper man just refused to believe it. "I've been listening to



Sinatra for 14 years," he declared. "and I say it's Sinatra."

Both were wrong. The man who tempted fate by taking upon himself the mantle of Peerless Frank—and succeeded so handsomely—was Matt Monro.

How did it come about? Parlophone A&R man George Martin felt a

Darindoes it again!

BOBBY DARIN'S beat formula of "Mack the Knife" paid off such handsome dividends that this week he offers an encore.

And this time, the oldie that gets that Darin beat treatment is the Charles Trenet "classic," La Mer. With an English lyric by Jack Lawrence, it comes up as Beyond the Sea—and another potential chart winner.

On the backing, That's the Way Love Is, Darin also follows the swing pattern—again with a marked Sinatra influence.

★ **Johnny Kidd**

YOU GOT WHAT IT TAKES—Y. Loggin' Lips (HMV POP 698). Johnny Kidd and the Pirates make another raid on the charts, but this one is likely to be sunk without trace.

★ **Ken Morris**

BLONDIE / Shanks's Pony (HMV POP699). Judging from the continued success of Winifred Atwell and Russ Conway, the vogue for "jangle piano" (also Russ would hate the term) is still in full swing. Now, pianist Ken Morris offers two of his own compositions. And Blondie, with its catchy melody, fetching beat and real hardy-rurdy sound, must surely whip into the Hit Parade. So watch out, Winnie and Russ!

★ **Jim Reeves**

HE'LL HAVE TO GO IN A Mansion stands My Love (RCA-1168). That rich, crisp, C&W voice has a Stateside winner in He'll Have to Go. So a r. Reeves hasn't made it in Britain, but it could be the one to break through.



Lucky devils!
WHO'S going to be the "Lucky Devil"? This is the number that is already making a showing in the American charts, sung by Carl Dobkins (Brunswick 05817). But in Britain, he has competition from Frank Field, who recently came here from Australia (Columbia DB4399). Both versions have no infectious, swinging beat—with Frank stepping up the tempo just by a bit. So take your pick, you lucky devils!

★ **Bobby Freeman**

SINBAD/Ebb Tide (London HL39031). Sinbad is the type of juke-box natural that should have the coffee cups, and the patrons, jumping in the Espresso bars.

This particular Sinbad is a Casanova who has a million women in the palm of his hand—and Bobby Freeman is likely to weave a similar spell over the same number of livers. This is an ideal production number for "Boy Meets Girls." Passed to Jack Good!

★ **Gaddy Wilson**

NOTHIN' AT NIGHT/I'll Never Be Myself Again (Philips PB980). Gaddy Wilson is one of those lonely-boy singers with the built-in soulful sound that registers with the young romantic set. And on "Nothin'" he is assisted by that weird, wordless chanting from a gaggle of girls. The result could click with the jukebox trade.

★ **Sneaky Petes**

SAVAGE—Parts 1 and 2 (Decca F11199). A batch of jungle noises from a British group, and that's where the record should be played—in a jungle.

POP SINGLES

★ **Buddy Lucas**

I WANT TO KNOW—Deacon John (7N25045). Alabama-born saxist Buddy Lucas makes his bow with two rock & roll singles. His tenor tone on the rock-waltz, Know, is fat, gutsy and earthy, but it fails to lift this number out of the run-of-the-mill rut.

★ **Peters Sisters**

AC-CENT-TCHU-ATE THE POSITIVE/Ragtime (Columbia DB4400). The Peters Sisters, who pack some powerful rhythm in their ample avoidpops, do a good job on the 16-year-old Ac-cent-Tchu-Ate, but the backing is the one with the "magic." This engaging vocal novelty is right in the 'Twenties tradition, and captures the spirit of the age as much as bootleg gin.

★ **Chris Martin**

I DON'T REGRET A THING/Point of No Return (HMV POP692). Chris Martin is obviously going places on the strength of these two performances alone. He possesses a voice of commanding quality, and makes a fine job of Regret (from Happy Anniversaries) and the backing. And if Chris reveals undertones of Mathis and Sinatra on Point of No Return, then this is only a compliment to his technical excellence. A bouquet, too, for the swinging accompaniment from the Ken Jones Orchestra.

★ **Percy Faith**

THE THEME FROM "A SUMMER PLACE"/Go-Go-Po-Go (Phillips PB989). I can just hear that lush Theme filling the gilded corridors of the local cinema during the ice-cream interval. This is the type of composition the Americans excel at, and Percy Faith captures the real Hollywood touch. Definitely worth hearing. But not so the novelty flip, which is credited to Faith.

★ **Jack Scott**

BABY, BABY/What in the World's Come Over You (Top Rank JAR280). Jack Scott joins the craze for the word Babu. He repeats it over and over again, but the clever guitar background saves the disc from becoming too monotonous and puts it close to the Hit Parade class.

"A great little guitar" says **ROY PLUMMER**



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Marvellous Mathis

JOHNNY MATHIS'S latest Fontana LP, "Ride On A Rainbow" (TFL5061), will really set LP buyers (especially les girls) on their heels.

It's a beautiful production. There is a marvellous unobtrusive backing by Glenn Osser, and some exquisite singing from the cool Mathis. With tracks like "Hello, Young Lovers," "Moonlight Becomes You," "That's All" and his current single hit, "Misty," this will shoot right up.

★ **ELLA FITZGERALD**

A NEW LP by the great Ella Fitzgerald is an event—particularly one as good as "Ella Fitzgerald Sings Sweet Songs For Swingers" (HMV-CL1322).

Ella and accompanist Frank DeVol have produced an album that should be snapped up by thousands. Don't miss these glorious eight bars of trumpet in "Gone With The Wind." Other titles include: "Sweet And Lovely," "Let's Fall In Love," "Moonlight Serenade,"

"My Old Flame," and "East Of The Sun."

★ **ANDRE PREVIN**

ANDRE PREVIN'S adroit and inventive pianistic improvisations are neatly showcased against the sweeping strings of the David Rose Orchestra on "Secret Songs For Young Lovers" (MGM-C798).

LP session

As the overall title indicates, the accent of the songs is all on youth. Examples: "Blame It On My Youth," "While We're Young."

★ **RICKY NELSON**

HEART-THROB Ricky Nelson looks like being Presley's main rival when "The Pelvis" is demolished. In his latest LP, "Songs by Ricky" (London HA-P2206), he combines hot ballads with Country and Western sagas to produce a late-night party.

Pick of the tracks: "That's All," "Just A Little Too Much" and "Halt Breed."

★ **PAUL WESTON**

PAUL WESTON displays his luxurious arrangements on "Music For Memories" (Capitol T1222). Nothing to awaken the too-discerning ear, but pleasant performances of such standards as "You Go To My Head," "Blue Moon," "All The Things You Are," "Deep Purple" and "East Of The Sun."

★ **RAY CONNIF**

HERE'S a revolution for 1960. Maestro Ray Conniff has abandoned his well-tried and sell-out formula. In his latest LP, "It's The Talk Of The Town" (Phillips BBL7354), he actually gives his choir WORDS. The result is a cool sing-song that has your feet moving. Stand-out tracks are "You're An Old Smoothie" and "Hands Across The Table."

POP PARADE

Edited by Laurie Henshaw *

for SINA TRA —yet MATT MONRO needs work!

Sinatra impression by Peter Sellers would add comic significance to the title of the LP. British songwriter Ken Hare provided a new song in the swinging-Sinatra manner. Ron Goodwin wrote and recorded an appropriate accompaniment.

Sellers himself was doubtful. "I'm no singer, George," he said. "Ordinary impressions I can manage—but vocal impressions. . . ."

And in any case, as this was a new song, Sellers had no Sinatra version of it to study.

'IT'S GREAT'

So Martin called Matt Monro along to the studio to back-track a Sinatra impression as a demonstration for Sellers.

Peter lent an ear to it and

promptly threw up his hands in surrender. "It's great," he insisted. "Sinatra himself, I couldn't get anywhere near that. Let's keep it on the LP."

FRED FLANGE

Matt agreed to the use of his voice under the guise of "Fred Flange" and made a return trip to the studio to re-record the song. The balance-room boffins did a little "cooking" to get closer to the Capitol sound. "The odd thing is," comments Matt Monro, "I didn't realize what I'd taken on until I did that second session. Practically every singer worth his salt has been influenced by Frank—but I've never consciously copied him. And although he is unique, the elements that make him so are elusive. Unlike that first

'take,' this was for release. All I could do was to try to imagine how Sinatra would approach a new song.

When I heard the playback, it sounded exactly like me and nobody else. But apparently that's just the way I heard it. Interesting, it might be said, but so what? The whole point is that Matt Monro, the man who is good enough to persuade practised ears that he is Sinatra, also happens to be about the most shamefully neglected singer in Britain. Recently he has been tempted to throw in his hand entirely because of lack of work.

A BREAK

If Monro were just a Sinatra imitator it wouldn't, perhaps, be a loss. But there are plenty of know-



MATT MONRO—back to bus driving?

ledgeable folk around who will insist that he is one of the most relaxed and capable singers in his own right that we have produced. Certainly, the British vocal scene is not so overburdened with talent that

it can afford to do without Matt Monro. It remains to be seen whether one track on a Peter Sellers LP, made as a gag and not even bearing Monro's name, will bring the breaks that he deserves.

Robert Horton at the Palladium

HERE'S the release that all the girls have been waiting for—an EP of Robert Horton's "Sunday Night at the London Palladium Show" (Pye NEP24118).

It's all there—screams included. Even the applause and "Star-time" music as Horton takes that ride on the familiar finale roundabout.

As a souvenir of Horton's show-stopping performances, this is a "must." His songs are: "Oh, What a Beautiful Mornin'"; "They Say It's Wonderful"; "Shenandoah"; and "Maria."

Max Bygraves and Ted Heath

ONE of the biggest British LP hits of 1959 was by Max Bygraves and Ted Heath with "Max and Ted"—the hits of the Twenties."

Now, in 1960, comes an EP from the album (Decca DFE6610). Under the same title, the four tracks are "Jealous," "Peg

O' My Heart"; "Little White Lies"; and "Cecilia."

EP session

Marty Wilde

TWO of his recent Hit Parade entries are included in Marty Wilde's latest EP, "Sea of Love" (Philips BBE12327). One is, of course, the title track and the other is "A Teenager in Love." Nineteen fifty-nine was a really pack-out year for Marty Wilde and here are two of the reasons why. Supporting tracks are "Teenage Tears" and "Denny."

Michael Holliday

If you could not go to the price of Michael Holliday's recent LP, here's an EP excerpt from

it under the same title. "Mike" (Columbia SEG7012). On it, the soft-voiced charmer wows with "The Folks Who Live on the Hill"; "Can't Give You Anything but Love"; "Strange Music"; and "Love is Just Around the Corner."

Vanessa Lee

THE crystal-clear singing of Vanessa Lee brings back memories from "Kiss Me Kate" ("So in Love"), "Seven Brides for Seven Brothers" ("Wonderful, Wonderful Day"), and "The King and I" ("I Have Dreamed") in her latest EP, "Wonderful Vanessa Lee" (HMV ZEG6859). If you like show tunes without any gimmicks, then this is for you.

Kay Starr

THE rich voice of Kay Starr turns in a jazzy EP featuring "Should I," "He's Funny That Way," "Honey" and "I Ain't Gonna Cry." Kay really earns the EP title of "The Heavenly Kay Starr" (Top Rank JKP203).

Brook Benton

THE attractive sound of 28-year-old Brook Benton is spotlighted in "Make a Date with Brook Benton" (Mercury ZEP10046). Benton, one of the top liners in the States, wraps his tonal round, "Thank You Pretty Baby" and "With All My Heart" (two of his own numbers), and "So Many Ways" and "I Went You Forever." His cool brand of singing makes it a date that's worthwhile.

Frank Sinatra

IN the Philips Four Star series, Frank Sinatra sings four more all-time great numbers—"A Ghost of a Chance," "That Old Black Magic," "Over the Rainbow" and "Spring Is Here" (Fontana TFE1781). The disc is called "The Voice."

Soundtrack hits on LP

TWO LPs from current big film box-office hits make their appearance this week.

One is the soundtrack from Stanley Kramer's controversial "On the Beach." The music was written and conducted by Ernest Gold, the brilliant composer who scored the background for "The Defiant Ones." His use of "Waiting for Godot" as a basis for the whole theme is absolutely masterful.

The second is the soundtrack from William Wyler's production of "Ben Hur," out on MCM Cass.

Although not quite as sensitive as "On the Beach," the score, written by Miklos Rozsa, recaptures and enhances all the colour and melodrama of the spectacular picture.

DISC JOCKEY CHOICE

DISC JOCKEY	HIT PARADE CHOICE	PERSONAL CHOICE
BARRY ALDIS	Eddie Cochran, "Mallejahn, I Love Her So" (London)	Robert Earl, "I'm Rich" (Philips)
RAY ORCHARD	Platters, "Harbour Lights" (Mercury)	Peters Sisters, "Ac-cent-tchu-ate the Positive" (Columbia)
BOB MOSS	Lance Fortune, "Be Mine" (Pye)	Bobby Darin, "Beyond the Sea" (London)
TED KING	Adam Faith, "Poor Me" (Parlophone)	Carmella Corren, "Tani" (HMV)

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GOLDEN GUINEA—12" L.P.—for 21/- only
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PIE



Favourite of the American teenagers, on joining the Army Elvis found himself no less popular in Germany. Sixteen-year-old Margrit Buegrin was just one of the girls with whom—according to rumour—it was love at first sight.

THE TRUTH

by Tony Brown

WANT to run a fan club? It's easy enough. All you need is an excess of enthusiasm for some entertainer and the capacity for taking punishment.

Out of your own pocket will come the cash that pays for an advertisement to publicise your club. And with the first batch of answers comes swift realisation that running a fan club is hard work.

Too often, it is also thankless. Comments one fan club secretary: "I get no financial assistance from either the star or his management. They look on the club as a necessary nuisance."

Naturally, this contemptuous attitude is not immediately apparent. Suppose you've already started your club and have broken the news to Danny

Drip that you are all rooting for him on an organised basis.

Danny, whose head has not yet outgrown his ambition, may even want to meet you. His self-esteem has never had such a boost. You must be grand kids, he reasons, to recognise his greatness.

But don't expect that state of affairs to last, not if Danny is on his way up.

Soon—dignity

Soon, all those people who are making money out of Danny will succeed in convincing the lad that he is as great as his publicity.

From that day on, he will get to feel that an artist such as he—an all-round entertainer, and all that—must acquire a little dignity. And the trouble with fans is that they are so... well, janny.

Of course, there are wiser, self-interested advisers at your star's ear. He will be told not so much that he owes gratitude or loyalty to his fans as that they may be useful in furthering the jolly old career. Particularly when his next record is due for release.

Fans' duty

Claims Chris Carter, secretary of the Marty Wild Fan Club: "We can put any record, at any time, into any programme."

The pressure exerted to do this is quite legitimate. The fans write in perfectly genuine requests. They are told that it is their duty to support the

object of their admiration in that way.

And Carter complains that, despite this, the fan clubs get no recognition. When he called to see one music publisher he wasn't exactly welcomed.

"He almost fell over when he saw that I wasn't a teenage girl. But he wasn't disposed to believe that we could be of much help.

"As proof, he rather challenged us to give our support for a particular song. We got it played 10 times."

The contempt for fans in the mass is widespread.

Newspapers sneer at the squealers. The general public views them with abhorrence. They gain block admission to some TV and radio shows and fulfil their function with noisy fervour.

Mobbing

They provide the star, in fact, with the claque that in days gone by would have cost him a few pounds. But the new-style claque is free.

In return for the significant public demonstration of the star's almost hypnotic power, he gives them warm on-stage acknowledgment. He may kiss his hand or shake a thigh to touch off the mainspring of adolescent ecstasy.

If gifts are thrown on to the stage, he will accept them with many a twitch of simulated emotion. He will suffer a little mobbing, allow his flimsy suiting to be ripped and sign autographs—but only as part of his act.

Three films, then maybe British visit, says Elvis

THE world's richest corporal sat on the edge of a chair, twirled his black peaked cap and said: "Ah gotta git adjusted."

Elvis Presley, rock-'n'-roll idol of more than half the world's teenagers, was talking about his future: "Ah just dunno," he said. "Ah just gotta go back and find out fo' myself." Elvis, serving with the 32nd Tank Regiment in Bad Neuheim, near Frankfurt, had sneaked into Paris last week with two Service friends to spend a rip-roaring five days' leave before he leaves the Army and goes back to America, in March.



In March, Elvis says goodbye to uniform.

For four days he had remained hidden in the discreet, dignified Hotel de Prince de Galles, in Paris's famous Avenue George V.

Teenagers

Then, after a round of the bright spots and a visit to the Lido, the news of his arrival got out.

Next day three French teenagers, duffle-coated and pony-tailed, arrived to collect his autograph. They were unlucky. "Mr.

EXCLUSIVE
Here, with yet another MM exclusive, is ALEX DRUMMOND—only British reporter to interview Elvis Presley during his recent Paris visit

Presley is not here," they were told.

But before he returned to his unit on Sunday night, he finally agreed to see me—after much ado and a five-hour wait.

In his suite, with its green plush chairs, its shaded lights and red carnations, he talked

about the future, the Army—and Paris.

As he talked the soft strains of Chopin came from the radio. There wasn't a record player or disc in sight.

A waiter brought in a tray of coffee. "I never touch alcohol. Never in my life—not even in Paris," he said, as he poured me a cup.



Hollywood is already beckoning.

Live it up

He went on: "Paris reminds me of Hollywood and the kinda life I led there. You know, sleep all day and live it up at night."

Elvis, pale and sleepy after four nights in Paris, yawned and said: "You know, I've only had a few hours' sleep since I've been here. But it's been worth it."

Girl friends? "I like girls, but there's no one special."

"The only Mrs. Presley who will be going back to the States will be my grandmother, who is living in the house I've rented at Bad Neuheim."

Great future

The future? "I still think there's a great future in rock-'n'-roll, but maybe it will need to be adapted slightly to modern ideas. Maybe I'll have to find a new technique. I just don't know."

"It will take a little time to get the feel of things when I get back to the States, but I've learnt to adjust myself—the Army taught me how."

"How about a British trip?" I asked. "I've got three films to do for Paramount first. Then, maybe, I might come to England."

Last night

"If I'd dodged it I just couldn't have lived with myself. These are real guys. If there was trouble, maybe they would get killed. I couldn't sit back and let that happen."

He put on his cap and pulled on his white gloves. "I'm not used to this high living but it's my last night in Paris and I'm going to make the most of it," he said.

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Zenith Cutaway Model 33, sunburst finish, individual machine heads, specially constructed slim neck. **£25.7.6**



Roger

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ABOUT FAN CLUBS

'A nuisance'—but they wield real power

Off-stage—and despite frequent protestations to the contrary—he despises the squealers. This is not to say that he will have no dealings with his fans at all. Attractive girls may get as far as the dressing-room—even further if they press their luck.

This apart, few stars—once they are convinced that they "have it made"—will put themselves out for their fans at all. They rarely take any sort of personal interest in club activities.

One wonders what the hapless fan gets out of it at all.

"There's this feeling," says one 17-year-old girl, "that we are helping the star. That's what we are here for. Buying all his records. Persuading all our friends to buy them. Asking disc jockeys to play them. Seeing all his concerts. . . ."

'Creative'

It is a remarkably selfless attitude—and one that is not common on what may flatteringly be described as the "creative" side of the business.

One would imagine that the fans would be exploited outrageously. But, in truth, neither the stars nor their counselors seem to appreciate the full

potential of the kids as an unpaid pressure group.

In fact, the fans themselves pay for the privilege of being fans. Annual membership of a club costs usually 5s. a year.

In return they get, perhaps, a half-dozen photographs and free copies of a duplicated newsletter.

It has been suggested that, because of the entrance fee, many fan clubs are rackets. The general picture painted is of some furtive-eyed gent pocketing the cash and driving around in a Jaguar.

Frightened

Only a moment's consideration will show that the pickings are too lean to attract any self-respecting crook.

Now and again, unscrupulous people have collected membership postal orders from a box number and then disappeared.

More frequently, though, it is the would-be club secretary who has advertised and then been frightened off by the rush of correspondence.

Fans who don't want to be caught by either should make certain that the concern advertised bears the "Official Fan Club" tag.

There are moves to found an association of official fan clubs.

This would enable associate clubs to buy their stationery supplies more cheaply, while bulk photographic orders would cut down costs appreciably and enable the fans to get a better five-bobs' worth.

According to Chris Carter, there is virtually no profit from a well-run club. "One needs a working reserve, of course. Mine rarely amounts to more than £2 10s. a month. And we are often asked to provide services for which there is no payment at all."

The Decca Record Company, for example, wanted a studio audience for a Tommy Steele LP. This meant sending out hundreds of invitations.

Decca subscribed £5 10s. for the postage—which is unprecedented. But the Steele Fan Club printed its own admission tickets.

Overcrowded

It used to be claimed that the Steele club cost Tommy's publicity agent £90 a week. However, with the growth of various enterprises, the office got a little too overcrowded to accommodate Miss Betty Pargeter, the secretary.

So now she runs the club from her own home and is paid for the service. But certainly



The Glenn Miller Appreciation Society deliberately avoided the word "fan."



The Marty Wilde Fan Club "can put a record into a programme."

nothing more—and nothing approaching £90.

Yet it is said that it was largely due to the unstinting loyalty of Tommy's 9,000-strong club that "Little White Bull" got into the Best Sellers.

Teenager Jan Vane—she will be 18 in April—is possibly an outstanding example of the fan club secretary in the matter of enterprise and energy. She knew Cliff Richard when he was plain Harry Webb. At that time, he was happy to sing in coffee bars.

When she told him of her plan to launch his fan club,

Cliff thought he wasn't important enough. But Jan went ahead.

Mailbag

"I advertised in the papers. It brought in about five letters a day at first. I couldn't offer the fans anything I did the only thing I could. I wrote to members and told them what kind of a boy Cliff was. Our aim was to help him to get on. As he became more famous, the daily mailbag rose to 50

to page 12 ▶

Joe (Mr. Piano) Henderson

by HUBERT W. DAVID

JOE HENDERSON is a man of so many parts that he often has trouble keeping the many activities with which he is concerned separate from one another.

For he is pianist, publisher, composer, pluggier, recording star and entertainer all rolled into one.

Born in Glasgow 35 years ago, he began his musical education under his mother's able direc-

tion. By the age of 13, he was already leading his own band for local school dances.

His first real professional engagement came with the late Teddy Joyce in a band show at the Trocadero, Elephant and Castle. But his initial success, when only 16 years old, was short-lived, for war was imminent and he was to see long service with the RAF before demob came.

After the war, his exceptional ability got him a job as a song pluggier with Leeds Music, and he eventually joined Bourne Music as professional manager.

At the same time he became acquainted with Petula Clark, herself just beginning to make the neons.

This was in 1948, and during the next three years he found that plugging Bourne Music songs came much easier when he was accompanying established stars, such as Donald Peers, Alma Cogan, David Whitfield and the Beverley Sisters.

Gradually—almost inevitably—came the point when Joe got the idea of starting his own publishing company. But would the contacts he now had—strong as they were—be enough to launch him as a solo publisher?

Piano record

While he was wondering, Pye-Nixa A&R man Alan Freeman asked him to make a solo piano disc, on the lines of the late Charlie Kunz's records. This decided him. He took the plunge and Henderson Music was born.

The record was to consist of a medley of popular, "singable" hits. During rehearsals Freeman noticed that everyone wanted to join in, so the session developed into a sing-song.

Joe was sure the "noise" was going to kill his solo effort, but the far-seeing Freeman suggested: "Let's keep it in, Joe. So a freak chance created a series of best-selling records—Sing It With Joe"—which goes on and on.

NEXT WEEK—The hits roll in.

Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, OR an answer to a songwriting query.

MS must bear name and address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, "Melody Maker," 4, Arne Street, London, W.C.2.

The Editor can accept no liability for loss or damage of MSS. or private recordings submitted. This coupon is valid until February 6, 1960, for readers in Britain until February 20, 1960, for overseas subscribers.

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on vindicating his policy, in winning two classifications, and on the fabulous success of his recent continental trip.

★ **DON RENDELL**
on his placing this year and on his consistent ability to reconcile progressive ideas whilst maintaining the true conception of saxophone tone.

Hear Don Rendell when he comes to your town:
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Clarendon, Oxford Road, Manchester
Sunday, January 24th
Mercers' Arms, Coventry

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Reports REN GREVATT

"Sunday Night at the London Palladium" and return to the States on Monday.

There is a chance, too, that a tape will be made during the brief stay to be run on

IN TO OPEN BALLROOM

have been booked to open Rank's at the Gaumont State Theatre, Kil-

AND AQUARIUM IS NOW CASINO

BRIGHTON'S Aquarium Ballroom reopens with a new name and a new band on January 30.

Completely redesigned at a cost of £23,000, it will be known as the Casino Ballroom.

Saxist-leader Sammy Lambert, who completed a two-year run at the Aquarium in 1958, returns with a 12-piece band and vocalist Eunice Drew.

Name bands will be featured weekly, starting with the Sonny Morris Jazzmen on the opening night and Sid Phillips (February 5), Eric Delaney (12th) and Nat Gonella for the Sussex Arts Ball (26th).

BARBER BANNED IN STOCKTON

Sunday entertainment restrictions in the town.

T. F. Massicks, Public Relations Officer for the Essex Cinema Circuit, owners of the struggling Hippodrome, said that he was "extremely disappointed" at the decision.

EMILE FORD FOR PALLADIUM TV

Emile Ford and his Checkmates make their debut on ATV's prestige show, "Sunday Night at the London Palladium" on January 31. Also starring is Broadway singer John Raitt.

Emile and the Checkmates start a string of one-night-stands at the Sophia Gardens, Cardiff, on February 5, and follow with consecutive dates at Sheffield, York, Workop, Doncaster, Dewsbury, Halifax, Leeds, Bradford, Hull, Harrogate, Scunthorpe and Burnley.

a later TV airing, possibly the following week. Deal is in the works via the Grade Office.

New stars

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When you spell it backwards it becomes Cooga Mooga, which is the name of Boone's TV production outfit here.

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Rose Murphy visit for concerts & TV

Rose Murphy, the "Chee Chee" girl of recording fame, arrives in Britain next month for concerts and TV. And due to partner her on this return visit is bassist Siam Stewart.

Agent Vic Lewis was on Wednesday arranging concert appearances. A week has already been fixed for Manchester on February 21 at the Cabaret Club.

After 10 days in Germany, Rose and Siam fly back to Britain for appearances in "Chelsea at Nire" on March 15.

"I cannot understand their objections," he said. "Concerts like this are given in cities and towns throughout the country." He added that there had been a considerable demand for this type of Sunday concert. "These concerts," said Mr. Massicks, "would help to keep the Hippodrome open. We are having great difficulty in keeping this theatre alive."

In making the application to the Justices, Mr. J. A. Wintersgill said that under the restrictions on Sunday entertainment it was impossible to stage a show unless it was for charity or sponsored by the local authority. Under these conditions he said the artists would have to give their services free or for a purely nominal sum.

JAZZ AIDS REFUGEES

MM editor Pat Brand and Top Rank singer Lorie Mann will judge 11 novelty contests at a Jazz Ball tonight (Friday) at Lord Morrison Hall, Tottenham.

The ball has been organised by the Tottenham Action Committee as part of its efforts to raise funds for the World Refugee Year. The committee is also running a Carnival Dance at Bruce Grove Ballroom on February 29.

TV STARS ...



The highlight of BBC-TV's "Juke Box Jury" last Saturday was the appearance of American singer Joni James on the panel of judges. She is seen after the show chatting to chairman David Jacobs. Tomorrow (Saturday's) show features Catherine Boyle, Patricia Bredin, Alan Freeman and juke box chief Cyril Shack.

COLY PAPA

DENMARK's leading traditional group, the Papa Bue Band, will share British concert appearances with the Ken Colyer and Acker Bilk groups.

The Danes will open their first British tour with a session at Jazzshows Jazz Club on February 5.

Show stops

Other dates fixed are at the Dancing Slipper Ballroom, Nottingham (6th), Colston Hall, Bristol (7th), Morden Jazz Club (9th), St. Albans Jazz Club (10th), City Hall, Hull (11th), Birmingham Town Hall (12th).

Anne Shelton disc

Anne Shelton has recorded "Argels' Lullaby," the song sung by Sylvia Syms in the film, "Conspiracy of Hearts," due to be premiered on February 18.

The record will be released on Philips on February 4.

The number is an adaptation by Jack Fishman of the Yiddish song, "Almonds and Raisins."

... AND FUTURE 'STARS'



The stars saw "stars" on Monday when Pye Records threw a cocktail party to launch their new Zodiac series. Pye are cashing in on the popularity of horoscopes and issuing them on 45s and will sell at 5s. The horoscopes are cast by Society astrologer Maurice Woodruff and read by deejay Neal Arden. Pictured with Arden (l.) and Woodruff is Peter Sellers, one of the many stars who attended the party. The first three discs, dealing with the signs, Aquarius, Pisces and Aries, were issued this week.

Stapleton sets off

A MUSICAL quiz tried out by in his television programme, bringing in 20,000 replies a week, department at ATV. Booked for four programmes with

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EDDE COCHRAN

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RICKY NELSON

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NEWSBOX

By *Jerry Dawson*

IT is now confirmed that Tommy Steele will top a four-star musical bill for the 1960 summer season at the Opera House, Blackpool, opening in June.

The show will include Alma Cogan, Eddie Calvert and Sid Millard's Nitwits.

STARS—Harry Secombe is to headline the summer show at Blackpool Palace. Likely co-star is Ruby Murray. Adam Faith is to play one-night stands at Newcastle City Hall (February 18), Manchester Free Trade Hall (19th) and Nottingham Albert Hall (20th). With him will be Little Tony, the John Barry Seven, Julie Rayne, the Liddell Triplets and compère Mike Marten. . . . Emile Ford with Cherry Wain, the Adams and Paul Beattie's Beats are at Birmingham Town Hall tomorrow (Saturday) and at Newcastle on Sunday when Edna Savage replaces Cherry.

WANTED!
A trumpet "Constellation" belonging to David Browning, lead trumpet with Ivor Kirchin at Sale Locarno, Manchester, was stolen last week while David was shopping in the city. The trumpet number is 410973.

MOVING—MD Paul Burnett is conducting "Highlights from the London Palladium" at Edinburgh Empire after a Christmas season in Glasgow. On February 15 Paul is again in Glasgow—with Max Bygraves' "Meet Me on the Corner" followed by Liverpool, Manchester and Birmingham, after which he starts rehearsals for the summer season at Blackpool's North Pier where Bruce Forsyth will star. . . . Stan Watson, for nine years drummer with Les Wheeler at King's Lynn Majestic, has left to join bandleader Dick Dent. New drummer with Wheeler is Arthur Rayner.

SEASIDE—Wif Greene is to spend his 13th British summer as theatre MD at the Skegness Camp. Previous seasons? Five each at Fwithell and Flitely and two at Skegness.

SINGERS—Terry Burton, Peter Regan and Noele Gordon will be featured in ATV's new fortnightly show "Bachelor Flats," which starts on February 18. . . . Michael Holliday makes a cabaret appearance at Chesford Grange, Kenilworth, tomorrow (Saturday). . . . Kenneth McKellar is to give six concerts in Northern Ireland—at Ballymena (February 2), Ulster Hall, Belfast (6th), and at Londonderry (8th).

Pat Boone for lightning trip to Britain

MARION RYAN IS BACK AT WORK



Marion Ryan, wearing a £2,500 mink coat, left London's Weymouth Street Nursing Home on Sunday after her appendicectomy operation two weeks ago. Marion returned to Granada-TV's "Spot The Tune" series on Wednesday.

LIBERACE STARS READY TO SIGN

WHEN Liberace opens his eight-week season at the London Palladium on April 6 he will be supported by an all-star British and American bill. . . . It will be a really tremendous bill," a Palladium spokesman told the MM. "Contracts will be signed within the next few weeks for supporting acts." The London Palladium this week denied reports that Billy Eckstine and Shirley Bassey will follow Liberace's season.

Disc highlights

The 1960 season of jazz record recitals gets under way at the ICA, Dover Street, W., on Wednesday with Benny Green presenting "The Record Highlights of 1959."

NEW YORK, Wednesday. Pat Boone has accepted an offer to appear on British weekend television in February.

Boone will fly to England on a Thursday evening immediately following his regular ABC-TV American show.

He will do both Friday and Saturday evenings in café dates in London, perform in

Reports REN GREVATT

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SYD DEAN TO OPEN 'STATE' BALLROOM

SYD DEAN and his Band have been booked to open Rank's new 435,000 ballroom at the Gaumont State Theatre, Kilburn, on March 25.

The rear stalls of the 4,000-seater cinema are being removed to accommodate the 1,000-capacity ballroom, which will be isolated by a soundproof wall built under the front of the circle.

Syd Dean is currently playing at Southsea's South Parade Pier Ballroom.

Largest in Britain

His resident spot at the State means a return to the Rank organisation for whom he completed a 12-year run at Brighton's Regent Ballroom in 1958.

Countless jazz concerts and many annual Jazz Jamborees have been held at the 92-year-old Gaumont State, which is the biggest cinema in Great Britain.

AND AQUARIUM IS NOW CASINO

BRIGHTON'S Aquarium Ballroom reopens with a new name and a new band on January 30.

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CHRIS BARBER BANNED IN STOCKTON

CHRIS BARBER's Jazz Band will not be allowed to appear at Stockton Hippodrome on Sunday, January 31.

Stockton Borough Licensing Justices dealt Tees-side jazz fans this blow on Monday by refusing to relax

Sunday entertainment restrictions in the town.

T. F. Massicks, Public Relations Officer for the Essoldo Cinema Circuit, owners of the struggling Hippodrome, said that he was "extremely disappointed" at the decision.

"I cannot understand their objections," he said. "Concerts like this are given in cities and towns throughout the country." He added that there had been a considerable demand for this type of Sunday concert. "These concerts," said Mr. Massicks, "would help to keep the Hippodrome open. We are having great difficulty in keeping this theatre alive."

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Dates with the Stars

(Week commencing Jan. 24.)
Eve BOSWELL
Aladdin: Hippodrome, Birmingham
Roy GASKIN
Humpty Dumpty: London Palladium
Eddie COCHRAN
Sunday: Gaumont, Ipswich
Thursday: Gaumont, Coventry
Friday: Gaumont, Worcester
Saturday: Gaumont, Bradford
Lorae DESMOND
Jack and the Beanstalk: Empire, Liverpool
Vince EAGER
Week: Eddie COCHRAN tour
Morton FRASER'S Harmonica Gang
Robinson Crusoe: Palace, Manchester
KING Brothers
Season: Empire, Edinburgh
Gary MILLER
Humpty Dumpty: London Palladium
Bob MONKHOUSE
Aladdin: London Coliseum
Doretta MORROW
Aladdin: London Coliseum
PLATERS
Sunday: De Montfort Hall, Leicester
Danny PUGHES
Robinson Crusoe: Her Majesty's, Carlisle
Harry SECOMBE
Humpty Dumpty: London Palladium
THREE MONARCHS
Cinderella: Empire, Newcastle
Dickie VALENTINE
Aladdin: Hippodrome, Birmingham
Sarah VAUGHAN
Sunday: Astoria, Finsbury Park
Monday: Town Hall, Birmingham
Tuesday: City Hall, Newcastle
Wednesday: Philharmonic Hall, Liverpool
Thursday: Guildhall, Portsmouth
Saturday: New Victoria, W. Gene VINCENT
Week: Eddie COCHRAN tour
YANA
Cinderella: Hippodrome, Bristol

EMILE FORD FOR PALLADIUM TV

Emile Ford and his Checkmates make their debut on ATV's prestige show, "Sunday Night at the London Palladium," on January 31. Also starring is Broadway singer John Raitt.

Emile and the Checkmates start a string of one-night-stands at the Sophia Gardens, Cardiff, on February 5, and follow with consecutive dates at Sheffield, York, Woking, Doncaster, Dewsbury, Halifax, Leeds, Bradford, Hull, Harrogate, Scunthorpe and Burnley.

JAZZ AIDS

MM Editor Pat Brand and Top B nonety contests at a Jazz B rison Hall, Tottenham.
The hall has been organised by f as part of its efforts to raise funds. The committee is also running a Ballroom on February 29.

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COLYER, BILK SHARE PAPA BUE TOUR

DENMARK's leading traditional group, the Papa Bue Band, will share British concert appearances with the Ken Colyer and Acker Bilk groups.

The Danes will open their first British tour with a session at Jazzshows Jazz Club on February 5.

Show stops

Other dates fixed are at the Dancing Slipper Ballroom, Nottingham (6th), Colston Hall, Bristol (7th), Morden Jazz Club (9th), St. Albans Jazz Club (10th), City Hall, Hull (11th), Birmingham Town Hall (12th),

Dome, Brighton (13th), Chester Jazz Club (15th), Reading Jazz Club (16th), Catford Jazz Club (17th), Croydon Jazz Club (19th), City Hall, Newcastle (20th), and Bradford Jazz Club (21st).

The Colyer Jazzmen will share the bill at Bristol and Newcastle. The Bilk Band will be featured at Hull, Birmingham and Brighton.

Graham Stewart's New Orleans Jazz Band, which recently returned from 19 weeks in Germany, will tour Scandinavia from February 5 to 21 in exchange for Papa Bue.

Anne Shelton disc

Anne Shelton has recorded "Angels' Lullaby," the song sung by Sylvia Syms in the film "Conspiracy of Hearts," due to be premiered on February 18. The record will be released on Philips on February 4. The number is an adaptation by Jack Fishman of the Yiddish song, "Almonds and Raisins."

'STARS'



£300 raised for Jiver's widow

THREE hundred pounds will be handed to the widow of Leslie "Jiver" Hutchinson next week. The money was raised at an all-star Benefit Concert at the Odeon, Tottenham Court Road, on Sunday.

Trumpeter-leader Leslie died after a car crash on November 22. Vic Lewis, who with Harold Davison and Ted Heath organised the concert, told the MM: "Approximately £700 was collected, out £400 goes to the hire of the hall and advertising. "I would like to thank the artists on the bill and those who offered their services."

Many thanks

Stars taking part were Shirley Bassey, Carl Barriteau, Eddie Calvert, the Johnny Dankworth Orchestra, the Ray Ellington Quartet, Ted Heath and his Music, Marion Keene, Don Lang, the Humphrey Lyttelton Band, Valerie Masters and Al Saxon. A specially formed pit orchestra under the direction of Colin Beaton accompanied the artists.

PUBLISHER-PIANIST

Dave Sherriff and Roxine Clare, of Musical Services, have taken over Evelyn Music. The Evelyn catalogue comprises dip sides of American singles. This week Dave joined the Chas. McDevitt Group on piano. He will double this with his publishing activities.

MARION KEENE IN CINEMA PACKAGE

GLAMOROUS singer Marion Keene is to do a six-day tour with comedians Lesy Bonn and Max Wall, pianist Joe Henderson and Johnny Wiltshire and the Treblones.

Opening at Wells on Monday (24th), the package plays Clifton cinemas at Evesham, Leominster, Hereford, Ludlow and Walsall.

Marion's broad casts in "Workers' Playtime" on February 2 and televises in BBC-TV's Eurovision Song Contest on February 4, singing "Love, Kisses and Heartaches."

Her saxist-leader husband, Ronnie Keene, is resident at the Embassy Ballroom, Welling.

Visiting stars

Soho's Gargoyle Club started a season of top cabaret bookings on Monday when tenorist-singer Al Timoney opened a two-week residency.

He is followed by 24-year-old singer Rita Cameron (Monday), Max Geldray and Louise Hamilton (February 1) and Maria Pavlou (15th).

Stapleton TV quiz sets off a rush

A MUSICAL quiz tried out by Cyril Stapleton six weeks ago in his television programme, "The Melody Dances," is now bringing in 20,000 replies a week, necessitating a separate postal department at ATV.

Booked for four programmes when the new series commenced on November 3, Cyril has now done 12 and is scheduled to run through until at least March 1.

Double date

For his summer season at Weymouth Corporation's new seafront entertainment centre, Cyril opens with his 16-piece Show Band on June 4 in the ballroom and six weeks later starts doubling at the adjoining theatre.

Cyril will supply a theatre-orchestra and top names will be booked for weekly production shows, similar to those he has presented for two seasons at Scarborough.

SINGING STARS FOR EUROVISION

TWELVE top singers are booked for the British heats of the Eurovision Song Contest on BBC-TV.

They are Don Lang, Benny Lee, Lita Roza, Malcolm Vaughan, David Hughes and Teddy Johnson and Pearl Carr, who will be seen on February 2, and Bryar Johnson, Vince Eagen, Marion Keene, Dennis Lotis, Ronnie Carroll and Teddy Johnson and Pearl Carr (4th).

From each 30-minute show, three songs will be selected for the British Final two days later.

BEVS & ADAM FAITH

Adam Faith is the guest star in ATV's "Those Beverly Sisters," on Monday.

News Spotlight

DON LANG relieves Brian Matthew as compere of the Light Programme's "Saturday Club" on February 6, 13, 20 and 27. On the first and possibly also the last of the four programmes he will be featured in his trombone-vocal act.

Shirley Bassey has signed for a six-week season at the Coventry Theatre starting on April 12. She plays a month at Milan's Olympia Music Hall from February 18.

Marion Ryan will join Jack Payne, Alan Freeman, Joe Henderson and Jimmy Henney as a judge for Tyne Tees' TV talent show, "As The Golden Disc," on February 5.

Eric Delaney and his band were marooned for more than 12 hours over the week-end. Snowbound on their way to Bristol, they were put up for the night by the RAF Station at Yatesbury, Wilts, before making the Bristol date.

Julie Rayne will be featured in Cyril Stapleton's ATV show, "The Melody Dances," on February 2.

Al Fairweather and Sandy Brown take their All-Stars to the Dancing Slipper Ballroom, Nottingham, tomorrow (Saturday).

Beryl Bryden acts with the Alex Welsh Band in the Light Programme's "Jazz Club," on February 11. Beryl has been offered a month at the Storyville Club, Frankfurt, starting in mid-April. Tonight (Friday) she is one of the stars at the All-Night Carnival of Jazz at the Strand Lyceum.

Dick Charlesworth and his City Gents and the Micky Band star in a jazz concert at Manchester's Free Trade Hall on Sunday.

Betty Smith acts with her Quintet in the Light Programme's "Saturday Club" on February 6. On Tuesday Betty is featured as a solo artist in "Workers' Playtime" and on February 2 is due to record a single for the Top Rank label.

Al Saxon is considering an offer to tour Sweden for two weeks in February or March. During the summer he will be featured on six TV spectaculars with Cliff Richard.

Peter Malam resident leader at Streatham Locarno, has signed bassist-vocalist Johnny Lowe, who leaves Harry Leader's Band at the Regent Ballroom, Brighton.

Slavin writing a 'war' musical

ORCHESTRA-leader Martin Slavin and his lyricist wife Abbe Gail are writing a musical based on Australian author Russell Braddon's book "Nancy Wake," story of the war heroine who organised and led the French Resistance.

"It is right out of the ordinary, and the first time a musical has been conceived on such a theme," said his wife. Russell Braddon, who wrote "The Naked Island" and "Cheehire V.C.," is closely collaborating, and the musical should be ready for production in the Spring.

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TOURING Germany is always a baffling experience.

Being accustomed to the spectacle of local impresarios having to sweat and strain, bodies all aching and racked with pain, to get three thousand people in to hear even American shows, the mind tends to boggle at audiences stretching up into the eight or nine thousands.

Of course, it isn't every jazz attraction which draws such crowds. Art Blakey and the Jazz Messengers aroused little enthusiasm.

'New Orleans'

And I have no illusions that our own tour would have been so successful without the presence in the package of the Dutch Swing College Band and Papa Sue's Viking Jazz Band from Denmark.

For traditional jazz, known there quite simply as "New Orleans," is the thing. In most of the cellar clubs—far more civilised and comfortable than any in London, incidentally—fundamentalists with bushy beards and open-necked shirts hold sway.

For a while one searches in vain for any trace of historical influence—George Lewis or Bunk Johnson or Johnny Dodds. Then it dawns that this is, in fact, jazz music thrice removed.

The idols are not New Orleans veterans, but local revivalists—Ken Colyer, Chris Barber, Claude Luter, Patty George. It is startling to discover how inbred European traditional jazz has become.

Expatriots

True, U.S. expatriots like the late Sidney Bechet, Mezzrow and Albert Nicholas have a high-standing reputation and are received with wild acclaim. But their status is somehow apart from normal band activity—they are the soloists, the stars whose merits are taken for granted.



KEN COLYER—an idol of New Orleans jazz enthusiasts



ALBERT NICHOLAS—is his merit taken for granted?

Our own tour gave a not very attractive picture of the mood of complacency and self-importance which now seems to pervade European "revivalist" jazz.

Albert Nicholas was the star of the show. But, in fact, the

says

Humphrey Lyttelton

concerts in Berlin and Hamburg, at which the Danish band joined the bill, resolved themselves into an internecine struggle between the Dutchmen and the Danes. (Having a

forty-five minute spot at the end of the first half, we were happily *hors de combat* after the interval.)

At Hamburg, both bands overran so drastically in order to capture the audience's favour that people were beginning to get up and go home before Nicholas could get a note in edgeways.

Superfluous

One received the strong impression that, collectively if not individually, the European musicians feel that, having achieved great popular acclaim and success, they have no further need of support or inspiration from American musicians, whose presence was not only superfluous but even aggravating.

Note that this applies only to American "traditionalists." On the coach, all the talk was about non-traditional jazz and modernists and mainstainers were spoken of with the deepest respect.

Inertia

Throughout the European tour, there has developed a gulf between what you play and what you talk about and listen to.

Though most of today's traditionalists would stoutly deny it, the underlying fact remains that popular acclaim and financial success have replaced the old hero-worship and crusading spirit as the motive force of revivalism.

In the old days, people used to talk about the revivalist "movement."

Musically, the word today is "inertia."

TRUTH ABOUT THE FAN CLUBS

← from page 9

letters. Now we get more like 200.

"Some of the girls are a bit stupid. They say they faint even when Cliff appears on TV. I can't see how that's possible. But they do appreciate the club—except if I make a mistake. Then they want to murder me."

Jan runs the club from home. She has bought her own files and typewriter, and pays expenses out of the membership fees.

There have been times when she has been out of pocket. But she doesn't complain.

When Cliff became established, she was paid £6 10s. a week for her secretarial services.

Family friend

"Cliff has been fine. He sees me whenever he gets back to Town and I can count myself a friend of the family. He always told me that if he ever got on, I would, too. That's one of the things I like about him; he keeps his word."

In looking into the position of fan clubs, it becomes obvious that they proscribe their activities and limit membership by using the word "fan." It has such odious associations.

More intelligent enthusiasts recognise this. The Frank Sinatra and Glenn Miller Appreciation Societies are titles chosen deliberately to avoid derision.

Civilisation

Perhaps they have shown the way to dozens of other clubs which have the not ignoble motive of sharing enthusiasm and giving support to the artists they admire.

Maybe if they shed the "fan" label and instructed members in civilised behaviour, the stars that they represent would offer a little in the way of sincere co-operation.

A new column for clubbers...

Round the jazz clubs



OVER 2,500 visited Liverpool's first Jazz Festival in the city's jazz cellar—The Cavern, Mathew Street. The Festival, which lasted eight days, ended on Sunday.

DERRY'S "8 Club" presents a Jazz Festival at the Churchill Hall on January 27 in aid of the World Refugee Fund, with the Mirella Jazz Band, the Tony Fairweather Quartet, and a 15-piece band of local musicians directed by Peter Wheeler.

THE Jimmy Walker modern jazz group broadcasts in the Midland Home Service on February 15. The group is resident at the Club Five West Bromwich.

THE Jazz Heralds have taken over the Friday night stint at Newcastle's Downbeat Club from the Mighty Joe Young Jazzmen who henceforth will alternate on Sundays with the Emcee Five.

THE Jazz Prophets and the Barry Phillips Modern Group, alternate on Mondays at the High Point Club, Whitley Bay, near Newcastle.



GRAHAM STEWART

SECOND YEAR

ON January 27, Cy Laurie will be the attraction at Cranley's St. Louis Jazz Club which enters its second year with 1,500 members.

BRISTOL'S Avon Cities Jazz Band with new singer Eves St. Claire, televises BBC's "Jazz Quarter" on January 27.

THE Shantasee Jazz Club at Sutton Coldfield has inaugurated a Jazz Library. Contributions will be welcome.

VIV CARTER, former Cy Laurie and Acker Bilk drummer, has joined Dick Charlesworth's City Gents, replacing Ernie O'Malley, who has left to freelance.

KEN COLYER and jazzmen are booked for Enfield Jazz Club next Wednesday. Continuing the club's name - band bookings on February 3 will be the Alex Welsh Band.

THE Chris Barber Band makes one of its regular visits to Southampton on a 21 Club on January 27.

LONDON'S Ronnie Scott Club continues its policy of presenting new groups and has signed the Ian Pierce Quintet for its Wednesday sessions.

THE Frank Evans Jazz Group of Bristol, is to broadcast in the West of England Home Service on January 28. Guitarist Frank leads Alan Closs (Bugle horn), Ian Hobbs (dr.), Colin Hawk (bass) and Bill Taylor (sno.).

JOE GORDON, Scottish folk singer and HMV artist, has given up work as a commercial artist, to become a full-time professional singer.

THE Jazzmakers are featured at London's Fleet Street Jazz Club today (Friday). Next Friday, Kenny Baker and the Kenny Ball Band are at the club.

BRADFORD Jazz Club and resident leader Benny Netherwood have launched a club in Leeds at the Peel Hotel. Trombonist Benny fronts his Wool City Jazzmen at the club on Fridays and at the Market Tavern, Bradford, on Mondays.

BRIDAY sessions at the Trogs Club, Chelsea, have been suspended until February 15 because of a booking mix-up at the premises. Monday sessions, with the Wally Fawkes Troglodites, continue as usual.

FOLLOWING a "trial" late opposite Mick Mulligan at the Palm Court Jazz Club, Purley, Brighton's Riverside Jump Band has booked for two return dates—on February 3 opposite Dick Charlesworth, and again in March.

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GRAHAM STEWART (January 31) and Bob Wallis (February 7) are to visit Bradford Students' Jazz Club.

FIRST professional band to visit Peter Schofield's Florine Jazz Club, at Greenfield, Oldham, will be Dick Charlesworth's City Gents on February 28.

AUDITIONED

THE Bob Wallis Storyville Jazzmen auditioned for the BBC last week and await the result. The group is at the Carlton Hotel, Newmarket, tonight (Friday), the Palace, West London, tomorrow, and at Woolwich Jazz Club on Sunday.

THE Downbeat Club, Newcastle, is to present a second all-night session from 2 p.m. to 8 a.m. on February 15. There will be three bands—the River City Jazzmen, The Emcee Five and the Bernie Thorp Trio.

2,500 visit Festival at Liverpool

ACKER BILK's Paramount Jazz Band is the star attraction at Barnett Jazz Club on Tuesday.

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BRIAN LEAVES

MIDLANDS clarinetist Brian Woolley has left his Jazzmen. The group will carry on at Leicester Jazz Club and at its regular dates in Nottingham—as the Clayton Jones Jazzmen.

NEW club in the Midlands, the Upstairs Club, holds its first session at the Old Stone Cross, Birmingham, on Saturday, February 6. First-night attraction will be the Ken Rattenbury Band.

NEWLY-formed Midlands group is Sutton Coldfield's Mineburg Park Jazz Band comprising Alan Cornell (tp.), John Keary (cl.), Andy Small (sno.), Peter Turner (pno.), Peter Lawrence (bass), and Mick Gill (dr.).

KENNY BALE'S Jazzmen are booked for dates at Welwyn Garden Jazz Club on Monday and St. Albans Jazz Club on Wednesday.



JOE GORDON

Jazz Poll surprises

MODERNISTS and mainstreamers have done well in the Jazz Poll. Dankworth, as expected, romped home in the Big Band section, and substantially increased last year's lead over Heath.

Lyttelton's success in the combo field is, I feel, a victory for enterprise. His band is not simply a copy of American middle-of-the-road groups, though it has clearly been inspired by Ellington, Clayton and so on.

He has presented a great deal of original material and—with Heath—has helped to advance Kenny Graham's claims as arranger and composer.

Perception

On the whole, the Poll results show a surprising degree of perception. No one who knows about guitar playing will question Dave Goldberg's first place. Likewise, the selection of Chisholm, Ross, Hayea, Johnny Scott and Cleo Laine.

But the real point of a poll is that you ask readers, or critics or disc jockeys or who

This World of Jazz

By MAX JONES

ever it may be, to name their favourites. The interest of the thing lies in seeing their preferences.

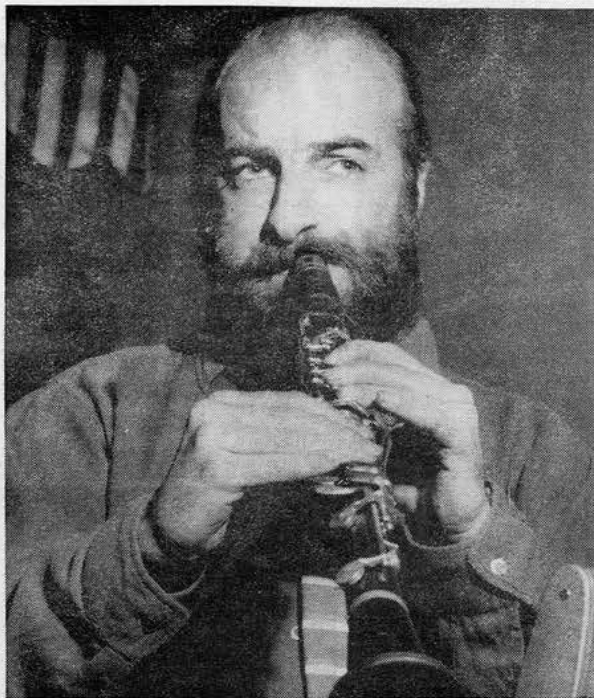
Nonetheless, we all have our convictions. I, for instance, am sure that Sandy Brown should have figured in the top-three clarinetists. And since it is a jazz poll, I would have placed him first.

I think higher placings were due to Wally Fawkes, Lennie Hastings, Spike Heatley, Denny Wright, Bill Bramwell, Terry Shannon, Arthur Watts and Al Fairweather. That's just my personal opinion.

Britain is weak in jazz singers, as the lists show. That being so, it is a wonder Cab Kaye didn't grab a few more votes.

Radio, TV and tours evidently play a big part in "exposing" a musician. Thus Kenny Baker drops to second among the trumpets. The greatest number of votes, incidentally, went to Dankworth, Cleo and Ronnie Ross.

"Sandy Brown would have been my first choice on clarinet."



Kenny Baker lacked "exposure" in 1959—and dropped to second place in the trumpet section.

Getz & Granz

Stan Getz is still an absentee from home. But American jazz lovers want to hear him just the same. They voted him top tenor (1,087 to Rollins's 639 votes) in "Down Beat's" latest readers' poll, and they still buy his records.

Norman Granz, a man who gives the jazz public what it wants as well as what he thinks it ought to have, is actively engaged in recording in Copenhagen.

On January 14 and 18 Granz recorded him for his Verve label. The tenorman was backed by his regular Café Montmartre rhythm group—Swedish pianist Jan Johansson, American bassist Dan Jordan and Danish drummer William Schiøppe.

Granz spent a couple of days in Copenhagen on the project; as a result, Getz and trio were booked for this Spring's JATP tour—an excellent break for the three almost local boys (Jordan is an American who has been living in Denmark for some time now).

The tour is scheduled to begin in Paris on March 21. Sharing the bill with Getz's Quartet will be Ella and the Oscar Peterson Trio plus the long-awaited Miles Davis group.

'Free and Easy'

The Harold Arlen-Johnny Mercer musical "Free and Easy," with Quincy Jones and band, has reached Paris at last. And I doubt if it will get any closer to us.



● Billy Kyle—ulcers.

I HEAR THAT...

● Armstrong pianist Billy Kyle was struck down with stomach ulcers over Christmas and rushed to hospital. He hopes to be well enough to resume with the All-Stars later this month.

● Drummer Manzie Johnson, who worked with Don Redman and recorded with the Mezzrow-Ladnier Quintet, drives a Yellow Cab in New York these days.

● J. C. Heard is now gigging with his own song and dance act. A recent story, tying him in with the Moirern Jazz Room, Cleveland, apparently mistook him for Fats Heard, the former Erroll Garner drummer.

● Lawrence Lucie—guitarist once with Benny Carter, Fletcher Henderson,

QUOTE
"Drummers today play a continuous solo, from nine until four o'clock." — Teddy Wilson.

ettas. Quincy and the authors solve the problem by putting the band on-stage.

"The musicians—scattered around the set, on a staircase and so on—play jazz without music and without direction. And they play magnificently. Quincy deserves the most enthusiastic congratulations.

"The cast, including Harold Nicholas and Irene Williams (daughter of composer Clarence), is superb. Among the numbers not specially written for the show are "Blues in the Night" and "Easy Street."

"After Europe—'Free and Easy' is at the Alhambra-Maurice Chevalier theatre for a month—the show will open in the States. I hope that when the last curtain falls the band, at least, will stay together."

Heritage label

The number of small, independent record concerns in this country will be increased by one next month when jazz writer Tony Standish launches his own blues label—aptly titled Heritage.

Standish says that the first release will feature Lightnin' Hopkins on one side and Joel's brother, on the other. It will be followed, he hopes, by a long series of issues recorded especially for him in the USA.

I was not aware that Lightnin' Hopkins had a brother, but he has Joel also plays guitar and sings; he is nine years older than Lightnin' and once hung around with Texas Alexander and Blind Lemon Jefferson.

While on the subject of blues men, I should report that the Jazz Collector label is preparing an EP by Joe Williams—not



Basie Joe, of course, but the older blues artist once known as Poor Joe.

And Tony Standish tells me that Sam Charters—author of "Jazz: New Orleans"—has re-discovered pianist Charlie Spand driving a cab in Los Angeles. Spand recorded quite extensively for Paramount in 1929-30, his best-known disc being "Hastings Street."

Sam Charters, by the way, is sailing for Britain on February 26. He should arrive at Liverpool some time early in March.



● Stan Getz

... missed in the States

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George Shearing Quintet says:

"The Framus 'Triumph' unveils an exciting new world to the modern player. The first electric double bass with full resonant tone beauty, it affords developmental opportunities heretofore unexplored."

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Here's a Brubeck that really swings

DAVE BRUBECK (LP)
"Gone With The Wind"
Swanee River; Lonesome Road; Georgia On My Mind; Camptown Races (Take 1); Camptown Races (Take 2); Short'n' Bread; Basin Street Blues; Ol' Man River; Gone With The Wind.
(Fontana TFL 9071—35s. 9id.)
Brubeck (pno.); Paul Desmond (alto); Gene Wright (bass); Joe Morello (drs.). USA. 22 and 23/4/59.

At the risk of causing the A deaths, by shock, of most of the regular readers of this page, I would like to say that I thoroughly enjoyed this Brubeck LP.

The rhythm section is magnificent, and superbly recorded; Desmond is at his cool, calculating best; and Brubeck sounds like a jazz pianist.

Only "Georgia" has traces of what is known sneeringly as Cocktail music.

Brubeck doesn't indulge in any of that irritating chyd hammeting and there is a pleasing lack

of pretentiousness about the whole set.

In fact, I have never heard the pianist sound so relaxed and intent on swinging.

"Short'n' Bread" is a drum feature for Morello, and Eugene Wright shows his paces on "Ol' Man River." The two short versions of "Camptown" each follow the same general pattern, with Morello adding a Latin beat.

It's a pity the sieve note includes a pompous Brubeck quote. "Lonesome Road," he tells us, "is a little drama depicting the life story of a man. Loneliness in the beginning, then a fuller, expanded life,

then gradually back to the loneliness of old age at the end of the road."

If that is really what the piece is intended to convey then it falls miserably. However, regarded merely as a most attractively played 32-bar blues, it is very good indeed.—Bob Dawbarn.

Out-and-out Dixie

PHIL NAPOLEON (EPs)
"Dixieland Classics"
Tiger Rag (a); Royal Garden Blues (b); South Rampart Street Parade (c); Sensation Rag (c).
(Mercury YEP619—12s. 3d.)

"At The Jazz Band Ball"
Sensation Rag (c); Sister Kate (c); At The Jazz Band Ball (a); Clarinet Marmalade (c).

(Mercury YEP612—12s. 3d.)
(a)—Napoleon (tpi.); Lou McGarity (trmb.); Joe Dixon (clt.); Frank Signorelli (pno.); Chuck Wayne (gtr.); Felix Giobbe (bass); Tony Spargo (drs., kazoo). 10/4/59. New York.

(b)—Same but Peanuts Hucko replaces Dixon (clt.). 12/4/46. Do.
(c)—Same but Sal Franello replaces Hucko (clt.); Vernon Brown replaces McGarity (trmb.). 10/4/59. Do.

THIS repertoire looks far from fresh, but it was several degrees less stale when Napoleon made these records for the Swan label, and the EPs should not be dismissed without a hearing.

The bands were an odd mixture of old-timers, fugitives from Goodman and other big bands, and modernist Chuck Wayne. But somehow the men got together, felt the spirit, and in most cases, played out-and-out Dixieland as though born to it.

The (a) session has Dixon on clarinet, darting about convincingly, and the consistent McGarity providing tailgate harmonies and a healthy chorus on "Marmalade." Wayne, Signorelli, Spargo (kazoo), and Giobbe also solo.

For "Tiger" and "Garden" McGarity remains, and turns out a boisterous solo on each, while Hucko comes in on clarinet and handles the role quite fluently. Spargo's rising kazoo does nothing for "Royal Garden" though.

The soaring, fast-moving clarinet is a vital feature of this jazz, and Napoleon was well served in the reed department.

Sal Franello, heard on the remaining three tunes ("Sensation" unaccountably appears on both discs), blows a strong and very decorative part. His fluid solo are right in the New Orleans tradition.

Vernon Brown, too, strikes out forcefully, and Napoleon gives a clear, clipped lead which goes



back to the Original Dixielanders. "Sister Kate" is largely given over to whistling and singing which I take to be by Spargo, formerly Sbarbaro of the OJJB. This is old-style revival music —well played, but you must like Dixieland to be able to stand it.—Max Jones.

Relaxed Rollins

SONNY ROLLINS (LP)
"Sonny Rollins and the Contemporary Leaders"

I've Told Every Little Star (a); Rock-a-Bye Your Baby With A Dixie Melody (a); How High The Moon (a); You (b); I've Found A New Baby (a); Alone Together (a); In The Chapel In The Moonlight (a); The Song Is You (a).
(Contemporary 12 in. LAC 12123—36s. 5d.)

(a)—Rollins (tr.); Hampton Haws (pno.); Barney Kessel (gtr.); Leroy Vinnegar (bass); Shelly Manne (drs.). Los Angeles, Oct. 1958.
(b)—AS (a) plus Victor Feldman (vibes).

ONE of Sonny Rollins's many talents is the way he can turn the most improbable material into first-class jazz vehicles.

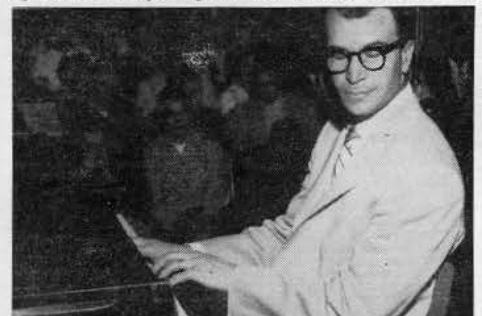
You would hardly expect tunes like "Rock-a-bye Your Baby," "Chapel" and "The Song Is You" to provide even an adequate basis for improvisation. Yet he turns them into fresh and interesting jazz performances.

This is Rollins at his most relaxed—an atmosphere of ease and good will pervades the record. The album's title, incidentally, refers to the fact that every one of the tenorist's colleagues has been featured as a leader in his own right on Contemporary records at one time or another.

Rollins sounds surprisingly at home in the amply efficient setting of the West Coasters, with Haws and Vinnegar particularly effective. Victor Feldman also impresses on the up-tempo "You."

"How High" features tenor with just bass and guitar and was recorded as a warm-up number while the trio was waiting for the rest of the musicians to turn up at the session.

I think most modern jazz fans will enjoy this LP, which runs for well over 40 minutes.—Bob Dawbarn.



"I have never heard Dave Brubeck sound so relaxed and intent on swinging," says Bob Dawbarn.

Trad taught me a lot



Mainstream's JOHN MUMFORD
talks to Bob Dawbarn

ONE of the most improved musicians over the past year is 24-year-old John Mumford.

I first heard John some five years ago when he was playing Jim Robinson-styled trombone with the Phoenix Jazz Band—a group whose supporters were so purist they considered Ken Colyer played bebop.

Today, in the Bruce Turner Band, John is steadily gaining a reputation as an original, and often subtle, player.

John bought his first trombone while at art school, and shortly afterwards joined the Phoenix, staying for 18 months. After a spell with Dave Keir, he joined Teddy Layton.

"I really enjoyed playing with Teddy," says John. "They started trying numbers outside the usual trad things and that got my taste moving."

New approach

"Then I heard the first Vic Dickenson LPs, and my approach changed completely."

He played a few dates with tenorist-soprano saxist Dick Hextall-Smith ("That was an education") before going to Germany with Diz Dizey.

"Immediately after coming back I joined Bruce Turner, which was the greatest thing that has happened to me."

"I think the newer trombonists like Curtis Fuller and Jimmy Knepper are particularly interesting."

Tenor concept

"J.J.'s aspect of trombone playing has more of a tenor concept. Instead of copying him—an impossible job anyway—Fuller and Knepper are broadening the instrument's scope and returning to a full trombone conception."

John feels he learned a lot from his traditional days.

"I am really pleased I had the chance to develop in the same way that jazz itself did. I still enjoy listening to trad."

"But many club owners are very timid about booking anything less than a 99 per cent. certain attraction," he asserts.

"It is odd that mainstream is accepted completely in the modern clubs, provided it is well played. That is certainly not the case in the traditional clubs."

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CHARLES MINGUS (LP)
"Mingus Ah Um"
Letter Git It in Your Soul; Good-bye Pork Pie Hat; Boogie Stop Shuffle; Self-Portrait in Three Colours; Open Letter to Duke; Bird Calls; Fables of Faubus; Pussy Cat Dues; Jelly Roll.
(Philips 12 in. BBL 7322-35s, 91d.)
Mingus (bass); John Handy, Booker Erwin, Shaif Hadi (saxes); Willie Dennis, Jimmy Knepper (trmps.); Horace Parlan (pno.); Danny Richmond (drs.). USA, May 1959.

ON the evidence of his last three albums—"The Clown," "East Coasting" and now, "Ah Um"—Mingus has finally fulfilled the promise that lurked behind his earlier experiments with strange sounds. The nine original compositions on this album are all unmistakably Mingus, and yet each has a confidence and maturity which so often in the past was displaced by mere shock tactics and preoccupation with weirdness for its own sake.

Another recent innovation is Mingus's wit and sense of humour. I usually dislike musical parodies, but his cruelly satirical "Jelly Roll" has really hilarious moments. Quite apart



from its title, "Faubus" is a delightfully sarcastic piece dedicated as a tribute to Lester Young, while "Boogie" owes much to Duke Ellington—far more, in fact, than the "Open Letter to Duke". All the soloists are good, and Jimmy Knepper increases his

rapidly growing reputation. He seems to have deserted the J. J. Johnson school of modern trombonists and grafts his contemporary ideas on to a more and technique which owe far more to the mainstreamers. The lengthy, and otherwise most informative, sleeve note does not give the soloists. I believe Willie Dennis plays the trombone solo on "Duke," and Knepper on the other tracks. Hadi plays all the excellent alto solos and also tenor on "Pork Pie." Handy is the featured tenor on "Soul" and Erwin is the tenor on "Boogie and Roll."

Pianist Parlan, incidentally can only use two fingers of his right hand, as a result of polio. He is an attractive soloist. It all adds up to a most consistently satisfying album, every bit as good as "East Coasting" if not better.—Bob Dawbarn

California blues

MEADE LUX LEWIS (EP)
"Boogie Woogie and Blues"
Clendale Glide; Boogie Tidal; Randid's Boogie; Yancey's Pride.
(Melodee EPMT-807-12s, 36s.)
Lewis (piano). 18/8/44. New York City.

THESE have been issued here before as 78 rpm singles. They come from an Asch album of six sides, supervised by Charles Edward Smith. The music was supposed to cover Lux's California period—hence the presence of "Clendale" in one title and "Denap" (which has to do with Pasadena) in another which, unfortunately, is not included in the EP.

I would not rank these with Lewis's most sensitive performances. In quality, as in time, they fall somewhere between his remarkable mid- and late-thirties recordings and the recent Verve's "Clendale Glide," with its short, reiterated treble phrases



The Red Norvo Trio—Norvo (vibes), Tal Farlow (gtr.) and Mingus.

thrown against the walking bass popularised in "Pinetop's Boogie Woogie." It is almost a definition of traditional fast boogie.

The slower "Tidal" which follows the sleeve prints "Randid's" and "Tidal" in the wrong order—shows the more modern and exploratory Lewis. On this he varies his basses, building to a climax with a heavy, minister-sounding, eighth-note figure under a crashing right hand, the whole presumably denoting the waves of sound suggested by the title. "Randid's" is more orthodox, driving stuff, repeating much of what Meade Lux has done before on train blues, but "Pride" is another good one.

This pianist has recorded several suites to Yancey, and all of them sound more like Lewis than Yancey, since Lux has his own sound.

Here, the rather plaintive beginning reminds me of Yancey and Pinetop in turn. But by the time the fourth chorus is reached, the music is pure Lewis. The recording is only fair, but the EP is a useful addition to the blues library.—Max Jones.

Capsule reviews

TOMMY DORSE ORCHESTRA (LP)
"The Singin' Era"

Little Brown Jug; I've Got My Love To Keep Me Warm; Pompton Turnpike; At The Woodchoppers' Ball; Caravan; Sing, Sing, Sing; One O'Clock Jump; Strictly Instrumental; Amapola; Flying Home; South Rampart Street Parade; Traffic Jam.
(Brunswick 12 in. LAT 8311—35s, 91d.)

CAR CALLOWAY (EP)

Minnie the Moother; The Jumbun Jive; Eddie Was a Lady; Miss Otis Regrets.
(Fontana TFE17216—12s, 3d.)

CALLOWAY was always more of a showman than jazz singer, but he led a series of good, gummy bands during the thirties and forties. These tracks—from '32, '39, '52 and '55 respectively—exhibit a decade of Cab's vocal antics, plus flashes of Chu and other soloists.

"Eddie," mostly vocal, makes one realise that Cab was an extrovert singer before his time; "Miss Otis" is broad comedy, and a bore. Instrumental interest comes in with the growl trumpet on "Minnie"—though the "Hi-de-hi's" are tiresome—and is continued by Chu Berry on "Jive."—M. J.

I AM sure most record collectors are getting as fed up as I am with the current vogue for re-hashing "popular" titles from the Swing Era. These performances lack the necessary spirit and drive. Trombonist Warren Covington is the best of an uninspired bunch of soloists.—B. D.

jazz on the air

(Times: GMT)
SATURDAY, JANUARY 23:
11.20-11.55 a.m. A 1: Slim Copans.
12.15-12.40 p.m. C 1: Down Town Jazz Band.
3.50-4.20 C 1: Radio Jazz Club.
4.5-4.30 Z: Swing Serenade.
6.30-7.0 DL: Charles Melville.
7.15-8.0 T: Hackitt, Sinatra, Joe Mooney.
8.5-9.0 J: B.G. in The Golden Age of Swing.
8.15-9.0 T: Basie, Newborn Jr., Cole Edison-Stuff Smith, Vaughan-J. Adairley, T. Scott.
8.30-9.0 W: Jazz Time.
9.5-9.30 J: Bandstand U.S.A.
9.10-9.55 F 1: Jazz Microgrooves.
9.30-9.50 P 3: Jam Session.
9.35-10.0 Y: Jazz Gallery.
9.35-10.0 Q: Ray Conniff.
9.40-9.55: 10.20-11.0 A 1: Jazz in The Night.
10.5-12.0 J: Dancing On Two Conti nents.
11.30-12.15 a.m. T: Nightly repeat of 8.15 VOA Programme.

SUNDAY, JANUARY 24:
4.0-4.30 p.m. J: Ahmad Jamal.
4.30-5.0 J: Hollywood Music Views.
7.15-8.0 T: Previn-Rose, Butterfield, Christy, Garner, Mathis.
8.15-9.0 T: Chaloff, Peterson, Rogers, Two Numbers from "Session at Riverside."

9.6-9.30 A 1 2: Bells Of Joy, Dixie Humming Birds, Soul Stirrers, etc.
9.10-11.0 S: For Jazz Fans.
9.50-10.15 A 1 2: Grand Plan" Of Johnny Dadds.
10.0-10.55 P 1: Jazz a Batons Rompus.
10.5-10.30 J: International Bandstand

MONDAY, JANUARY 25:
10.15-10.29 a.m. B: Jazz Requests.
7.15-8.0 p.m. T: Sinatra, Shearing, Vaughan, Lee, Joe Wilder.
8.15-9.0 T: New Releases: B.G., Hodges, Cole, Bill Evans-Brookmeyer, John Lewis, Miles D. Getz, Geo. Russell with Joe Hendricks.
8.30-9.0 I: SWF Orchestra.
8.45-9.0 R: Little Jazz.
9.10-9.50 E: Edelhagen Jazz.
9.10-9.55 P 1: Jazz In Blue.
9.10-10.0 S: As Sunday (news break 9.00) (nightly).
9.50-10.15 A 1 2: Jazz In The Night.
9.55-10.12 Z: Jazz Actualities.
10.10-10.30 V: The Jazz Corner.
10.5-12.0 J: D-J Shows (nightly).
10.45-10.55 C 2: Erroll Garner.

TUESDAY, JANUARY 26:
7.15-8.0 p.m. T: Keston, Miller AAF Band, Krupa, Hi-Lo's, Müller, Staton-Shearing, Louis, Carter. Art van Damme.

8.15-9.0 T: George Russell's "New York, N.Y.", featuring Jon Hendricks (45).
9.0-9.45 R: Jazz From Rome.
9.30-9.55 J: The Music Called Jazz.
9.30-10.15 I: John Lewis, Gil Evans.
9.30-10.15 A 1 2: French Groups.

WEDNESDAY, JANUARY 27:
3.0-3.22 p.m. B: Panassié On Eddie Davis.
4.0-4.30 Y: New Emily Jazz Band. Roman N.O. Band.
5.30-5.55 P 1: Danes de Radzitzky.
6.30-7.0 DE: Jazz Session.
7.15-8.0 T: Q. Jones Ork., Vaughan, Joe Williams, Riddle, Ella, S.F. Hodges.
8.15-9.0 T: Nichols 4026-30, '50, Getz-Allison, Evans-Brookmeyer.
8.30-9.0 P 2: For Jazz Fans.
8.30-9.30 F 3: Jazz For Everyone.
9.20-9.0 G: Influential Combos Of Recent Years (2).
10.5 W-123m: Charles Delaunay.
10.15-11.0 O: Jazz Journal.
10.15-10.55 S 1: Jazz Programme.
11.0-12.0 I: Arnold Big Band, O'Day, Byrd Sextet, Lidstrom Dixielanders.

THURSDAY, JANUARY 28:
4.30-5.0 p.m. C 1: Jazz Society.
7.15-8.0 T: Damone, Baxter, Maltby, James, Stardovan Damme.
7.45 M: Jazz Club.
8.15-9.0 T: Basie plays Quincy Jones Arrangements (45).
8.30-9.0 P 1: Jazz For All Ages.
9.30-10.0 F 4: Antwerp Jazz Club.
10.6-11.0 P: Willie Conover.
10.40-11.30 DE: Jazz Club.

FRIDAY, JANUARY 29:
4.20-4.50 p.m. L: From Louis' Autobiography.
7.15-8.0 T: Bing 1935-41 (25). B.C.
8.15-8.45 D-232m: Herman, NORK, Brubeck, Saints, St. Paul's Choir of A.
8.15-9.0 T: Erroll Garner, in person.
8.30-9.0 B-256m: The Real Jazz.
9.30-9.55 J: Jazz Is My Beat.
9.30-9.55 P 3: Hamp, Basie. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1: 1—1629, 48.39 2—192.
B: RTF France 2: 347, 218, 318, 359, 379, 445, 498.
C: Hiverston: 1—402, 2—298.
D: BBC: E—404, L—1500, 247.
E: NDR WDR: 309, 189, 49.38.
F: Belgian Radio: 1—404, 2—324 3—207 4—198.
I: SWP B—Baden: 295, 363, 105, 41.20.
J: APN: 344, 271, 547.
L: NR Oslo: 1376, 237, 228, 477, 19, 25 or 31 bands.
M: Copenhagen: 1224, 283, 210.
O: BR Munich: 375, 187, 48.7.
P: SDR Stuttgart: 522, 49.75.
Q: DR Frankfurt: 306.
R: RAI Rome: 207, 290, 202, 269.
S: Europe 1: 1622.
T: VOA: T: London 8.15—49, 31, 19 bands. 11.30—1734m. (LW).
V: Saarbrücken: 211.
W: Luxembourg: 208, 49.26.
Y: SBC Lugano: 568.6.
Z: SBC Geneva/Lausanne: 393, 31 band.

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ROUND THE WORLD WITH THE MM NEWS SERVICE

LYTTELTON meets NICHOLAS



Polishing trumpeter and bandleader Humphrey Lyttelton brought back this picture of himself and New Orleans clarinetist Albert Nicholas from his tour of Germany. Nicholas shared the bill with the Lyttelton Band which played to full houses throughout the short tour—over 26,600 fans attended the four concerts. The band this week recorded a new LP for Denis Preston's Record Supermarket. The disc will be released on the Columbia label.

NEW DEAL FOR JAZZ IN EUROPE

Reports HOWARD LUCRAFT

HOLLYWOOD, Wednesday—This week, Jack Lwerke, head of California Record Distributors, set up headquarters in Lugano, Switzerland, for a new American company called Interdisc Ltd.

Interdisc will manufacture American records in Milan and arrange direct distribution in England and throughout Europe.

"At the start, we will be pressing Contemporary, World Pacific, Good Time Jazz, Fantasy, Riverside, Hi-Fi and Gene Norman Presents records," Lwerke told me.

MERCY TRIP
 SOUTH African musicians have raised money to send former West End bassist Jack Hayden to London for specialist medical treatment.
 Jack, who has spent seven years with the Durban Civic Orchestra, arrived in London on Tuesday to receive treatment for a growth on his vocal chords.
 Before leaving for South Africa, Jack worked with many name bands, including Felix King, Edmundo Ros and Frankie Morgan.

More to come
 "Other American labels are joining Interdisc shortly," Lwerke added. "Some of the companies still have unexpired contracts with European record concerns. These will, of course, be honoured."
British executive
 "We have already started negotiations for distribution in Russia, Poland and other Iron Curtain countries."
 Lwerke is personally in charge of the new Lugano headquarters of Interdisc Ltd. Assisting him is Britisher Alan Bates, formerly with Vogue Records in London.

Frankie Vaughan to net \$50,000

FRANKIE VAUGHAN is reported to be getting 50,000 dollars for his part as second lead in the Marilyn Monroe-Yves Montand film "Let's Make Love". Frankie's song in the picture is called "Hey, You with the Crazy Eyes."

NEW YORK—"Down Beat" has announced corrections to its 1959 Poll results. Stan Kenton, who was not listed in the Jazz Band category, in fact finished fourth. Benny Goodman, omitted in the clarinet listings, also took fourth place.

NEW YORK—"Down Beat" has announced corrections to its 1959 Poll results. Stan Kenton, who was not listed in the Jazz Band category, in fact finished fourth. Benny Goodman, omitted in the clarinet listings, also took fourth place.

The British star will be in the States for another three months. Even more important for Vaughan than his role in "Let's Make Love" is his signing of a seven-year non-exclusive contract with 20th Century-Fox as the result of his screen test.

HOLLYWOOD—André Previn is planning a solo concert tour of Europe for April or May (reports Howard Lucraft).

NEW YORK—Gerry Mulligan is organising a big band and rehearsals are due to start soon (reports Burt Korall). Drummer Dave Bailey has left the Art Farmer-Benny Golson Jazztet in order to rejoin Mulligan for the new venture.

DOLORES MANTEZ TAKES A GAMBLE



DOLORES Manitez, 21-year-old West Indian singer-actress, who played a leading role in ITV's recent drama, "Moon On A Rainbow Shawl," has had two titles issued by Mezzotone in Britain and America. With accompaniment directed by Revell Terry, she sings "When You've Got It" and "I'll Take a Gamble With You."

Expensive Cliff
MONTREAL—Cliff Richard and Frankie Avalon headline a heat show at the Montreal Forum tonight (Friday). Rock addicts must have money (reports Henry Whiston). Because tickets range from 10s. 6d. to 24s. 6d.

PARIS—Eddie Calvert has been booked for a nationally sponsored ball at Quimper, near Paris, on January 30. Eddie will stay for three or four days and broadcast and televise if the current strike of studio technicians is over. He plays three weeks in Italy from February 19.

PARIS—Josephine Baker is returning to Broadway in her great Paris comeback success, "Paris Mes Amours," which closed at the Olympia Music Hall this week. During the eight months run some 40,000 people saw the show, which made something like £150,000.

ELLINGTON STAR 'SCAD' HEMPHILL

DIES AT 53

NEW YORK, Wednesday—Former Duke Ellington lead trumpeter Sheldon "Scad" Hemphill has died in New York. He was 53.
 Hemphill made his recording debut with Bessie Smith in 1925, and during the 1930s and 40s was lead trumpeter with many famous groups, including Chick Webb, the Blue Rhythm Band, and Louis Armstrong, before playing with Ellington from 1944 to 1949.
 He suffered a stroke several years ago and had never really recovered.

HOLLYWOOD—Conductor-arranger Jerry Fielding will be in London in April or May to record with English musicians for a Dan Dailey TV film series.

NEW YORK—Nat Shapiro, of Columbia Records, reports tremendous sales on Marty Wilde's disc of "Bad Boy."

MONTREAL—Woody Herman was brought into the Black Orchid Room on Monday to inaugurate the club's new jazz policy.

HOLLYWOOD—Stan Kenton is currently negotiating a tour of Mexico. Louis Armstrong is also due for Mexico soon and from there will travel to Cuba, Venezuela, Brazil and Argentina.

LAS VEGAS—Duke Ellington makes his first appearance in Las Vegas on March 2.

Close fitting
NEW YORK—Stan Freberg's "The Old Payola Roll Blues" has been banned by two radio stations in New York, one in Baltimore and another in Detroit. Says Stan: "Anybody who finds the record offensive must find the shoe fits, a little too close for comfort."
MONTREAL—Trumpeter Kenny Dorham drew a good attendance for his concert on Saturday presented by the McGill University Jazz Society.

NEW YORK—Rudy Viola, head of the Jazz department at the Willard Alexander Office, predicts big things for the new Chubby Jackson group. Chubby who leads Sam Most (flute), Harry Sheppard (vibes) and Roy Burnes (dr.).

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Nationwide tour for JATP unit

THE countrywide tour by Norman Granz's JATP unit, with Ella Fitzgerald was this week announced by agent Harold Davison.

Following the opening at the Royal Festival Hall on Saturday, March 5, the show moves to the Odeon, Leeds, on March 7.

Town to town
Other dates fixed are: Odeon, Glasgow (8th), City Hall, Newcastle (8th), De Montfort Hall, Leicester (10th), City Hall, Sheffield (11th), Free Trades Hall, Manchester (12th), Empire, Liverpool (13th), Odeon, Birmingham (14th), Gaumont, Cardiff (16th), Guildhall, Portsmouth (17th), Colston Hall, Bristol (18th), and Odeon, Plymouth (21st).
The JATP instrumental stars comprise Roy Eldridge, Shelly Manne and his Men, the Paul Smith Quartet, and the Jimmy Giuffre Trio.

MATT MONRO FOR STATES WITH JOHNNIE GRAY

MATT MONRO has been signed as featured singer with Johnnie Gray and his Band of the Day for its tour of America in March.
Matt and Johnnie are expected to reach New York around March 21 and play some 21 concert dates as the exchange group for the British tour by Jazz at the Phil.
Before leaving for the States, Matt will pre-record programmes for a new Radio Luxembourg series.
Jack Green, of Joe Glaser's Associated Booking Corporation, is due in London at the weekend and the Monro-Gray trip will be one of the items under discussion with agent Harold Davison.

Introducing . . .
Tonight (Friday) Anthony Newley makes his first one-night-stand appearance when he presents a package show at the Gaumont Theatre, Doncaster.
Last Friday, Tony travelled to Bridgforth to do a favour for his ex-Army sergeant-major—to draw the winning tickets in a charity raffle sponsored by the local Round Table.

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20th Century Vaughan



Here is the first picture from Hollywood of Frankie Vaughan on the set of 20th Century-Fox's "Let's Make Love." With him are the stars of the film, Marilyn Monroe and Yves Montand. See also page 17.

Second salvo

U.S. beat singer Freddie Cannon may return to Britain next month.
Freddie, whose Top Rank disc "Way Down Yonder in New Orleans" this week reached sixth slot in the MM's Top Twenty, would play TV, Variety, and concerts.

CLIFF RICHARD SLAMS BRITISH STARS

NEW YORK, Wednesday. —Cliff Richard stepped out of his giant Boeing 707 at Idlewild Airport on Monday night—and within a few hours delivered a right hook to the British music business.

'Make Me an Offer' wins drama award

"Make Me an Offer" was this week voted the Best Musical of 1959 in the Evening Standard Drama Awards.
Currently running at London's New Theatre, "Make Me an Offer" has a book by Wolf Mankowitz. The music and lyrics by Julian More, Monty Norman and David Heneker, are published by the new British firm, Britannia Music.

mount Record Headquarters here he admitted that Elvis Presley was a strong influence on him. But he added that he had tried to keep clear of imitating Presley.

"It's no good for Britain to try to copy the Americans," he said. "Somehow, we've got to be different to get exciting records.

Unfortunate
"It's unfortunate to have to say it, but most of the British singers and instrumentalists just don't get that excitement and drive into their work—that is, with the exception of my own group, the Shadows. They are the best rock group working in Britain today."
Richard is here to share top-billing with U.S. hit paraders Frankie Avalon, Duane Eddy,

Johnny and the Hurricanes, the Crests, the Clovers, Clyde McPhatter and Bobby Rydell. The nation-wide tour starts on Friday.

The morning after his arrival he plunged into rehearsals for Thursday's Pat Boone TV Show.

To coincide with his trip, ABC-Paramount have issued his British recording of "Dynamite" and "Travellin' Light."

The disc firm already reports a good amount of activity on this release, which follows the success of the singer's most recent State-side hit, "Living Doll."

Richard is also set to appear on the Perry Como and Dick Clark TV shows.

Jesse Fuller tour with Chris Barber

American folk singer Jesse Fuller will tour the provinces with the Chris Barber Band during his March visit to Britain. The full itinerary is currently being lined up.

Fuller will play a series of dates at Jazzshows Jazz Club, W. His first booking is at Bedford on March 7.

On March 12 he will star in a Ballads and Blues concert, presented by Malcolm Nixon at Islington Town Hall. Also on the bill will be two fellow-Americans, Samain Jack Elliott and Berrol Adams, Robin Hall and Jim MacGregor.

All-night jazz is 2,400 sell-out

JAZZ fans from all over Britain will be heading for London today (Friday)—for the privilege of staying up all night. The annual All-Night Carnival of Jazz at the Lyceum, Strand, is a complete sell-out.

SHOP WINDOW
The Tubby Hayes Quartet will be featured in ATV's "Music Shop" on January 31.

George Webb, of Jazzshows, Ltd., told the MM: "We sold the last ticket weeks ago and we have had to turn down hundreds of applications.
"There will be over 2,400 fans at the Carnival and they are coming from as far afield as Scotland and Wales.

More popular.
"We have coach parties coming 200 miles or more. In fact, the Carnival seems to be more popular this year than ever before."

Providing non-stop music from midnight to 7.30 a.m. will be the bands of Chris Barber, Acker Bilk, Ken Colledge, Mike Daniels, Terry Lightfoot, Diz Dinsley, Alex Welsh and Micky Ashman, with singers Orlan Patterson, Beryl Bryden and Dreen Beatty.

GUITAR GUEST
Guitarist-teacher Louis Gallo stars in HBO's "Guitar Club" tomorrow (Saturday).

1960 JAZZ POLL—From Page 1

Guitar and New Star. This year the Poll included two new categories—Flute won by Johnny Scott and New Star won by altoist Peter King in a close race with Alan Branscombe (alto, pno.).

Apart from these two and Humphis' two victories, there were brand new winners in Harriott (alto), Dave Goldberg (gtr.) and Max Geldray (Miscellaneous Instruments).

One obvious point was the surge in popularity for Joe Harriott. He and the members of his Quintet all greatly improved on last year's ratings—trumpeter Hank Shaw, for example, jumping from 16th to 4th.

Among the traditionalists, the bands of Kenny Ball and Dick Charlesworth would seem to be on their way up.

The most versatile jazzman in Britain is certainly Tubby Hayes, who received votes in no fewer than nine categories. He not only won the tenor section but came second on both vibes and flute and was also rated as

Musician of the Year, Combo leader, Baritone player, Arranger, Composer and leader of the Downbeat Big Band.

Readers obviously had some difficulty in choosing a male jazz singer or a jazz vocal group. Both spaces were left blank on a large number of forms.

(For the full results, turn to page 3. Max Jones comments on page 13.)

STARS v. STARS

The Showbiz Football XI plays a team of star British athletes on Sunday at the King Edward VII Stadium, Willesden. A part of the match will be seen on ATV from 1.15 p.m.

SOUTHERN MUSIC FOUNDER DIES

RALPH S. PEER, the founder and chief of Southern Music, died in Hollywood on Tuesday from pneumonia. He was 67.

Mr. Peer created the Southern organisation, which now comprises 60 associated music publishing companies in 28 different countries. He was also a founder member of the RCA-Victor Record Corporation in America.

A frequent visitor to Britain, he made his last trip here in November of 1959.

MARCH 24TH 1960

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