# aker

MARCH 29, 1958

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LOUIS ARMSTRONG

PLUS 5-PAGE 6.5 FILM

MODERN Jazz is booming. The clubs have never had it so good or the modern fans so much to choose from.

Typical was the queue in London's Totten-

Typical was the queue in London's Tottenham Court Road on Saturday evening for the opening of the newest Mecca of Modernity—Benny Green's Jazz City.

Almost an hour after the session kicked off, it stretched 50 yards up the road. Eventually nearly 1,000 passed through the doors.

From time to time the MELODY MAKER cameras are going to visit bring you montages like this.

MM cameraman Ron Cohenshot this Jazz City page. It shows: Top, Dizzy Reece (fpt.), Lloyd Thompson (bass), Phil Seamen (drs.) and compere Benny Green. Centre: Tommy Whittle (tar.), Harry Klein (bari) and Joe Harriott (alto.), Bottom right; Harry Klein.

INSIDE: Sex songs-Dr. Donald Soper

N JAZZ

## DATES WITH THE STARS

Pat BOONE
Saturday: Trocadero, Elephant and Castle
Eddie CALVERT
Week: H:ppodrome, Man-

week: Hippodrome M
chester
Alma COGAN
Week: Empire, Sheffield
Jim DALE
Week: New

Wick: Hippodrome, mingham
mingham
Morton FRASER'S Harmonica
Hassabs Week: Empire, Nottingham
Week: Opera House, Belfast

Morton Finance Garage Parladium, W. Pantomime Palladium, W. Wee Willie HARRIS
Week: Empire. Liverpool
Al HiBBLER
Sunday: Davis Theatre,

Al HIBBLER
Sunday: Davis Theatre,
Croydon
Week: Palace, Manchester
Romie Hilt Ton
Week: Hippodrome, Brighton
Les HOBEAUX
Week: Enpire Liverpool
Edmund HOCKRIDGE
Week: Opera House, Belfast
Michael HOLLIDAY
Week: Empire, Newcastle
David HUGHES
Werk: Queen's Theatre
Backpool

Blackpo KORDITES Week Week: Empire, Leeds Mario LANZA Monday

De Montfort Hall

Week: Queen's Theatre, Blackpool
Danny PURCHES
Week: Empire, Portsmouth
Timmie ROGERS
Week: Hippodrome, Brighton
Edna SAVAGE Week: Empire. Nottingham

## W. C. Handy ill in New York

HOLLYWOOD, Wednesday.—
W. C. Handy, 84-year-old
"Father Of The Blues." is critically ill in a New York hospital.
The composer of "St. Louis
Blues." "Memphis Blues." and
many other jazz classics, is in a
coma, suffering from bronchial
pneumonia, Handy has been
blind for 20 years.

scing March 30) Sister Resetta THARPE
Sunday: Winter Gardens, Bournemouth
Baturday: Prec Trade Hall,
Manchester
THREE MONARCHS
Season: Prince of Wales. W

Week: Hippodrome. Manchester
na COGAN
Week: Empire, Sheffield
Week: New Theatre Cardin
nny DUNCAN
Week: Hippodrome. Birminsham
rion FRASER'S Harmonica
Particular Sheffield
Week: Empire, Sheffield
David WHITFIELD
Week: Sheffield
David WHITFIELD
Week: Empire, Nottlingham
YANA
Week: Empire, Nottlingham

# JAZZ

day.

Eila has just filmed a show with Prank Sinatra for his ABC-TV series. The network's executives are so happy with the show that they are sending out albums by both Eila and Frank to DJs and reviewers to promote the programme. The show will hit U.S. TV screens sometime in May.

## **Jottings**

MARIE KNIGHT arrives in Mengland on May 9 for a concert tour. Engagements on the Continent will probably follow, but have not yet been set. The Jim Giuffre Trio opened at the Bohemia last week for a two-week stay. Art Blakey and the Jazz Messengers are also on the bill. On the strength of an engagement at Birdland, the Sam Donahu Band went into the Biue Note in Chicago today (Wedneeday) for one week. Coral Records is readying two deluxe packages—Manny Albam's extended jazz work, "The Blues is Everybody's Business," and "The Ger-hwin Gallery," spotting four planos—Ed Costa, Dick Marx, Hank Jones and Johnny Costa.



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## STARS ROW OVER ROCK-'N'-ROLL

NEW YORK, Wednesday.—
Mitch Miller, the "genial
Svengali" A and R man
behind so many Columbia
disc stars, made a slashing
attack on rock-n'-roll and
other "teenage music" at
an assemblage of the
nation's dee-jays in Kansas
City, Missouri.
Already his speech has
brought a sharp reaction from
rock promoter and dee-jay Alan
Freed, who says: "As my per-

## From REN GREVATT

sonal protest against Mr.
Miller's speech, I'm hereby banning all Columbia records from
my show."
Adds Freed: "It sounds like
sour grapes to me, since Mitch
can no longer be the dictator
of pop music. He's always been
classical minded and my feeling is that he's a musical snob.
Let's face it: rock-'n'-roll is
bigger than all of us."

## Nothing adult

Mothing adult

Miller said that on American radio today it is difficult to find a "grown-up" hour before midnight. "Adults everywhere are longing for a break in the day's cacophony," he said. "It's all right to give the kids some of what they warff, but how about some music for the rest of us?"

The speech produced a rash of comment. One writer called it "the Gettysburg address of the music business."

## **ALAN FREED**

## Still hoping . .

A LAN FREED also told me that he still hopes to do a

A than FREED also told me
A that he still hopes to do a
British tour.

"If we can possibly make it
next October we will do it," he
said, "with the talent to be
drawn at least partly from the
group we have lined up for our
tour of this country starting
next week."

The tour, which starts its
'0-day-plus trek Friday (28th)
ncludes Jerry Lee Lewis ("We
nay be bringing him back to
'ngland with us," said Freed),
'addy Holly and the Crickets,
'huck Berry, the Diamonds,
hanny and the Juniors, Billy
nd Lillie, Frankie Lymon, the
Chantels, Billy Williams, Dicky
loo and the Dont's, Screamin'
Jay Hawkins, Jo Ann Campbell,



Sam (the Man) Taylor and Ed Townsend.

## **LAURIE LONDON**

## New trend?

HE'S Got The Whole World In His Hands" may have started a new religioso trend here in the record scene.

The Laurie London record is heading for a million sale, and it has been covered by Jo March on Kapp. Barbara McNair on Coral, and this week by the one and only Mahalia Jackson on Columbia.

BLACKPOOL'S Tower Ball-room, which caught fire last year, is set to reopen on May 23. Leader is expected to be saxist Charlie Barlow, who was in command at the time of the fire.

## **Tower Ballroom** 中文集局的



DON SMITH, the trumpet-leader who captured the "pium" provincial residency at Newcastie's Oxford Galicries in succession to George Evans, has now fixed the star line-up of the 14-piece band he takes there on Saturday, May 3.

there on Saturday, May 3.

ersonnel comprises Don (tpt...

vcla.) fronting Ronnie

Macaulay, Brian Whittle, Gary

Cox, Roy Groves and Gerry

Gerke (reeds); Charlie Rowlands, Bill Sowerby, Dave Power

and Bobby Carr (tpts.);

Tommy Weatherley and Bram

Pisher (tmbs.); Alan Blomerley

gpno.); Colin Prince (bass,

vcls.) and Ron Stephenson

(drs.).

Girl vocalists are Juliette Raynor and Marion Williams, who was with Don's band when it was resident at the Astoria, Not-tingham.

he new outfit starts extensive rehearsals in London on April 14.

DUNDEE.—Vocalist Maureen Maher has joined Bobby Hayes at the Continental Ballroom.

BRIGHTON.—Ex-Chris Barber drummer Ron Bowden has opened a jazz-haunt steak-house in Grand Parade.

CRAWLEY.—Saxist Malcolm Evershed, who has been gigging with pianist-leader Jack Charnan, has joined Teddy Foster on barilone. baritone.

CHICHESTER.—Sandy Brown will guest at a Jazz Ball organised by Club New Orleans at the Dolphin Hotel on April 10.

Newsbox by . . . . . . Jerry Dawson

STOURPORT. —A Riverboat Shuffle on the Severn at Stour-port on June I will feature Birm-ingham's Rock Island Jazz Band and the Ken Ingram Beagle Jazz Band. and the Ken Ingram Beagle Jazz Band.

TYNEWOUTH. — The Vernon Street Jazzmen and the Gamblers Skiffle Group will play along with the resident Tommy Willia Orchestra at a Three Bands Carnival in the Plaza Ballroom on March 28.

BRADFORD. — The Sidewinders Skiffle Group won the local round of the Stanley Dale Skiffle Contest.

MANCHESTER. — The Friday modern jazz sessions at The Bodega Restaurant, have terminated. From tonight (March 28) the new policy will be to feature latest jazz and pop discs.





# PHILLIPS

Ace American tenor player who came over with the lirst "Jazz at the Philharmonic" package show. Widely known as an arranger and composer in the modern id.om. Like most of the successful American players he has used Selmer exclusively for years on his shows and recording work.

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## Sinatra—Guest of Honour



## **CLEO LAINE HAS** STRAIGHT ROLE

Frank Sinatra made his debut for British TV on Wednesday. His guest spot kicked off a series of "The Dinah Shore Show" on BBC-TV. The half-hour programme will be seen once a month at 7.30 and the BBC expects an eight million viewing figure. Sinatra and Dinah Shore are pictured (above) after filming the show

## **ALMA COGAN IN TOWN**

Alma Cogan will top the bill at Chiswick Empire for Easter Bank Hollday week

2 Great NEW Drums!

## GHAN FOR MIAMI SPOT?

MIAMI, the millionaires' playground, is bidding for Frankie Vaughan.

Paul Cave, Frankie's manager, told the MM on Monday that he had had an offer for the singer to appear at a Miami hotel. "This is one of many Stateside offers that have followed Frankie's TV shows in America," he added. Frankie is due back from America on Tuesday next (April 1). He appears at the De Montfort Hall, Leicester, on Easter Sunday (6th), then shortly after Easter records "Wonderful Things"—title song of his latest film—for Philips.

On April 8, he will be at the Savoy Hotel, London, to receive the presentation as "Show Business Personality Of The Year" from the Variety Club of Great Britain.

the presentation as "Show Business Personality Of The Year" from the Variety Club of Great Britain.

Frankle Vaughan starts work on "The Lady Is A Square"—his third film—with Anna Neagle on May 12.

But the week before he files to the States for an appearance on Patti Page's "Big Record Show" and to speak at the American Association of Boys" Clubs Convention in Atlantic City on May 8.

While filming, Frankle may take time off to fly again to New York for the Broadway premiers of "These Dangerous Years."
On July 7, he opens at Brighton Hippodrome in his own show, "Happy-Go-Lucky."

## TWO MORE BLUES SINGERS FOR BRITAIN

CHRIS BARBER is bringing famous American blues singers Sonny Terry and Howard McGhee to tour with his band.

# Sister Rosetta is

OFF TO DENMARK

## **Notes** Music

THE newly formed Joe Harriott Quintet has been booked for 15 days' residency at the Storeyville Club, Frankfurt, from April 1.
Joe (alto) leads Hank Shaw (tpt.), Harry South (pno.), Coleridge Goode (bass) and Benny Goodman (drs.).
On Sunday afternoons Joe is running his own sessions with the Quintet and guest artists at the Star Club, Wardour Street, W.

Joining Jazzmen

CUITARIST Terry Donathue, who has been playing in Paris with the Art
Simmons Trio, has Joined
The Four Jazzmen.

The quartet is completed
by Dave Aaron (alto, flute,
ett.), Rus Allen (ba-ss) and
Benny Aaron (drs.), and
Benny Aaron (drs.), and
appears every Monday night
at the Tronbadour, Old
Brompton Hoad, S.W.

## Own jazz club

Own jazz club

Planist Norman Day has left
the Ken Hine Dixlelanders
to open a jazz club with his own
group at the Adam and Eve,
Peckham, on April 1.
Line-up will be Tony Crisp
(tpt.), Harry Lock (clt.), John
George (gtr.), Ray Gikes (bass),
Barry White (drs.) and a trombonist to be fixed.

## Going solo

DOROTHY SQUIRES' accompanist, pianist-vocalist Tony Raine, is leaving to go solo.

Tony will sing and play three numbers in Granada-TV's "Just For Fun" on Monday.

One-night-stands

THE Vic Ash Sextet, which tomorrow (Saturday) finishes a six-week season at Nottingham's Jazzland, plays its

first one-night stand on April 5 at Longton, Staffs.
With Vic leading on clarinet, his personnel comprises Syd Boatman (pno.), Geoff Sothcott (bass), Dave Pearson (drs.), Maurice Biella (vibes) and Allan Gibbs (vcis.).

Twenty-five years

IRISH bandleader Mick Delahunty this year celebrates
his 25th year in the mu-ic business. On April 9 a celebration
dinner and dance will be held at
Clonipel and two of his colleagues are to produce a book,
"The Delahunty Story."

Winning way
The Show Business Soccer XI
helped to raise £800 for the
Manchester United Munich Disaster Fund in a football match at
Belle Vue Stadium, Manchester,
on Sunday. They defeated a
Manchester Sports Guild team
by four goals to three.
Josephine Douglas and Alma
Cogan kicked off, and Edna
Savage handed out raille prizes.

Saturday nights

B UDDY FEATHERSTONHAUGH is fronting a quintet for Saturday night sessiona
at the Richmond Community
Centre, Sheen Road.

Going home
AL PAIRWEATHER will make
his first visit as a bandleader to his native Scotland durling a 13-day tour of the North,
opening at Manchester on April

## Recuperating

Recuperating

FTER a serious illness. Eddin

A Standring, General Manager
and Director of Campbell. Connelly. Ltd., is now recuperating
at The Red House, Harpenden
Memoria: Ho pital Harpenden.
Herts.

Although making a steady recovery, he is not yet well enough
to reply personally to the many
friends who have written to him.

## Cleo Laine will make her debut as a straight actress when she takes the lead in "Della" at London's Royal Court Theatre next month. Opening date will be around April 20. Cleo, who hit the headlines last week when she married her boss, Johnny Dankworth, will not sing in the play, which is by Barry Record and about West Indians. going to Church

COSPEL singer Sister Rosetta Tharpe is to sing in a London church during her forthcoming second British tour.

The Rev. Harold G. Johnson has arranged for her to visit the Prince of Wales Road Methodist Ohurch, Kentish Town, at evening service on April 2, when she will speak and sing to the congregation.

She was due to arrive in London yesterday (Thursday) from Denmark, where she completed her five months' tour of the Continent.

Her first concerts will be with the Mick Mulligan and Ken Colyer Bands at the Royal Festival Hall on Saturday,
From Britain she flies to Australia for a series of concerts

Her first concerts will be with
the Mick Muiligan and Ken Colyer Bands at the Royal Festival
Hall on Saturday and Ken Colyer Bands at the Royal Festival
Hall on Saturday for most famous of the
trails for a series of concerts.

Fast working

There will be some fast guitar
work tomorrow (Saturday) for
the team of Dorita and Pepe.
They are in "Guitar Club" from
the Piccadilly Studio until 6.30
p.m.. and follow with "The
Benny Hill Show" at Shepherds
Bush TV Theatre from 8.15.

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## 'S UNBELIEVABLE...

"IT'S unbelievable," That's the latest description of the pull of the MM's small ads. It comes from Beyleybeath dealer Allan Billington. Last week he advertised in the "Instrument Repair" section. "Your Classified Advertisements," he writes, "have increased my business by an incredible amount." It can do the same for you. Write or 'phone the Advertisement Manager.

emie

# sive jazzmen their



# independence

WHEN one reads the average jazz contro-versy in trade papers, one is at first engulfed by a great wave of depression. Why is it, one asks, that

jazz has been singled out special attention of cretins whose powers of reasoning, if ever they existed, have apparently long since shrivelled away? among all the arts for the

## School mag

As visiting American jazzmen have repeatedly jazzmen have repeatedly observed, more in sorrow On reflection, of course, than in anger, the general we know all this to be judgment and wide appreci-

## says HUMPHREY LYTTELTON

standard of jazz commentary in Britain (in the national newspapers, for instance) is pitched criticism and not the sort of rather below the school mag level. And it's really little consolation for us to little consolation for us to be able to say that we seldom read it and never

## Staunch support

Irritating

OVER the last 25 years I have heard the lot and, contrary to public acclaim. I find the voices of Doris Day, Pat Boone, Cleo Laine and Norman Wisdom irritate me beyond measure. — John D. Dawson, Sale, Cheshire,

So will some of the replies, I expect.

So long, Presley

PRESLEY called up into the Army. That is the best news of 1958. Now perhaps we shall have a rest from the cater-wauling he calls singing. I hope he has a really tough sergeant! — Don Vincent, Edinburgh.

burgh.

Most of his records sound as though they were recorded in a nissen hut, anyway.

ation who presumably have better things to do than write to the papers.

Are the other arts really so much better off? Read Sir Alfred Munnings on modern art and take heart. I think perhaps folly and cant die harder in jazz than in other artistic fields simply because the bulk of the jazz following is young, of immature judgment and wildly fickle enthusiasms.

## Juvenile idea

Practitioners of the art must grow a protective skin early in life if they are not to be exas-perated beyond endurance by sheer foolishness.

sheer foolishness.

Had I been a composer of opera or a Cubist painter instead of a jazz musician, I doubt if I should have read, as I did recently, that "Humph has been a bit of a traitor to his fans."

This notion of an artist owing loyalty to his fans is quite juvenile and alas, characteristic of the jazz-cum-popworld.

Can one imagine the Beet-hoven Fan Club inducing the composer to abandon his quar-tets and stick to symphonies out of loyalty to them?

Supposing Shakespeare had hit the Jackpot with "Titis Andronicus." would be have been condemned to horror comics for the rest of his crea-tive life out of "loyalty to his fans."

## Old chestnut

Compost Heap " (MM 15/3/58) was admittedly entertainment—and laughable. Can it be that Mr. Lyttelton, having succeeded in becoming a largish fish in quite a small bowl, is showing off by pretending that he is going to break the glass? His dissatisfaction with himself is quite apparent. Psychologists might suggest that he is having a struggle within because he knows very well that his chosen career of paid entertainer is hardly in keeping with his own background, and he fears the sneers from those in his ordinary place in society, I am surprised to find that he has even acquired the middle class prejudice to prostitution.—C. Lawson, London, NW3.

We who paddle in the shallow end of the creative pool must claim the same rights of independence.

In a recent controversy in "Reynolds News" I was alarmed to find Rex Harris, of all people, referring to my naving "decided to reject the jazz which put him in his present position."

That reminds me of the old chestnut about the parson who stopped to speak to an old man on his allotment. "Well. George, what a wonderful job you and the Almighty have made with this piece of land." To which the old man replied grumpily, "Huh...you should ave seen it when the Almighty lad it to 'imself!"

## It's claptrap

The jazz which is supposed to have "put me in my present position" came into existence by kind permission of the breath of my lungs and such musical ideas as my brain could muster.

The idea of Pure Jazz being some sort of superhuman force, like Absolute Good, is delirious claptrap.

Besides, look what it did for King Oliver and Bunk Johnson!

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## 's no com lex—we

READER G. R. Watson (MM 22/3/58) says:
"We have several drummers well up to American standard." but fails to mention

edited by BOB DAWBARN

dard." but fails to mention
the name of one.

We do have a few drummers possessing exceptional
technical ability but not one
is able to swing in the
American manner.

The wide gulf between British
and American drummers has
been painfully emphasised by
all the visiting artists, especially when a British group has
been unfortunate enough to
share the billing.

Mr. Watson also thinks it is
time to get rid of our inferiority
complex, Let's face it. With
four possible exceptions—
Dankworth. Rendell, Ross and

Orchestra is always worth hearing, we could certainly do with some alternative talent in this field—there is plenty to choose from. What about Don Carlos, the Deniz Brothers and Franciso Cavez, to mention only a few?—Jonathan Dudeney, Hanworth, Middx.

My personal manager,
Mseymour Heller, has
just given me a big thrill
by showing me the March
1 issue of "Melody Maker."
I wish to thank you personally for predicting that
my song "Oh, Oh, I'm Falling In Love Again" will be
a hit.

a hit.

I am looking forward to making a trip to your wonderful country in the near future and hope to have the opportunity to meet you and all of my new friends personally.

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NORMAN GRANZ'

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STAMPED ADDRESSED ENVELOPE WITH POSTAL APPLICATIONS PLEASE

## Jimmie Rodgers says 'Thanks'

## Middle-class

HUMPHREY LYTTELTON is an entertainer, and his article "Tin Pan Alley Is A

## **KESSEL'S TWO** LEFT HANDS



Several readers are intrigued at last week's picture of Barney Kessel. "Now we know how he does it," they say. "He's got two left hands." So here, just to clear up the mystery, is the picture from another angle. The other left hand belongs to Harry James altoist. Willie Smith.

"If people folsting rubbish on the public get their hands dirty they mustr't complain if we notice it," says

notice it,"says Dr. Donald Soper. "It may seem that they do no real harm. I say they do."

# Artistic suicide

THE music business today is thick with men who agree that, artistically, we have hit bottom. Charge them with their responsibility in this state of affairs

"I'm in this business to make money," they say. they say. "I have to give the public what it wants.

Suggest that they also have an artistic responsibility and they are stung into irony. "I'll laugh all the way to the bank," they

sneer.
This answer, screamingly funny though it may be, doesn't satisfy everybody. It doesn't satisfy Dr. Donald

doesn't satisfy Dr. Donald Soper, for one.

"I people foisting rubbish on the public get their hands dirty," he says, "then they mustn't complain if we notice it.

## DISTASTE

"It may seem that they do no real harm. I say they do—the distribution of popular music in the form of records has become so wide. The objectionable mature of much of it is bound to be regarded with distaste by parents who take their responsibilities seriously.

"What I object to in particular is the undue emphasis on sex in so many songs.

"Of course, there are rarely direct references. But there is so often a combination of ambiguous or suggestive words with the gestures and significant phrasing from the singer. Together they can produce a distinctly erotic impact."

Dr. Soper points out that the

that's what sexy songs will lead to, says . . . Dr. DONALD SOPER

Dr. Donald Soper-famous Methodist preacher and a man respected by all religious denominations—doesn't speak as a bigot. He was a jazz enthusiast and still takes a keen interest in popular music. It is as a family man and spiritual leader that he makes this forthright attack on bad songs in general-and on sexy songs in particular.

fact that this material reaches beyond teenagers may be the more serious. Some of the poorer items in the vast pop output find avid listeners in schoolchildren. Age group for trash extends from the bright 10-year-old to the retarded adult.

trash extends from the bright 10-year-old to the retarded adult.

"Let's be frank about this. Impressionable youngsters are being bombarded with the 'Love me, possess me' type of song. When they see some of the performers on stage, they may be treated to highly suggestive pelvic contortions.

"The implication is that the physical expression of love is as right as it is inevitable. This is not only morally dubious. It is practically dangerous.

"Don't misunderstand this. I am not against any reference to sex in songs. What is wrong

is that one aspect of life is being exploited out of all proportion—and solely for financial gain.

and solely for financial gain.

"It seems that the writers of lyrics have only two approaches: sickly and unrealistic sentiment on the moon and June level, and plain smut."

Sex, contends Dr. Soper, plays a leading rôle in the experience of young people. It is the "spinal approach" that is wrong. He believes that the interests of youngsters should be acknowledged and catered for in an adult way. Songs, he says, have a psychological power. A catchy melody serves to impress words of doubtful taste on the mind. Repetition dins them into the subconscious.

## CONTROL

Dr. Soper feels, too, that we are being overwhelmed by those aspects of the American musical scene that many right-thinking Americans deplore. Other nations seem to draw on American material without cramping their own musical traditions.

"We all know that the Americans produce pop music of the highest quality. I've heard so much that I've liked since the days when I was an enthusiast and fancied that I was something of a jazz planist.

"Nevertheless, it was found necessary to control the import of horror comics which were being sold freely to children. It may be just as necessary to curb trashy songs.

"Not that the Americans are the only offenders. We often hear sneers about the senti-

mental ballads beloved by the late-Victorians — themes like where - is - my - wondering-boytonight. But at least they were sentimental about morality. We're sentimental about sentiment.

"There's a remarkable com-lacency abroad, too. The other vening I saw one songwriter on elevision.

television.

"He apparently thought his song said as much as a Shakespeare sonnet. That is what I call invincible ignorance.

"I watch '6.5 Special' sometimes—as a penance, I'm perplexed, I can't understand how intelligent people can derive any sort of satisfaction from something which is emotionally embarrassing and intellectually ridiculous."

What to do about the situa-tion? Dr. Soper is equally de-finite that some kind of censor-ship is necessary. No sane person denies the need for a

police force to protect our physical welfare. The preservation of artistic and moral standards is just as important. "Perhaps what is needed is something on the lines of the very efficient film censorship which is operated by the trade itself.

## SHOCKING

"We need courageous discjockeys who will refuse all
blandishments and reject trash
of all types.
"But everybody who is in the
business of writing, publishing,
recording, publicising and selling popular songs is involved in
this.
"To set out to deprave young
people and to plead prosperity
as a justification is shocking.
Nothing worth while was built
on the gold-standard alone.
"To try to do so is, to be
blunt, immoral. From an artistic point of view, it is suicidal."

## Phenomenal Phineas

IN the liner notes for "Here Is Phineas" on an Atlantic LP George Wein says of the phenomenal new piano stylist: "To my knowledge the only pianist who has as great, or greater command of the plano is Art Tatum." One of Phineas' claims to fame is his ability to put his right hand in his pocket and play two choruses of a ballad, such as "Embraceable You," exclusively with his left hand. Born in Whiteville, Tenn., in 1931, Phineas began studying piano at the age of six in Memphis. He continued to study through high school, where he learned to play trumpet, tuba, and in college and the army he acquired the baritone, tenor and alto saxophones. Those warious instruments as he is on the piano.

Phineas' early experience was mainly in rhythm and blues groups—Wardell Grey, Willis Jackson and Saunders King. He also played with Lionel Hampton's band in 1950 and '52.

In 1955 he broke away from rhythm and blues to make what he considered his real start in jazz with his own quartet, bringing it to New York for an appearance at Basin Street.

In July, his appearance at the Newport Jazz Festival was acclaimed as one of the outstanding events on the programme.

standing events on the programme.
Phineas has been heralded enthusiastically by such supporters as Count Basie and John Hammond, though there has been criticism of his work as over-technical and lacking in emotional content. Still, most of those who have heard him agree he is one of the most remarkable Bud Powell-influenced soloists to emerge in recent years.

Recently he suffered a nervous breakdown and had to disband his group to enter a hospital. He is now well on the road to recovery and is expected to be back on the night club scene soon.

·····Leonard Feather



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Incertal Heat of 1958 Jazz
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with OTTIJE PATTERSON
Interval Planist - JOHNNY PARKER

Tuesday, April 1st
ALEX WELSH AND HIS BAND

Wednesday, April 2nd
HUMPHREY LYTTELTON
AND HIS BAND
Intervols by—
THE SAMDY BROWN QUARTET

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TERRY LIGHTFOOT'S JAZZMEN

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DICKIE HAWDON QUINTET
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Full details of this wonderful
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Tony Kinsey Quintet

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Wenny Baker Half Dozen
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\*\*The Big Show.": Johnny Dankworth
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Comperes: Tony Hall, Bix Curtis
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The bands who have been chosen to tour with Sarah Vaughan.

The Tarrow of the County of the County in Sarah Vaughan.

"THE JAZZ COURLES"

RESISTANT ALL'NIGHT SESSION:
Britain's only regular all-night
modern into enough as usual
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T a.m. Thanks, last week, to such
Featherstonhaugh, Bobby Wellins,
Hank Shaw, Andy White, etc., for
dropping in to see us. Gamley's
Four swinging as ever. Intimate
remises, swinging cokes. Yep! IT'S
A SEVEN-HOUR SESSION. Stop
ress: ALL-NIGHT SESSION of
GOOD PRIDAY-further details next
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CLUB HALEY IS OPEN every Sunday, 3-6 p.m. and Thursday, 8-11 p.m. Lo Don's Swinging Five.

FRIDAY (TODAY)

A BALL Southall, "White Hart": JAZZ COURIERS featuring TUBBY HAYES, RONNIE SCOTT.

A BOMB! Swings like mad — exciting new DAYE CAREY JAZZ-BAND. Atmosphere. Licensed bar.— Streatham Park Hotel. Mixcham Lane ABOUT A.36: PETER BURMAN preents JOHNNY DANKWORTH QUARet with Dave Lee, Eic Dawson
nd Kenny Clare-El Toro Club (1

in. Pinchley Road Station).

ALL OHEAM memberships valid THAMES HOTEL Hampton Court: TEDDY LAYTON JAZZMEN. isten Jve. L:censed. 8-11 p.m See also Sunday. Liste

AT THE SKIFFLE CELLAR. 40,
Greek Street. W.1 7:30-11 p.m.: THE
REMARKABLE EDEN STREET
GROUP, plus the CLAY COUNTY
BOYS and gnests.

BATTERSEA: ALAN DALE'S JAZZIN' BABIES.—Craven Hotel.

BIRDLAND,
Denglow Studios, Chadwell Heath,
7.30. This week TOMMY WHITTLE,
EDDIE THOMPSON.

CLUB 17 CLUB 17 DEXT TO HER OF CENTRAL STATION:
ART CUMMINS PARTSIDE JAZZMEN
ART CUMMINS TO THE JAZZMEN
THE SWING GROUP
Admission 3/Admission 3/-

CROYDON JAZZ CLUS. Star Hotel, London Road, 8 p.m.: MIKE DANIELS DELTA JAZZMEN.

CY LAURIE Jazz Club: CY LAURIE BAND, plus SOHO SKIFFLE GROUP, 7.15-10.45.

DOUG. RICHFORD LONDON JAZZ-MEN, Mottingham Jazz Club, "King and Queen," 8-11.



EALING: The famous SOUTHERN STOMPERS and PAM.—"Fox and Goose" (Hanger Lane Station).

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EVERY FRIDAY:
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RAILWAY HOTEL,
WEALDSTONE,

FRIDAY NIGHT FOLK SONG.
W.M.A. presents OTTILLE PATTER
SON at "Princess Louise," High
Holborn, β p.m.

GREENFORD, British Legion, Old-field Lane, 8.-10.30; Colin Kingwell's Jazz Bandits, guests.

HERE'S HUMPH
From the North, Granada presents
Humphrey Lyttelton and his Band
ITV FRIDAY AT 6.10

HORNSEY JAZZ CLUB, Crouch End Broadway, 7.30: HARRY WALTON'S BAND and Skille.

KENSINOTON, 45, High Street, 8-11: Modern Jazz, CLUB, from 7.30 Jm., at Mersham Community Centre: Tim HEALING'S JAZZMEN. Crowdon: DICK CHARLESWORTH JAZZBAND, NOMADS GROUP, 7.4-11.30, Licensed

ST. ALBANS, Market Hall, this Priday (28th): Acker Bilk Jazzband

SWAN, Mill Street, Kingston, to-night: Just Jazz Quintet starring TONY EVANS, CLIFF FIELDS. No club next west

WEST EALING Broadway, "Green Man": BILL CLARKE'S JAZZMEN.

## SATURDAY

AT THE SKIFFLE CELLAR, 49.
Greek Street, W.1. 730-11 p.m.: THE
FABULOUS CITY RAMBLERS, plus
the BLACK SHADOWS and guests
And another great all-night

And another great all-night
session of jazz and skiffle,
midnight till 6.30 a.m.;
JOHNNY PARKERS JAZZBAND,
ERIC ALLANDALE JAZZMEN,
ERON VICKERS and COLIN BOWDEN
And guest musicians.

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SECKEPHAM: COLE PRESKETT
NEW ORLEANS JAZZMEN. Riverside
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OMISLEHURST CAVES
INEXT TO Chiachurst Station, 7.30;
THE NEW South London Jazz Club
presents a quick rivum, by request,
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Special request!
JOHNNY DAVIES JAZZBAND
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DELTA JAZZMEN
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Dance, Listen, Bars, Car park
N.B.: Special Easter Monday session
MIKE PETERS' STOMPERS, etc.
CY LAWRIE Jazz CLUB, Great Win.

CY LAURIE Jazz Club, Great Wind-mill Street (opposite Windmill Theatre), 7,18-10-45: ERIC SILK AND MTS SOUTHERN JAZZBAND, plus BOHO SKIFFLE GROUP.

HARRINGAY JAZZ CLUB: EGGY LEY'S LAYABOUTS. Free 12'6 re-cord vouchers.—See Wednesday club for address and Grand Birthday Gala Presentations.

Freentations.

IT'S GREAT — unanimously agreed
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rou, BOBSY WELLINS, for a fine

RICKMANSWORTH: The famous SOUTHERN STOMPERS and PAM.— Oddfellows Hall.

THE DON STEELE JAZZMEN, St. Martins School of Art, Charing Cross WOOD GREEN: TERRY LIGHT-

VOOLWICH SWING CLUB, 7.30: ERIC ALLANDALE JAZZBAND ERIC ALLANDALE JAZZBAND

## e SUNDAY e

A BARITONE FOST featuring BUDDY FEATHERSTONMAUGH at Putney's "S. and G." Hotel. Thanks, BOBBY WELLINS—great.

WELLINS great.

AGAIN. "ORANGE TREE." Richmond: Welcome return visit, swinging
JUST JAZZ Quintet.

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ALL LSJM. memberships valid.
THAMES MOTEL, Hampton Court:
TERRY LIGHTFOOT JAZZMEN.
10. Same management as Priday

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ALL TRAD, musicians, Sunday
afternoons, 3-6 p.m.: Sit-in with the
Bill Brunskill Jazzmen at Cy Laurie
Jazz Club, Members 2-6, guesta 3-6.

Jazz Club. Members 2-6, guests 3-6,
ASTORIA SUNDAY DANGE CLUB,
7-30-11 p.m. Members 5-7, guests 6-7
Dancing to the Fred Hedley Orch.
AT THE Hambrough Tavern the
"Club Octave" gives you another
three hours of modern jazz.
AT THE SKIFFLE CELLAR, 49,
Greek Street, W.I. 7.30-11 p.m.: THE
GREAT BRADY BOYS, plus the
SAFFRON VALLEY GROUP. Soloist:
BEAST BERBOW. Sing-song free-forall 10-15-11 p.m.

BALLADS AND BLUES, "PRIN-CESS LOUISE" (Holborn Tube): Ewan McColl, Pitzroy Coleman, Dean Gitter, Bob Clarke

BILL BRUNSKILL'S JAZZMEN,
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CY LAURIE Jazz Club: CY LAURIE BAND, plus SOHO SKIFFLE GROUP. 7.15-10.45.

EALING BROADWAY, "Feathers": CHARLIE BROWN'S JAZZBAND from Gloucester, Hurricane Skille, 7.30

ERIC ALLANDALE JAZZ CLUB, Seven Stars, Goldhawk Rd., 8-10 p.m Members only, Admission FREE.

GLENN MILLER Recital at the Bonnington Hotel, Southampton Row London, W.C.1, this Sunday after-noon at 2.30.

HOT CLUB OF LONDON, 7 p.m.:
GRAHAM STEWART SEVEN. Guest
star. BERYL BRYDEN.—Shakespeare
Hotel, Powis Street, Woolwich

KENSINGTON, "COLEHERNE," EATIS COURT. 7 p.m.: HARRY WAL-TON'S BAND. LUNCHTIME, 12-2 p.m.; Modern Jazz Sextet. No admission fee.—Fins-bury Park Hotel, Manor House.

NO MAINSTREAM! NO ROCK! MITZ MITTON'S NEW ORLEANS JAZZMEN.—"Vinduct," Hanweil.

OAKWOOD JAZZ CLUB: BERNY STRINGLE SEVEN.

PARK LANE Juzz Club. Crovdon: BRIAN TAYLOR JAZZBAND, JOSE PHINE STAHL, DAYE JONES TRIO. QUEEN VICTORIA, North Cheam: MIKE DANIELS DELTA JAZZMEN Listen Jive Licensed

Listen Jive. Licensed. 7-70 p.m.
TRADS: Alan Dale's Jazzin' Bables
at the Black Door Club. 11. Braham
Street. Gardeners Corner, E.1.
WOOD GREEN: Definitely last
appearance before returning to
Germany EGGY LEY AND HIS
BAND.

## · MONDAY ·

A GRAND session, Tavern Modern Club, Railway Tavern, Piumstead, 8-10,30 p.m.: Les Simons Group AMIGO CLUB, Kaleidoscope, Ger-rard Street, 2.6. Dance, Jive, 8 p.m.

ART CUMMINS' PARKSIDE JAZZ-MEN, PATTI CLARKE, CHISWICK T.H.

T.H.

AT THE SKIFFLE CELLAR, 49
Greek Street, W.I., 730-11 pm.: THE
SENSATIONAL BRYAN NEWEY
GROUP, plus the NEW HAWLEANS.
Auditions 7-7:30 p.m.
"CATS CABIN." HARROW, British
Legion Hall. Northolt Road: ALLAN
GANLEY QUARYET, featuring ART
ELLEFSON.

CHISWICK TOWN HALL: ART CUMMINS' Parkside JAZZMEN, with PATTI CLARKE.

CY LAURIE Jazz Club: GRAHAM STEWART SEVEN with ALAN ELS-DON, 7.15-10.45.

DOBELL'S RECORD RECITAL
CLUB: RAYMOND HORRICKS.
"Unissued Thelonius Monk." Also
latest receases. — "White Bear."
Lisle Street. W.C.2. 7.30-10. Admission

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Manor House (opposite Tube), N.4

Pirst time here—GRAY ALLARD
OUINTET, with Jimmy Paxtro
Jehnny Parker; plus JACKIE SMARP
SEXTET, 7.30-11. Licensed by:

ROCK N'-ROLL Black Door Club. 11. Braham Street, Gardeners Corner E.1. E.I.
SOUTH ESSEX RHYTHM CLUB
"Greyhound." Chadwell Heath:
KENNY BALL JAZZMEN.

## . TUESDAY

"ADAM AND EVE," PECKHAM: NORMAN DAY'S JAZZMEN. AGAIN, SOUTHALL, "White Hart DON RENDELL SEXTET.— See Priday,

See Friday,
AT THE SKIFFLE CELLAR, 49.
Greek Street, W.1, 7.30-11 p.m.: THE
TERRIFIC SONO GROUP, plus the
WONDERFUL JUBILEE SKIFFLE.
Auditions 7-7.30 p.m.

BARNET, Assembly Hall, Union Street: Steve Mason's Dixielanders.

BROMLEY, KENT, "White Hart." 7.30-10.30: DICK CHARLESWORTH Jazzband CY LAURIE Jazz Club: CY LAURIE

DALSTON, Middleton Arms, Queens-bridge Road; Modern Jazz, 8-10.30. ERIG ALLANDALE JAZZ GLUB, Star and Garter, Putney, 8-10.30. ERIG ALLANDALE JAZZBAND. See also Sunday

See also Sunday.

HAMMERSMITH TRAD, FANS: RAY
GALLIERS and the PRELUDE SIX
featuring LEN WARD (trumpet
voca's: "PRINCE OF WALES,"
Ravenscoure Park.

Ravenscourt Park.

HARROW JAZZ CLUB, British
Legion Hail, Northolt Road, South
Harrow, KEN COLYER JAZZMEN. MODERN and MAIN: Pat Hawes.— Black Door Club, 11, Braham Street, Gardeners Corner, E.I.

MODERN JAZZ, Star Hotel, Broad Green, Croydon: Dave Jones Quintet, WOOD GREEN: TEDDY LAYTON BAND.

## · WEDNESDAY

ACTON NEW JAZZ CLUB presents he ALLAN GANLEY QUARTET esturing AT Ellefson, Stan Jones and tribur Watts, plus the Terry Davis Trio, plaving modern jazz, tonight at Jazz, at the White Hart," Acton. Jeensed bar.

## WEDNESDAY-contd.

AGAIN AT LUTON! By overpower-ing demand, the famous CY LAURIE JAZZBAND.—Cresta Ballroom, 7.45. Two bands. 2/6.

ART CUMMINS, PATTI CLARKE,

DAGENHAM JAZZ CLUB, Roval Oak Hotel, Green Lane; BRUCE TURNER JUMP BAND,

TURNER JUMP BAND,

HARRINGAY JAZZ CLUB: MS.

ACKER BILK'S PARAMOUNT JAZZBAND. Apply now for membership
for our grand gala Second Birthday
presentations:

Wed., April 9: CY LAURIE.

Wed., April 16: KEN COLYER.

Wed., April 16: KEN COLYER.

Wed., April 23: CHRIS BARBER.

At "Russell-Vale" Dancing School,

MUIlingdon Road, off Westbury
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Also buses 217, 231, 144 (nalle at

"Westbury" publ. EVERYBOD'
WELGOME at Harringay Jazz Club,

North London's greatest trad. club.

MADREN JAZZ at the "Eagle,"

ST. ALBANS, Market Hall: Graham Stewart Seven. THE DON STEELE JAZZMEN,
"White Lion," Putney High Street.
7,45.

"TIGER'S HEAD." Bromley Rock Catford: Easter Ball with MICK MULLIGAN'S BAND and GEORGE MELLY.

WOLVERTON JAZZ CLUB: ART CUMMINS' PARKSIDE JAZZMEN. PATTI CLARKE. GUEST: BENNY COHEN.

BAD session never was -Acton's

Barker Seven.

Manford Way, Hainault (Tube):
SONNY MORRIS JAZZMEN,
PETE GURTIS BLUES QUARTET,
8:0.30. Bases 150, 247 and 62.
AT THE SKIFFLE CELLAR, 49,
Greek Street, W.1, 7,30-11 p.m.: THE
FABULOUS CITY RAMBLERS, plus
the DOMINOES SKIFFLE and guests.

BARKINGSIDE, "OLD MAYPOLE." Pencepiece Road, Ilford: KENNY BAKER, EDDIE THOMPSON, plus grand star backing.

CHEEKS, BEXLEYHEATH: Modern

WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St. Albans Road: ALEX WELSH DIXIELANDERS.



## JUNE CHRISTY

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PERSONAL APPEARANCE!

## ROSETTA THARPE The sensational American Gospel Singer

**MORTON'S RECORD SHOP** 10 WALKERS COURT, BREWER ST., W.1



AT THE SKIFFLE CELLAR, 49.
Greek Street, W.1, 7.30-11 p.m.: THE
PETE CURTIS FOLK AND BLUES
FIVE, plus the BOEVILLS GROUP
and guests.

CHRIS BARBER'S Jazzband. "White Hart." Southall.

CY LAURIE Jazz Club: BRIAN TAYLOR BAND, 7.15-10.45.

MODERN JAZZ at the "Eagle," Chestnut Road, Tottenham. Admis-sion 2.

OAKWOOD JAZZ CLUB: BERNY STRINGLE SEVEN.

TRADS.: Bob Brooks,—Black Door Club, 11, Braham Street, Gardeners Corner, E.1.

THURSDAY

A BATTERSEA modern session, Swinghouse," Craven Arms: Kenny Barker Seven

BLUES AND BARRELHOUSE, ROUNDHOUSE, WARDOUR STREET: OPEN SESSION.

intimate Jazz.

CREWS CABIN, "Star and Garter,"
Putney: Guest appearance, exciting
LENNIE BEST Quartet.

CY LAURIE Jazz Club: BRIAN
TAYLOR BAND, 7.15-10.45.

MODERN and MAIN: Pat Hawet.—
Black Door Club, 11. Braham Street,
Cardeners Corner, E.1.



HAROLD DAVISON The only Concert

America's "Queen of the Cool"

SUN. 6th APRIL at 3 p.m. Tickets: 5/-, 7/6 & 10/- only

SISTER

TODAY (Friday) at 12.30 p.m.

# hree years at

# the top

THREE years at the top is a long while in the modern-age whirli-gig of British disc busi-ness. But this month one of HMV's VIP the m one of MMV's VIP recording stars— Malcolm Vaughan— notches up his first three years. And breathes a sigh of relief!

Because he has salted away all the royalties from disc hits like "St. Theresa Of The Roses" and "My Special Angel" to provide him with a nice little nest-egg.

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## ... AND THAT'S WHY MALCOLM VAUGHAN LOOKS SO HAPPY

and looks like staying there.
To find out more about this rather retiring disc idol, who celebrates his 29th birthday this month, I visited him the other evening.

"They are my insurance against any rainy days that may evening.

"Evening.

He lives in a modest flat in a modest road in Tooting. He has none of the usual outward signs of success except a Jaguar 3.4, and even this he justifies:

says Malcolm.

But so far he hasn't had to use any of it because he is still riding on the crest of the wave and looks like staying there.

"I travel 30,000 miles a year and I need a big car," he says Four years ago he teamed up with his pal Kenneth Earle and formed a double act. Since then they have built up a stage partnership which rates top-of-the-bill spots.

## No break

For their first week in Variety they got about £16. Now they are in the £6.000-a-year class. They have a five-year contract with the Grade office, and there's more work than they can handle.

When Malcolm had his "My Special Angel" hit in the top three of the Best Sellers a few months ago, some suggested he might break away from the partnership.

But don't worry—that's not likely to happen.

I asked Malcolm whether he had used religion as his gimmick in the disc business—remember "St. Theresa," the disc that really swung him on to the bandwagon?



Malcolm Vaughan with his wife, Gay.

\*\*\*\*\*\*\*\*\*\*\*\*\*

That was banned by the BBC as religious, but Luxembourg plugs sent it into the half-million class and made it Ire-land's best-selling record. No other disc has ever touched it. Since then most of Malcolm's and a top summer season in songs have had a religious touch to them.

"This religion business started off quite accidentally." Malcolm told me. "I certainly haven't any message for the started off quite accidentally."

Malcolm told me. "I certainly haven't any message for the started off quite accidentally."

Bill Halden

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Ronnie Harris with Guy Mitchell and Patricia

## Ronnie Harris is biding his time

The same Ronnie Harris
who set tongues wagging
way back in 1954 when his
recording of "The Story
Of Tina" jumped to number three in the Top
Twenty

## Not worried

Today Ronnie has no focthold in the recording world's 20-rung ladder of success—and he is obviously not worried about it. For he told me in Newcastle: "I don't mind what I do so long as I am learning scmething.

"Take this type of show. It was something I hadn't don't before."

H? was talking about paul Raymond's "Stars of Strive'se." in which he is working a 25-week Variety tour of Britain with Harry Bailey and "Europe's youngest and most publicise's strip queens."

A fur cry from the Top Twenty. About at the Top Twenty. About three ballads and the rest trash.

"Unlikely "When I can see 17 good trash, I'll have another go. "But looking at the kids of today I would say it is very unlikely that the ballad will come back. It might come via another sort of music. I just don't which Ronnie—"I did 32 weeks of the same thing last year "—does not mind wal'ting.

For he is quietly biding his time until the tour ends

## STUART

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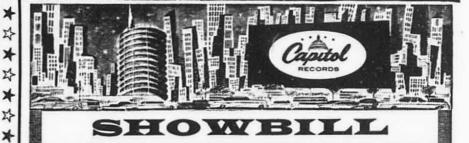
in August, when his name is likely to burst into full bloom again.

Says he: "Then I may go on a Continental tour for Lew and Leslie Grade. Either on my own or with a package."

His casual approach to it all prompted the question: "Don't you want to break into the Top Twenty again?"

"It depends on whether singers like me become popular," he replied. "Look at the Top Twenty. About three ballads and the rest trash.

(11111)



A catch winner from

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b/w 'DOWN DEEP'

## Dean Martin

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b/w 'FORGETTING YOU' EO H

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'CUBAN MUMBLE'

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'THE LIGHT STILL SHINES IN MY WINDOW'

Capitol Artistes-Capital Entertainment

E.M.I. Records Ltd., 8-11 Great Castle Street, London, W.1.

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MICHAEL HOLLIDAY—whose "Story Of My Life" sales figures this week topped 600,000—is turning record-breaker in every town he visits on turning record-breaker in every town me
his current Moss Empires tour.

He started the tour two weeks ago at Nottingham and did the best business since Harry Secombe last November.
Last week he packed the Leicester Palace and was mobbed by 700 teenage girls when he opened a restaurant in a Leicester store.

And he has been playing to full houses at Finsbury Park Empire this week. Tickets for today (Friday) and Saturday are virtually all sold.

Top money

are virtually all sold.

Top money

"This is the best that I have ever done," Michael told the MM. "And better still, it is also the best money I've ever had."

His agent, Richard Stone, commented: "The interest has been sparked off by Michael's record and his numerous TV and radio appearances.

Michael's tour continues at Newcastle (31st), Sunderland (April 7), Liverpool (14th), Birmingham (21st), Hanley (28th), Brighton (May 5) and Cardiff (12th).



Michael Holliday

TERRY DENE makes a big comeback following his recent illness with a series of concert dates, Variety and TV.
This Sunday, Terry appears in "The Record Star Show" for spastics at the Empress Hall, and leaves for Leicester to star in "The Teenage Show Of 1988" at the De Montfort Hall the same evening.

on March 31, Terry is in AR-vs "The Monday Show." On aturday (April 5) he tops the ill in "Stars From The 'Six-ive Special'" at the Done, righton, and is at the Rialto,

York, on Sunday (6th). He then plays a week at the Empire, Not-tingham, from April 14. He opens an eight-week tour for Moss Empires at the Empire, Sunderland, from May 5.

for Moss Empires at the Empire, Sunderland, from May 5.

As the above dates indicate, Terry Dene will not be attending hospital when "The Golden Disc" is released next month on the ABC circuit.

The picture—Terry's first starring vehicle—is a Butcher's Film Production, and not an Angio-Amaigamated film, as erroneously stated in an MM article last week.

## \*\*\* COMING

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-				
This	Last	Title	Artlet	Label
1	(1)	MAGIC MOMENTS/	Perry Como	RCA
11.00		CATCH A FALLING STA	AR	
		Other disc—Ronnle Hilton (HMV). C	atch A Falling Star—Other discs; J. Wally Stott (Phi).	eremy Lubbock (Par);
2	(4)		Elvis Presley	RCA
3	(3)	NAIROBI Bob Merrill (Col),	Tommy Steele	Decca
4	(2)	THE STORY OF MY LIFE Dave King (Dec); Alma Cogan (HMV);	Marty Robbins (Fon) Gary Miller	
5	(6)	AT THE HOP Nick Todd (Lon)	Danny and Juniors	
6	(13)	LA DEE DAH Colin Hicks (P-Nix); Billy and Lillie (L	Jackie Dennis Lon); Ronnie and Rusty .Par)	Decca
7	(5)	JAILHOUSE ROCK Ray Anthony (Cap)	Elvis Presley	RCA
8	(7)	YOU ARE MY DESTINY	Paul Anka	Columbia
9	(12)	WHOLE LOTTA WOMAN Most Brothers (Dec)	Marvin Rainwater	MGM
10	(9)	MAYBE BABY	Crickets	Vogue- Coral
11	(15)	SWINGIN' SHEPHERD BLUES	Ted Heath	Decca
	***	Johnny Pate (Par); Moe Koffman (Lon		
12		MOLLY	Little Richard	London
13	(11)	CAN'T GET ALONG WITHOUT YOU/ WE'RE NOT ALONE	Frankie Vaughan	Philips
14	(10)	он воу!	Crickets	Vogue- Coral
	(-)	TO BE LOVED  Jackie Wilson (V-Cor); Ronnie Carroll (	Malcolm Vaughan	HMV
16	(14)	APRIL LOVE Ronnie Carroll (Phi)	Pat Boone	London
			AND DESCRIPTION OF THE PROPERTY OF THE PROPERT	

) SWINGIN' SHEPHERD **Moe Koffman** London

(18) ALL THE WAY 18 Frank Sinatra Capitol (15) MANDY

**Eddie Calvert** Columbia Joe Henderson (P-Nix). As The Pansy--Marino Marini (Dur); Roberto Muro -Edmundo Ros (Dec); Russ Con o (Dur); Eddie Barclay (Fels); Le Col). As La l

(17) PEGGY SUE Paul Rich (Er

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**Buddy Holly** Vogue

Paul Rich (Emb)

Two records "tied" for 14th and 19th positions.

FORES SUPPLYING INFORMATION FOR RECORD CHART

ONDON—A. R. Tipple, S.E.15: Fogular Music Stores. E.S; Innholz, W.C.1; Role For Records, E.10; Leading Lighting, N.;

A. Clarke, S.W.S. MANCHESTER—Dure Wholesale, Lid., 1; H. J. Carroll, 18. WORTHING—J. W. Mundrell, Lid.

RIGHTON—Dobell's Record Shop, LivelifyCol—Nema, Lid., 1; PORTSMOUTH—Weston Hart, Lid. PLYMON, Program artiesy and Co., TORGUNY—Paish and Co., Lid. BOUNEMBUUTH—Beales. BOLTON—Emericing Service O., LEEDS—
S. Kilchen, Lid., 1. CARDIFF—Boyds. SOUTH SHIELDS—Saville Brothers, Lid. MIDDLESBROUGH—Sykes Record.

S. Kilchen, Lid., 1. CARDIFF—Royds. SOUTH SHIELDS—Saville Brothers, Lid. MIDDLESBROUGH—Sykes Record.

S. Kilchen, Lid., 1. CARDIFF—Royds. SOUTH SHIELDS—Saville Brothers, Lid. MIDDLESBROUGH—Sykes Record.

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S. Kilchen, Lid., 1. CARDIFF—Royds. SOUTH SHIELDS—Saville Brothers, Lid. MIDDLESBROUGH—Sykes Record.

S. Kilchen, Lid., 1. CARDIFF—Royds. South Shields Saville Brothers, Lid. MIDDLESBROUGH—SAVILLE—SAVILL Coral

THE Vipers plan to go to America at the end of this year in an exchange for American folk singer Pete Seeger and vocal group. The Weavers. Vipers leader Wally Whyton is shortly going to the States for a record exploitation tour and to prepare the tour. The Vipers' LP "Coffee-

## AWIDERTOA

As listed by "Variety "—issue dated Sablon series on April 8

2. (7) LOLLIPOP (Challenge) \$

2. (7) LOLLIPOP (Challenge)
Cherdettes (Cadence)
Cherdettes (Cadence)
Cherdettes (Cadence)
A CATCH A FALLING STAR
Perry Como (RCA Victor)
Chuck Berry (Chess)
Chuck Berry (Chess)
FOUR Preps (Capitol)
Connie Prancis (MGM)
Connie Prancis (MGM)
Andy Williams (Cadence)
Andy Williams (Cadence)
All ALONG SILVERY
MOON

S (E) IVE Billy Vausho 公

8. (6) IT'S TOO SOON TO KNOW Pat Boone (Dot)

10. (—) HE'S GOT THE WHOLE
WORLD IN HIS HANDS
Laurie London (Capitol)

11. (13) LAZY MARY

11. (13) LAZY MARY
Lou Monte (RCA Victor)
12. (19) WONDERFUL TIME UP
THERE

17. (16) DINNER VITH DRAC John Zacherle (Cameo) 18. (14) GOOD GOLLY, MISS MOLLY

Little Richard (Specjality)

19. (15) OH, JULIE

Crecendos (Nasco)

20. (--) MAYBE, BABY

(--) ALL THE WAY

Frank Sinatra (Capitol)

(--) REELING AND ROOKING

Chuck Berry (Chess)

Two records "tied" for 19th and
15th positions. Three records
"tied" for 20th position.

Reprinted by permission of
"Variety."

Jim will star in a Sydney Box nim which starts shoot-bale in June. Herbert month Dale has an LP out titled "Jim."

Billy returns to BBC-TV on April 10 with another Cotton programmes.

Robert has received a twomonth cabaret offer
Earl from Montreal for the
summer.

Ottilie makes her debut as
a folk singer tonight
Patterson Fridayl. She will
songs at the Friday Night Folk
Song session organised by the
Workers' Music Association at
the Princess Louise, High Holborn. . .

Phil the rock-'n'-roll discovery, who recently
Fernando arrived in Britain
I from Portuguese
India makes his BBC-TV debut
in "Six-Five Special" tomorrow
(Saturday).

Eric will lead a band of street buskers, inRobinson cluding Jim my the Empress Hall before the Stars Organisation for Spastics Record Star Show on Sunday. Among the stars on the show are Vera Lynn, Dickle Valentine, Dennis Lotis, Marion Ryan, Petula Clark, Eddie Calvert and the Stargazers.

June is due to arrive from Rome at London Air-Christy of April 5, and appears on ATVs "Saturday Spectacular" that night. Her only British concert is at the Royal Festival Hall the next day.

Dave has been added to the all-star bill for the third king and final BBC Pestival of Dance Music at the Royal Albert Hall on April 22. 

Chris starts his (Light)
Barher series on Tickets for can be obtained fro or the Humphrey Club.

(1) MAGIC MOMENTS 2. (3) CATCH A FALLING STAR

(A) (2-) ... Feldman

3. (2) THE STORY OF MY LIFE
(A) (2-) ... Sterling

4. (4) SUGARTIME (A) (2-)
Southern 5. (6) APRIL LOVE (A) (2 -

6. (5) LOVE ME FOREVER 7. (7) ALL THE WAY (A)

7. (7) ALL THE WAY (A) (2-)

8. (11) MANDY (THE PANSY) - [2-]

9. (8) AT THE HOP (A) (2-)

Reserved

9. (8) AT THE HOP (A) (2-)

10. (12) HAIROBI (A) (2-) Bron 11. (16) RAUNCHY (A) (2-)

17. (17) CHICAGO (A) (2

18. (15) MY SPECIAL ANGEL 1A1 19. (24) BABY LOVER (A) (2-) 29. (18) OH BOY! (A) (2-)

29. (18) OH BOY! (A) (2/-)
Southern
(21) W H Y D O N T T H E Y
UNDERSTAND? (B) (2 -)

UNDERSTAND (Henderson 22. (-) TO BE LOVED (A) (2'-) Duchess

23. (-) DON'T (A) (2/-)

(-) LIEOHTENSTEINER POLKA
(F) (2-) ... Aberbach
Two titles "tied" for 12th, 20th
and 23rd positions.
A—American; B—British;
P—Others.
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## Dinah Shore back on the map?



 Tommy Steele , songs not so impressive



Carmen McRae

# 'S GOOD MAH AGA

WILL Dinah Shore's BBC-TV series put the onetime "U.S. Forces' Sweetheart" back on the pop record map?

It remains to be seen. But RCA have given a recorded sample of the Dinah of today with "I'll Never Say 'Never Again' Again" and "Thirteen Men" (1054).

"Again," which dates from 1935, is given a swingy beat treatment by Dinah and Harry Zimmerman's Orchestra. Backing is a novel number projected with maximum impact to an L-A heat pact to an L-A beat.

I could fault Dinah's singing in parts, but the overall effect of these sides registers. Anyway, it's good to hear the gal again.

## Tommy Steele

MOST of the songs from Tommy Steele's latest film. "The Duke Wore Jeans." did not impress me so much as those in "The Tommy Steele Story." All except "It's All Happening."

All except "It's All Happening."
This, the opening number, is a bright and breezy song that gives the exuberant formmy plenty of scope. I think it could go right to the top.
It is issued along with the seven other song titles on the "Duke Wore Jeans" soundtrack LP on Decca LF1308.

## Carmen McRae

"ASI Love You" is the hymnal sounding, but not unattractive song featured in "The

"GOING STEADY" by Molly Bee. A new ballad on Cap. 43-CL14849 from the film of the

"BESSIE BABY" and "TOO YOUNG TO BE BLUE." by Jerry Reed. Rock and ballad numbers by a new American singer and composer (Cap. 45-CL14831).

## POP DISCS Ьу Laurie Henshaw

Big Beat." Here it is sung with Carmen McRae's usual command (Bruns, 03738). Carmen gets a chance to display her jazz feeling in the beat styling of "Passing Fancy."

## Jeri Southern

A NOTHER number from "The Big Beat"—this time "I Waited So Long"—which was sung by Jeri Southern in the film

She projects this in the intensely personal style that makes such a strong appeal with many.

But even Jeri can't un-ravel much from "Mystery Of Love" (Bruns. 03737).

## WATCH THIS!

The Champs' version of "Toquila" has swept the board in the States; it should do equally well here (London HLUSS50)
This rock mambo really rocks—it even out-Kentons the Kenton recording, in disappointing contrast, "Train To Nowhere" is apily titled, musically speaking.

## 'Big Guitar'

"DIG GUITAR" is one of those rock-styled numbers that should set the livers' feet twitching, America's Irving Ashby and Frank DeRose, respectively, offer it on Loudon HLP8576, Britain's Ken Mackintosh gives his version on HM 43-POP464.

N

\*

on IMV 43-F07494.

Take your pick,
The three backings are
"Motatin," by Ashby (mediocre); "fish Rock" (rocz
in a shamrock setting); and
"Squatty," another Mackintosh speciality for the

## Connie Francis

CONNE FRANCIS. a graduate of the Arthur Godfrey Show in the States, offers a slow rock version of the oldie. "Who's Sort; Now on 45-MGM-975, This is better than "You Were Only Fooling." a country and western-styled backing.

## **READERS'** QUERIES

WHAT is the name of the tune featured in the film "Beau James" that was written by James Walker, an ex-Mayor of New York?

-B. C. J., Horsham.

\* " Will You Love Me In

THE American vocal group, the Four Aces, are reputed to have made their first British tour in 1955, yet I am certain I saw them some years earlier. Can you confirm this?—M. G. \*\*
London.

You must have seen the British group of the same name that ceased to function in 1954 after 19 years' activity. \*

WHAT is the record 4 hichael Jackson's "Ic's Record Time" on Radio Luxembourg? — G. S. 13

"You're The Top" by Billy May (Capitol LP LCT 6015 and EP EAP2. \*

COULD you give me A Cogan's first record?— \*
C.C., Five.
"To Be Worthy Of You" / "Would You" A (HMV B1028).

\*\*\*

TONI DALLI has a big, legit-trained voice that finds effective vehicles in "If You Loved Me" and "Just Say I Love Her" (Col. 45-DB4096). The Lanza school should favour these.

## Dennis Lotis

Toni Dalli

T MAY Never Pass This Way Again "(Col. 43-Di44099) is one of those TPA "specials" with religious undertones.

The Dennis Lotis effort is appropriately dolled up with a heavy guitar beat and celestial cooling. Those who go for this type of number should fall over themselves to add this disc to the library of "Hes," "Gardens Of Eden," etc. delivers the song with dedicated conviction. In contrast, "Gretna Green" is a bright novelty.

## Gordon Jenkins

Did you get Gordon Jenkins'

In you get Gordon Jenkins'
"Night Dreams"? Then
here's another for the library—
"Stolen Hours" (Cap. T884).
And this time Jenkins employs
nine french horns in his line-up.
Mostly the mood is lethargic—
to lethargic, in fact, that one is
tempted to make an ironical
comment on the LP's title.
But I, for one, am not complaining. The more Gordon
Jenkins Capitol issues the better.
Standout tracks are "If I
Could Be With You". "The
Thrill Is Gone" (bend an
attentive ear to the rhythm section in this one!) and "Goodbye"—the haunting composition
by Gordon Jenkins that was
adopted by Benny Goodman as
his signing-off number.

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## Don Rondo

DON RONDO, a rocker with a better - than - average voice, sings to a pounding shuffle beat on "What A Shame" (London HLJ8567).

"Made For Each Other" has the doo-wacka-doo sound of a song from the 'twenties

## Sil Austin

A COUPLE of "crazy cats" go through the motions of a jive session on the sieeve of "Slow Walk Rock," an LP ready-tailored for the Six-Fivers (Mer-cury MPL6531).

## Mantovani

QUITE a change to listen to Mantovani's rich styling of "To My Love" (Decca Fi1001), "The Canary" is the novelty piece for strings that was made famous by America's Paul Nero. Monty plays it with the requisite vivacity.

## Bernie Lee

PERNIE LEE'S "Medai Of Honour" (Phillips 43-PB794) is more conspicuous for its original lyric than for any-ching else. This one is highly recommended highly recommended Mickey David's "Songsheet" column.

"Lend Me Your Comb" is another of those rock-n'-roll numbers, delivered in St. Vitus fashion.

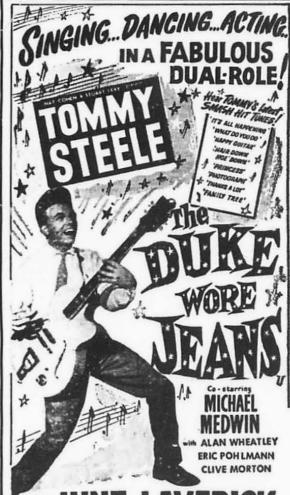
## Ella Fitzgerald

THREE numbers from the "Rodgers And Hart Song-book" are issued on HMV's Verve label as an EP entitled "Ella Sings 'Pal Joey" (7EU8327).

(7EG8327).

Titles are "The Lady Is A Tramp." I Could Write A Book and "Bewitched."

Well, Ella js Ella. But the accompaniments are raucous, poorly arranged and indifferently balanced.



\*\*\*\*

## The Princess'

rected by GERALD THOMAS

"THE GIRL HE LEFT BE-HIND" by Anne Shelton (Philips PISSI5). This may prove to be another "Lay Down Your Arms" for songstress Anne. Released

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## . . advises Tommy { Steele's songwriter }

WHEN I met Lionel Bart in the 142 Club in Charing Cross Road recently we naturally fell to discussing the new Tommy Steele film, "The Duke Wore Jeans," which opened this week at the Dominion, Tottenham Court Road.

Naturally, because
Lionel Bart and his
partner, Michael Pratt,
wrote the
score for
Tommy's
Hube

second film.

It was in Birming-ham last August, when Tommy was

August, when
Tommy was
appearing at
the Hippodrome, that Lionel and
Michael mooted the original story for the film.

Tommy installed them in
a spare dressing-room and
they wrote the whole story
and all the songs before
curtain call on the Saturday night!

The \*following Monday
morning it was sprung on
producers Nat Cohen and
Stuart Levy, and six
months' intensive work has
produced a film that will
be box office wherever it is
shown.

## Ambition

When I met Bart, practically his first words were:
"My greatest ambition is to write a British stage musical." The quality of his songs for the film guarantees that one day his ambition will be realised.

ambition will be realised.

Fairy stories come true
very quickly in the entertainment business these
days. Lionel and Tommy
Steele have always been
close friends, and every
time Tommy came home
on leave from his Merchant
Navy stint, they would
meet and dream of show
business.

This was in 1953 when Lionel was writing up shoals of material for amateur revues and concert parties.

## First break

First break

In 1954 he sent a song to Billy Cotton—"Oh, For A Cup Of Tea"—which Bill still broadcasts today. Lionel had provided a string of patter and comedy choruses for the song. Even then he practised what he preaches today—he studied his market. And if Bill doesn't mind me saying so, he's always a sucker for "situation material"—so Lionel Bart got his first break.

When Tommy Steele came home at the end of 1955 it was decided to adopt a do-or-die policy, and they formed a skiffle group which they called the Cavemen, having got their first engagement at The Cave just off Waterloo Road. To m my played guitar, Michael Pratt was on piano, Lionel Bart did the vocals, while second guitar was Wally Whyton, who afterwards left them to form his own successful group, the Vipers.

## Songwriters

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owern, London, W.C.1.

The Editor can accept no ability for loss or damage of MSS abmitted. This coupon is valid nitl April 12, 1958, for readers in ritain; until May 12, 1958, for reign and Colonial subscribers.

# itee

meetir

"WELL, Ladies and Gentlemen, you all know why we're here ... to discuss the formation of the Nether Bloxtead Rhythm Society."

"I thought we were going to start a jazz club, Mr. Chairman."
"We are. But we're not going to call it a jazz club. We've all had a good education, and some of us will be going up to University pretty soon. So naturally we shall call it a rhythm society. All in favour... carried unanimously. Now the question arises as to whom we should invite to be our president." be our president.

A solo spot for Tommy at the 2 T's Coffee Bar in Soho got them their first recording, "Rock With The Cavemen," which was Lionel Bart's first hit disc. Followed "Butterfingers," "A Handful Of Songs" and "Water Water."

When Tommy Steele's first film was proposed, it was stipulated that all the songs should be in the rock-'n-roll idiom. Lionel Bart dug in his heels and said that it must be a varied score ... and he had his way. This same policy has been followed in "The Duke Wore Jeans."

Future prospects? Lionel is writing a stage musical, for production in 1959, based on a well-known dramatic novel, and Tommy Steele's third film goes on the studio floor in September. Lionel has just posted off two rough scenarios to Tommy in South Africa. They are giving themselves plenty of time.

Hubert W. David's

Third film

"Honorary president, Mr. Chairman."

"Goodness yes—honorary president. I have here the results of the ballot held on this subject. They are as follows: Kid Ory (6). Miles Davis (6). George Lewis (6), Wee Willie Harris (1)—really, Mavis!—Dave Brubeck (6), Maurice Burman (18). I therefore declare that Maurice Burman is duly appointed honorary president of the Nether Bloxtead Rhythm Society."

"On a point of order, Mr. Chairman . . . "

"Don't you think perhaps we ought to ask him?"

## Guarantee

"Well, yes, I suppose so, if you think it's necessary. Perhaps the secretary would write to Mr. Burman asking him to be our hon, pres. and inviting him to drop in at our meetings whenever he happens to be in Northumberland on the second Tuesday in the month. All in favour . . . carried unanimously. We now come to item 2 on the agenda: venue. Would the secretary report?"

"Yes, Mr. Chairman. I contacted the manager of the Bijou Cinema, but he would want 4s. 6d. an hour to hire his café to us for an evening, 5s. 6d. if there was an X certificate film on. I therefore approached the landlord of the Jolly Muckspreader. He is prepared to let us have the Buffalo's Room free of charge, in exchange for a small guarantee."

"What small guarantee?"

"Twenty-eight pints, actually."

ally,"
"Twenty-eight pints
night?"
"Yes, Mr. Chairman."

## Heath ... Barber ...

"Well, Ladies and Gentle-men, this is your opportunity to do something positive for the Nether Bloxtead Rhythm Society, Mr. Harris, would you care to make me an opening bid?"
"All right, Mr. Chairman

"All right, Mr. Chairman.
Three pints."
"Well done! A big hand
for Mr. Harris, chaps. Now.
who's next?"
"Four pints."
"Thank you, Mr. Ponsonby.
Any advance?"
"Eight pints."
"Marvellous! Thank you,
Mayis . . well, I don't think

reported

STEVE

RACE



we need go on. We can obviously meet the guarantee if we all, so to speak, sink or swim together. Next item: visiting bands."

"In accordance with the wishes of the last meeting, Mr. Chairman, I have prepared a list of the bands we would like. Ted Heath, Chris Barber, Humphrey Lyttelton..."

"On a point of information, Mr. Chairman, How much would these bands cost?"

## Americans, too

"Perhaps as secretary I can answer that, Mr. Chairman. I don't exactly know what the members of the Ted Heath band get, but I assume they are all members of the Musicians' Union, in which case the rate will be £1 12s, per man. With 16 men in the Heath band, that makes £25 12s."

"What about Ted Heath him-self?"

"Oh, I beg your pardon—

"Well, speaking as chairman, I find that very gratifying. With 43 club members paying 3d. a week, that means we can afford to have the Ted Heath Orchestra every..let's see, 12s. 9d. a week .. about once a year."

"Mr. Chairman. Since it seems that for 3d. we can get 16 men. I move that we increase the weekly subscription to 3jd. and bring over an

American jazzman from time to time."

"Thank you, Mr. Ponsonby—that's a terrific idea."

"I wish to move an amendment to that, Mr. Chairman. Let's make it 4d. a week and bring over the Duke Ellington Orchestra."

"Con. west. Mr. Secretary."

"Cor-yes! Mr. Secretary, write to Duke Ellington tomorrow."

"I'm quite willing to do that.
Mr. Chairman. But don't you
think things are getting a bit
out of hand? We could never
get Duke Ellington here."

Why not?"

"Because of the money, Mr. Chairman. He'd want paying in dollars."

"Oh. Oh dear. Perhaps you're right. All the same, you can write to Chris Barber." "Time, gentlemen, please."

## Jazz Centre

"Oh ... thank you, barman. Well, chaps, I think we've made a pretty good start, don't you? In closing, I would ask you to be upstanding and drink to the Nether Bloxtead R h yt h m Society. I think I can confidently state that before long the Jolly Muckspreader will become known as the Jazz Centre of North-eastern North-umberland. Goodnight, Mr. Harris ... Goodnight, Mr. Harris ... Goodnight, Mr. Bonsonby ... Mavis, I'm going your way. I'll see you half-way across the common. . . ."

# time. I have often said presentation these days is half the battle. Never was it more true than with Lionel Bart's songs. He says: "I study every mannerism and trick of Tommy Steele's performance. We may change a song a dozen times. But its main object is to be a suitable vehicle for Tommy. Sometimes the song itself suffers because of this, but when everything matches we know we're on a hit." 50 NEW BOND ST., LONDON, W.1

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WITCHCRAFT

THE STROLL

- IN THE PRESS W

DANCING WITH

MY DARLING

MY SHADOW

MY DARLING

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... and this is the current programme:

March/April 1958

His Eye is on the Sparrow

by Ethel Waters, with Charles Samuels. (W. H. Allen. 12s. 6d. J.B.C. 6s)

May/June 1958

JAZZ: Its Evolution and Essence

by Andre Hodeir, (Secker & Warburg, 258, J.B.C. 6s.)

July/August 1958

JAZZMEN

by Frederic Ramsey Jr. and Charles Edward Smith. Foreword by Gerald Lascelles, (Sidgwick & Jackson, 30s, J.B.C. 6s.)

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Address	
	*************************************

# HIIIIIIII

"CABIN In The Sky," seen last week for the third time, was a reminder of Hollywood's generally infuriating treatment of Negro jazz artists.

Louis Armstrong was only one whose talents were belittled by this early forties film, and the film was only one of many which have neglected, but failed to submerge, h tremendous possibilities. his

He has had plenty of absurdly small roles, also tolerably meaty ones in "New Orleans" and "High Society." But it has been left to TV commentator Ed Murrow and a man with the encouraging name of Fred Friendly to make a picture which does him even half-justice.

which does him even halfjustice.

"Satchmo The Great." which
can be seen in London from
April 11, is a documentary
account of Armstrong's visits to
Europe and the Gold Coast in
1955 and '56. It lasts over an
hour and is funny or moving
almost all the way.

In everything he does. Louis
exhibits the force and humour,
the consideration, the genuineness and personal magnetism
that have contributed to his
greatness.

The All-Stars, too play with

The All-Stars, too play with fine drive and heat. How pleasant it would be if "Satchmo The Great" proved so popular that more unadulterated jazz band stories were filmed.

## Now on wax

To coincide with the film,
Philips are hurrying out a
"Satchmo The Great" LP by
mid-April. The disc is nothing
but the soundtrack—narration,
interviews, extracts from concerts and impromptu sessions—
cut down to 46 minutes.
On it are the usual All-Stars,
probably with three different
bassists. The U.S. record credits
Arvell Staw and Dale Jones.
United Artists' synopsis lists
Shaw and Jack Lesberg. All
three take part in the film.



Avakian exits

Avakian exits

A MERICAN Columbia will hardly seem true without Avakian in it, During his years of office, George recorded and sold atbums by Ellington, Armstrong, Garner, Brubeck Rushing, Claylon, Goodman, Condon, Jay and Kai, Miles Davis, Turk Murphy and others, as well as the commercial names.

He produced and edited such well-planned collectors' sets as the four-volume "Louis Armstrong Story" and "Bessie Smith Story," rescued Bunk Johnson's "Last Testament" recordings for CRI release, and tempted Louis to the label in 1954 with his ideas for the W. C. Handy LP.

Avakian often wrote his own cleaver notes and he made for

Avakian often wrote his own sleeve notes, and he made for

## by MAX **JONES**

himself a reputation as a formidable tape surgeon. One of Armstrong's "Mack The Knife" releases was a triumph of cutting and splicing. And there was that curious Buck Ciayton jam session which, as published, changed rhythm section completely between beats. Now George has transferred to the thriving Pacific Enterprises, Inc., in which he has acquired an interest, to take charge of the New York end of World-Pacific Records, Explaining the move, Avakian tells me he had long planned "to get out of the corporate situation" and go on his own. "The future looks fantastic in its potentialities." he says.

## Pacific expands

UNDER the direction of Dick Bock, who was in Britain last year with Gerry Mulligan, World-Pacific (formerly Pacific Jazz) has come a long way in a

years. Bock and I feel that by

working together, in the only 'independent' with offices both in Hollywood and New York, we can expand one of the best jazz album companies into one of the best popular album com-panies in the independent field," says Avakian.

says Avakian.

Anothe? of the firm's men,
Joe Napoli, is at present in
Europe opening a German
branch. He recently handed me
a Hi-Fi Sampler, a 12in. LP containing "Assorted flavours of
Pacific Jazz." This looked a very
fair buy.

Pacific Jazz." This looked a very fair buy.

Side One consists of a guided tour through the catalogue. Disc Jockey Frank Evans does the guiding: the musical examples are excerpts from Touff, Mulligan, Baker, Shank, Twardzik, Perkins and Chico Hamilton recordings, Despite some guff, I find it instructive.

Side Two holds six tracks from various albums by Mulligan, Chico, the Laurindo Almeida Quartet and so forth. In the USA the LP costs one dollar and 98 cents, which in terms of relative purchasing power is less than 10s.

In Britain Purchase Tax would inflate the price, of course, even if companies were allowed to market such cut-price products. Still, I think the sampler is here to stay

## Langston Hughes

A MERICAN author Langston Hughes, whose comedy "Simply Heavenly" will be seen here next month, is making a "Jazz-with-Poetry" LP debut for MGM.

for MGM,

The jazz is provided by Red
Allen. Vic Dickenson. Sam Taylor, Osie Johnson Milt Hinton
and (reports Leonard Feather,
who directed the sessions) a
"fine blues pianist named Al
Williams, now working at the
Metropole with Sol Yaged."

Hughes parrates more than 30

Metropole with Sol Yaged."
Hughes narrates more than 30
poems from his own books. This
summer he joins Allen again
for more poetry-jazz at the
Shakespeare Festival in Stratford, Ontario

SISTER Rosetta Tharpe seen with (l. to r.) Disley, Henrik Johansen and Graham Stewart—the bandleaders who shared the bill with her at Copenhagen's KB Hall last week. Rosetta, now back in Britain, opens her tour tomorrow (Saturday) at the Royal Festival Hall.

A Disley letter from Stockholm says: "Rosetta has been reglly great. She doesn't seem to mind the shortcomings of this particular band, and she has been bringing the house down everywhere, although, unfortunately, the places have not been full. Tuesday's two concerts in Copenhagen were poorly attended. But Sister has had excellent write-ups."

Danish critic Harald Grut reports: "There were some beautiful moments when Rosetta sang without the assistance of Disley's band, and several embarrassing ones when the shadow of rock-in-roll hovered in the background. A low mark was reached when the Sister marched the collected bands down the aisle to the strains of 'The Saints.' Sorry, but Johansen's boys definitely had it all over the visitors."

## automation cuts purchase tax on new trumpet!

a new slant on prices at



rinements include full fing ir ring after key, bach type mouthpiec ND new style snap fastening frans irent protective valve Jacket. Pro

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ATURDAY, MARCH 29:

SATURDAY, MARCH 29:
11.30-12.0 A 1: Louis, Basic 193s
Petitiford, K. Clarke, Roach.
12.0-12.35 A 1 2: Tharps, Original
Five Blind Boys, Ward Singers
(news break 12.15).
4.15-4.45 Z: Swing Serenade
5.0 app.5-30 B-218m; Kings of Jazz
6.30-7.0 DL: Just Jazz.
7.0-9.0 T: (1) Heath, Sinatra,
Garner. (2) Cluffre, Dir, Stasy,
T.D., Brubeck, Tristano, Shearing,
Condon. (The 7.0-9.0 transmission is repeated nightly between
10.-12.0.)
8.0-8.55 J: B-ndstand USA: Opera
tion Entertainment.
9.8-9.38 B: Panassie on Basic
9.30-10.0 W: Jazz Time,
9.30-10.0 P 4: Jazz Programme.
10.0-10.55 P 1: Carlos de Radzitzky
10.5-11.0 J: America" Pop Music.
10.10-10.30 Y: Jazz Gallery.
11.5-12.0 J: D-J Shows.
12.0-1.0 a.m. E-Q: Dr. Jazz's Library.
15-2.0 HQ: Hollywood-New York.

SUNDAY, MARCH 38: 4.37-5.15 p.m A 1 2: Modern Jazz

4.37-5.15 p.m A 1 2; Modern Jazz Fiute, 5.20-5.30 A 1 2; Jazz News. 5.30-6.0 B: Hamp, Duke, Miller McKinley. 70-9.0 T: (1) Riddly, J.O. Au'd. (2) Spanier, Marian McP., Eldridge, Hamp, Scoby, Herman, Kenten, Jolly, Louis. 9,10-10.55 S: Jazz tor Travellers (announcement break app. 10.0) 10,0-10.55 F 1: Jazz Mierogrooves 10,30-11.0 W: Humph.

MONDAY, MARCH 31: 7.0-9.0 p.m T: (1) drigin of "Moonglow." 5 by Herman.

Barnet, T.D., Shaw. (2) Johnson-Ammons, MJO, Milt Jackson, Diz, Luneeford, B.G. and Berlgan, Perkins-Pepper, Young-Clayton, Wilson, Getz, Duke. 8.0-9.10 Z: Champs-Elysées Jazz, with Beryl Bryden, Guy Laßtle. Eddie Sauter. 9.10-10.0 S: For Jazz Fans. 9.30-10.30 app. K: Jazz Goncert. 10.5-12.0 J: D-J Shows (nightly)

TUESDAY, APRIL 1:
430-5.0 pm. C 2: AVRO Jazz.
7.0-9.0 T, (1) 4 by T.D., 3 by Maltby,
Gareer, Miller, Hefti, 23 Basie,
Swidan-Bakey, Bigard, Dutch
Caller, Bruhesk, GainKral, Monk-Mil.
9.0-9.30 J. Modern Jazz 1958.
9.8-9.35 B-258m; The Real Jazz.
9.10-10.0 S: For Jazz Fans.
9.30-10.0 N: For Jazz Fans.
9.30-10.0 N: For Jazz Fans.
9.30-10.15 I' International Disc Review.

View.

WEDNESDAY, APRIL 2:
245-30 pm C I: Erroll Garner.
440-50 P 4: Johnny Keating.
70-90 T (1) Lunesford (30 mins.),
McKintey, T.D., B.G. (2) Steeplechase, Zurke, Konitz, HampHawk Rachurn, J.P. JohnsonWalter Bechet, Dankworth, Jackie
Paris.
8 30-855 S: Life of Django.
8 30-9 30 P 3: Jazz fans.
9 25-9 4 P P 4: Louis. N.O. Wanderers.
Bix Condon and Go.
9 50-10 12 Z: Jazz Astualities.
10 40-11.30 DL: Dankworth.

THURSDAY, APRIL 3: 240-30 pm C 2: Dizieland. 530-70 DE: Jazz Session. 73-70 T (1) New Glenn Miller

Ork. (one hour). (2) John Dankworth Ork. (one hour). 0-3:30 W: Harry James Show. 30-9:0 F I: Yannick Bruynoghs. 0-3:30 F 3: The Disk Stempers. 10-10:0 S: For Jazz Fans. 30-10:0 F 4: Rez Stewart 0-40-11:15 DL; Jazz Club

FRIDAY, APRIL 4: 70-90 p.m. T. (1) Glenn Miller's 1932 Carnegis Hall Concert. (2) Louis, Herman, Cetz, Brockmeyer, Brubeck, Hamp-Petierson, 90-925 J. Stars Of Jazz, 910-100 S: For Jazz Fans, Programmes subject to change

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Al Hibbler-unfortunate

## DELIGHTFUL DINAH!

HERE'S food for thought — depressing thought, in a way. A top-class American TV show that knocks so many of ours flat—and for the wrong research.

ours flat—and for the wrong reasons.

The Dinah Shore programme is not elaborately staged: the humorous content is below the level we've been conditioned to—and that practically means excavating. Where it scores is by the artistry, personality, viellty—and exhilarating informality of its principals.

The first British release had Peter Lawford and Prank Sinatra as foils to Dinah.

## TREMENDOUS

Sinatra was tremendous, singing as only he can, and ad-libbing like mad.

In a marathon duet with Dinah, he managed to throw one of her entries—but how the dazzling Dinan took it in her stride! They did a potpourri of ten numbers, a zesty effort that was vastly entertaining.

zesty effort that was vastly entertaining.

Of her string of songs, Dinah was most impressive on the oldie, "I Get Along Without You Very Well." She wrung the utmost from a fine lyric.—T. B.

Al Hibbler deserves a AL HIBBLER'S British debut in Variety at Liverpool Empire last Monday was, to say the least, unfortunate. It was an error of judgment on somebody's part!

Jazzwise, Al is a fine singer. His eight years with Duke Ellington are evidence enough of this. In 1955 his solo recording of "Unchained Melody" was a seller both in the U.S. and over here.

enough of this. In 1955 his solo recording of "Unchained Melody" was a seller both in the U.S. and over here.

Excellent

But this doesn't make him a top-of-the-bill attraction at a provincial Variety house without a name support. This is no reflection on the supporting artists' capabilities. They are excellent performers all—but they aren't big box-office names.

And, without disparaging his vocal talents, Al doesn't possess a household name in this coun-

supporting groups, specialised audience

## **Effort**

The Modern Jazz Quartet or he Dave Brubeck Quartet

plane (John was here five years ago with Sarah Vaughan).

Unsuited

Al's affliction (he was born blind) limits his movements, and his choice of numbers was utterly unsuited to the tough Monday night audience. Great numbers like "I've Got A Right To Sing The Blues," "Daybreak," "Do Nothing "Til You Hear From Me" and "Don't Get Around Much Anymore" were way over the heads of his audience.

The Modern Jazz Quartet or the Dave Brubeck Quartet or the

# on the beat

savs JERRY DAWSON

SPRING is in the air. And counting the Star Club's sevenhope, too. Hope for all days-a-week policy.

of us who have for so long been wincing at the British music scene.

A new club opens — and the terms without discussing by Melody Fair. And Darewski's failed to score with Copenmusic scene. music scene.

Take a look at the situation today. Ballads are back in the Top Twenty. There's even an instrumental—Heath's "Swinging Shepherd Blues." Six discs out of the twenty are by British artists.

"Six-Five Special" is now on a definite jazz kick after months of rock and skiffle. There are no fewer than nine solid modern jazz sessions a week to choose from in the Central London clubs. Not



others—are driving it out to equally packed houses.

In Outer London, there's good live jazz from Acton to Watford. On the theatre scene, hings are just as bright.

With Pat Books.

A ND who was the thief who had a twinge of conscience after burgling guitarist Denny Wright's room at a London hotel on Tuesday?

hotel on Tuesday?

"All I have now." Denny told me next day, "is what I stand up in. Everything went, including my tape recorder and some irreplaceable tapes. Luckily my guitar was with the rest of the Blue Grass luggage, ready for the next day's BBC Festival of Dance Music."

Dance Music."
Strangely enough, though,
Denny remembers that he had
no small change at all when he
went to bed.
But he woke up to find—ten
shillings in silver on the dressing-table!

Neutral

OH, dear! Just as the Trad.
v. Mod. War seemed to be dying down, another seems to be taking its place. Somebody was overheard at the opening of Jazz City last Saturday

are the girls in the clubs so much better than those in the trad. Me? I'm neutral!

Who's the boss? WHEN will artists realise that their agents are working for THEM?
I heard of a case this week in which an artist (perfectly)

better break!

BING AND THE

DIXIELAND BANDS

Dixieland band; Nobody's sweetheart;

Jamboree Jones When my dreamboat

comes home; Walking the floor over you;

I want my mama; After you've gone;

That's a plenty\*; Blue; Be honest with

me; Ida, sweet as apple cider; Goodbye.

my lover, goodbye

BING

CROSBY

\* WITH

CONNEE BOSWELL

LAT 8228

by Dutton. We were let down
by Dutton. We were let down
by Melody Pair. And Darewski's
failed to score with Copenhagen.

"Blackleg" over the latter
was Ben Nisbet. "I backed
Magic Moment," he told me.
Why? Because his hit song,
"Catch A Falling Star," is
"backed" on the Perry Como
recording by "Magic Moments."

Eh? SOMEONE in the Lynn Dutton Office, incidentally, has a "dry" sense of humour. Rainwater opens his tour in—Manchester!

## The story in pictures

"ST. LOUIS BLUES." the film tribute to W. C. Handy, father of blues composition, has just been completed. Here, Hollywood correspondent Howard Lucraft gives MM readers a sneak preview of the film:

Will's internal struggle between jazz and sacred music continues and he

BOBBY TROUP and Julie London will produce a movie — "a modern melodrama with music." . . Ruby Murray's "I'll Remember Today" platter has just been released here by Capitol . . Jackie Cain and Roy Kral are starred at Maynard Sloate's swank Avante Garde.

Rosemary Clooney is giving up TV for a year following the arrival of offspring number four. Tennessee Ernie Ford had an operation on his foot to correct childhood football injuries. Rock-'n'-roll singing rage Ricky Nelson (17) has a \$250.000 trust fund. . . Patti Page sold her interest in that snazzy Miami hotel.

fund. . . . interest in hotel.

BIG T's JAZZ

blues; Love me or leave me; The Sheik of

Araby\*; Body and soul; Aunt Hagar's

blues\*; Love me; Nobody knows the

trouble I've seen: I'm gonna stomp, Mr.

Henry Lee; Somebody loves me\*; Blue

river; Rose of the Rio Grande'

JACK

TEAGARDEN

\* WITH EDDIE CONDON

AND HIS ORCHESTRA

LAT 8229

Hollywood pays tribute to Handy

## used by every player of note ...

JACKIE ARMSTRONG - EDDIE BLAIR FREDDY CLAYTON - CLINTON FFRENCH ALBERT HALL - EDDIE HARVEY LES LAMBERT - HUMPH' LYTTELTON FRANK THORNTON . ARTHUR VERY DUNCAN WHYTE and a host of ot

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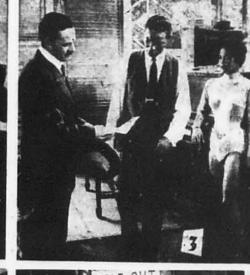


n the valley.

Singer Carmen McRae's grea
ew swinging group consists o
hat fine plano man Junio
lance (ex-Cannonball Adderley)
ke Isaacs (Carmen's bassist hus

Eollowing the big Press review here last week, the "South Pacific" movie, starring Mitzi Gaynor, is described as a "block-









In Outer London, there's good live jazz from Acton to Watford. On the theatre scene, things are just as bright.

With Pat Boone, S ar a hot Vaughan, June Christie, Al Hibbler, Sister Rosetta Tharpe, Jazz at the Phil., the long-awaited Satchmo film, here or hammering to be let in.

Yes, let 'em rock. But let the good times roll. Spring is here. And things are swinging.

Fan?

WHOEVER burgled the Humphrey Lyttelton Club in the early hours of Sunday morning must, have been a Lyttelton fan. For, in addition to rifling the safe of the night's takings, he made off with—
Twenty photos of Humphrey Lyttelton.

Twinge

11,000,000.

Fooled

AND all this gefuffle about A "Six-Five Special" reminds me of the time I asked Dennis Wain Wilson if there'd every been any trouble with unruly elements among the teenagers. "Only once." he told me. "A little clique that just would not co-operate. So we called in a couple of policemen.

"Who escorted them out into the street, and then returned to the street, and then returned to the studio next door—"To continue rehearsals for 'Dixon of Dock Green."

Down

I was a black day for the profession on Wednesday, None of the obvious choices for the Lincolnshire Handicap came up. Chappell's naturally vent a bundle on Magic Moment.

Twinge

## selling it outright for \$50 to the saloo keeper for whom he and Gogo work.

## 4 Bandsmen (Barney Bigard and 4 Teddy Buckner) separate Will and dire keeper Blade (Cab Calloway) in struggle over copyrights, while Gogo denounces Blade. She resigns and goes on to success in New York.

Still unable to shake his faith in mmmm

# movie, with Danny Kaye, is again held up—this time because of the Hollywood studio musicians strike. . Sammy Davis, Jnr., aiready well known as a magazine photographer, is doing set pictures of "Porgy And Bess" for Life magazine. George Shearing's latest LP, with Billy May backing, has George doing impressions of Basie, Thornhill, May, etc. The Mary Kaye Trio gets a record \$10,000 a week for its Lake Tahoe dates. . . Music for the "High School Confidential" nim has all been pie-recorded by the Jerry Lee Lewis combo.

Leonard Feather interviews the legendary Wille "The Lion suith on the new Dot LP, "The Lion Roars." Capitol is building a new million-lollar pressing plant in Los Angeles,

plant in Los Angeles,
Elvis Presley turned down
\$500,000 in dates between the
end of the "King Creole" pic
and his army stint saying he'd
rather spend the time at home
with his folks. Records by
18-year-old Michiko Hamanura
have been issued here, by RCA
Victor, under the title "Japan's
Teen Queen with a Beat."

The musicians, strike has de-The musicians strike has de layed the start on the "Bo Friend" movie with pebbie Rey nolds. . . Julie London says the diamond Bobby Troup gave he is a cocktail ring.

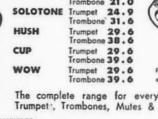
## Carmen's group

Ray Heindorf recorded the complete score of "Marjorie Morningstar" for RCA Pamous tenor star Georgie Auld owns "The Stage" delicatessen in the valley.

oand) and drummer George Wright. . David Raks-in is scor-ing "Separate Tables," the big Rita Hayworth-Deborah Kerr-David Niven-Wendy Hiller-Burt Lancaster starrer.











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Emphatic

VAL PARNELL is emphatic in denying rumours that "Sunday Night at the London Palladium" is being dropped. "It is being rested for a short period during the summer months," he said this week. "This has been our practice every year."

Last year's replacement was George and Alfred Black's "Meet the Stars in Blackpool" Sunday show. This year, there will be a spectacular Bernard Delfont series from the Prince of Wales Theatre, London, from late June until early September.

## THE DUKE

WORE EANS (soundtrac) the film)

It's all happening hat do you do: Family tree; Happy Butar; Hair-down hoe-down; Princess: tograph; Thank

> TOMMY STE

## THE DECCA RECORD COMPANY LTD DECCA H

SE ALBERT EMBANKMENT LONDON SE 11

Hodges is still the sylvania street of the street of t greatest

JOHNNY HODGES with THE ELLINGTON ALL STARS (LP)

sart year, is pre-eminent among at year, is pre-eminent among alto men still.

A lot of readers wrote scornully, as readers will, about the sawlits, but this record supports tabbit's claim to first place. I could if we have heard a better sample of his playing for years.

The LP begins propitiously with meet Mr. Rabbit, a slow-nedium blues which brings bodges gliding in for the final bodges gliding in for the final sund the whole of the third. He is acceeded by Terry, Carney, a sed chorus, Hamilton, Strayorn, then more band and loades to the end.

All the soloists except Nance all Jeas and Jackson are presented in his first number, and all play stremely well, maintaining a sontinuity of mood and style not bond often enough in string-of-los performances.

If this opener is remarkable, he track which follows is no less riking for the authority of the to playing. The title is said to playing and the place has haracteristic arranging touches.

AT THE

**EWPORT** 

## Sims' saxes

ZOOT SIMS (LP)

## TOP JAZZ

JAZZ AT THE BLACK HAWK (LP) Dave Brubeck (Vogue) GOTHAM JAZZ SCENE (LP) Bobby Hackett (Capitol)

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(Capitol)
JAZZ GOES TO
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(LP)
Dave Brubeck
(Fontana)
(6) BASIE WAS HERE
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(COlumbia-Cief)
HEWPORT AZZ
FESTIVAL (LP)
BIL PILIZERAI
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BUOM SWEET THUNDEE (LP)
DUKE Ellington
(Philips)

DJango (LP)
DJango Reinhardt
(Ortole)
WILBUR DE PPRIS—
Vol. ( EP) ( Tempo)
ELLA AND LOUIS
AGAIN—Vol. 1 (LP)
Ella Pitzgerald and
Louis Armstrong
(HMV-Verve)
TRADITION (N
OOLOUT (LP)
Terry Lightfoot
THE LOUIS ARM—
STRONG STORY—Vol. 1
(LP) (Philips)
LEADBELLY—Vol. 2
(EF)
Huddie Ledbetter
(Meichize)

WITH this record we welcome to "Jazz Discs" the American ABC-Paramount label which, as already announced is being handled here by HMV.

On the whole the label gets a worthy send-off.

Zoot Sims not only plays altoctenor and baritone saxes but, by multi-recording, plays them simultaneously. If he also attempts some Facgardenish sing samultaneously. If he also attempts some Facgardenish sing said about that the better.)

Zoot's comparatively recent addition of the big barry to his stock-in-trade, and the tick-lishness of listening to the stock-in-trade, and the tick-lishness of listening to the stock-in-trade, and the cick-lishness of listening to the stock-in-trade, and the tick-lishness of listening to the stock-in-trade, and the tick-lishness of listening to the stock-in-trade, and the cick-lishness of listening to his stock-in-trade, and the tick-lishness of listening to his stock-in-trade, and the cick-lishness of listening to his superimposition of the superimposition of the superimposition of the superimposition of the linstrument's most swinging exponents.

The accompaniment menmits play the swinging exponents.

The accompaniment menmith plaints Johnny williams notable for some good jumpling solos—support their leader well.

Of course, the record gets its title from the fact that George Handy wrote all the tunes.

This 38-year-old planist is well-known as a songsmith and arranger. He started that side of his career in 1941 when he was playing with Raymond Scott, but didnis first notable writing for the Boyd Raeburn orchestra around the mid-1940s, following a spell as songwriter at hollywood's Paramount studios.

After that he seems to have fallen into obscurity, to emerge only occasionally to play piano with a few jazz groups. But he jumped right back into the limelight in 1954 when he wrote for labums on Norman Granz's Clef label and

## Dependable

**JOHNNY** HODGES

(Am Prestige.)

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Doug Stimson	HS*	Don Pashley	C#
Alan Nesbit	E.	Bruce Turner	(*
Harry Conn	D.	Bob Miller	C*
Michael Krein	(*	Harry Smith	C#
Roy Willox	0.Lay	Al Bohm	C#
Harry Conway	E.	E. O. Pogson	C#
Ted Planas	D.	Tony Symes	C##
Vic Ash	C#	Jack Bonsor	C.
Pat Smuts	D.	Ivan Dawson	CAN
Eddie Mordue	F.	Ronnie Chamberlain	
Ted Thorne	(++	Lew Smith	D,
Jack Goddard	D.	Bill Lewington	E.
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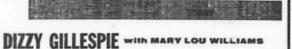
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( Bayd. Frade Merk of Onlumbia Graphsphous Os. 244.) E.M.J. RECORDS LIMITED, 8-11 Great Castle Street, London, W.1

# Montrose marathon is a severe test

JACK MONTROSE (LP)

"Blues And Vanilla"

Concertino Da Camera (Blues And Vanilla) (a): Bockhamal (b): Don'l Gat Around Much Any More (b): Bernie's Tune (b): Fer The Fairest (b): A Dandy Line (b): (RCA 12 in. RDZ7023—37s. 6jd.)

(RCA 12 in. RDZ7023-37s. 6jd.)

(a)-Montrose (tnr.); Joo Maini
(a): Red Norvo (vib.); Walter
Clarke (bass); Shelly Manne (drs.),
ering 1957, USA. (Am. Victor.)

(b)-Montrose (tnr.); Norvo (vib.);
James Hall (gtr.); Max Bennett
James, Bill Dolney (drs.). Do. Do.

Since it runs for over 18
minutes, taking up a complete side of this 12-in. LP. Jack identrose's own "Concertino Da Camera" is presumably intended to be the main work here.

Despite its grandiose title, it sail based on one simple, aunty little 12-bar theme—adequately described by the subtitle "Blues And Vanilla"—showing, at any rate, that Montrese has a flair for thinking up where it falls is in its development—or rather lack of development—or rather lack of development.

cee has a flair for thinking up citchy lingles. Where it falls is in its development—or rather lack of development—in the same of the lack of lack of the lack of the lack of the lack of lack of lack of the lack of the lack of la

## Dixie-type

FIREHOUSE FIVE PLUS TWO (LP)

CHARLIE PARKER—DIZZY
GILLESPIE (EP)
"One More Time"

"One More Time"

1 Oscar For Treadwell (Take 3);
Mohawk; Leap Frog (Take 2);
Relaxing With Lee (Take 2).

Birmingham Papa (c); Tuck Me To Sleep In My Old Kentucky Home (a); Milenberg Joys (c); I'm Gonna Charleston Back To Charleston (b); At A Georgia Camp Meeting (a); Tishomingo Blues (c); Original Dixieland One-Step (b).

(Good Time Jazz 12 in. LP LAG12087—38s. 3d.)

(a)—George Probert (clt., sop., ocarina): Danny Alguire (cornet); Ward Kimball (tmb.); Frank Thomas (pno.): Dick Roberts (bjo.); Ed Penner (tuba): Monte Mountjey (drs.), 23/1/54, USA. (Am. Good Time Jazz.)

(c)—Personnel as for (a), except im MacDonald (drs.) replaces Mount-oy, 11/10/56.

Previous releases: (a), (b) LDG169.

LEON KABA, boss of French
Vogue and associated companies, told me some while back
that, leaving aside Fechet, he
sold more records by the Firehouse Five than any other
traditional band.

traditional band.

At the time it seemed to me a grave reflection on French jazz taste. Now, after listening dutifully to some LPs, I believe the explanation is simply that this Dixieland-type music—with its rudimentary swing and firmly stated melody—sells mostly to "fringe" customers interested in Pee Wee Hunt, "Pingers" Carr and similar barrelhouse characters,

and similar barremouse characters.

It would be profitless to argue at length that what the FF Plus Two play is (or is not) jazz.

Outwardly, it has the appearance of traditional Dixleand played with verve and humour; and, though I personally find it boring and unamusing in the extreme, I know people—including settled and mature collectors—who rock with delight in their chairs from the first siren blast to the final tuba boom.

The arrival, within three

The arrival, within three months or so, of three 12-in. ionsphayers by the men of the Disney Studies is convincing evidence that their merry music sells on this side of the Channel, too. The newest, "Goes South," which reissues six titles and adds four more to them, presents the Firehouse formula as before.

"Alabama Jubilee" sets the pace—rollicking rhythm. clipped phrasing. swiping trombone, banjo and siren breaks, honkytonk plano and whoops from the band.

band.

Probert's soprano solo is not very good on the opener, but he does well on "Basin Street." "Hilenberg." "Tishomingo." "Charleston." "Kentucky" and on clarinet) "Georgia Camp Meeting," and sounds about the most creative improviser here. In addition to clarinet and soprano chores, he blows the ocarina to introduce "Swanes River."

Most of these tracks—"Basin Street" is a commendable excep-tion—have the rhythmic solidity of West Coast revivalist music at its worst.

Everything that happens is obvious—if you except the occasional interruptions by bell or siren—and, although the ensembles are hammered out with adequate technique, they have a stilted, mechanical quality which is surely the antithesis of real swing.

More "rooty" and receiving

real swing.

More "rooty" and resolutely good-time" performances are to be found on LAG12074, wherein the (c) personnel beat out a dozen familiar love songs under a "Plays For Lovers" heading. Only Probert strikes a response in me.—Max Jones.

## Fine Rushing

JIMMY RUSHING (EP)
"Little Jimmy"
Evenin': Don't Cry, Baby.
(Yanguard EPP14003—12s.

(Vanguard EPP14003-12s, 10jd.)
Rushing (blues singer); Rudy Powell (clt., alto); Buddy Tate (tnr.); Emmett Berry (tpt.); Lawrence Brown (tmb.); Pete Johnson (pno.); Freddie Greene (str.); Walter Page (bass); Jo Jones (dr.), 1965, USA.

Am. Vanguard.)

R USHING, who has made so
M many fine and exciting jazzrecords in the last three or four
years, features herron two long
tracks left over when six of the
nine titles on his "Listen To The
Blues" album were released in
Britain on Vanguard PFI12016.

Both are numbers he used to
sing with Basie. "Evenin." despite ijs gentie title, is a stomping performance by singer and
instrumentalists. Jimmy sings
the second and last choruses,
shouting joyously over superb
backgrounds.

backgrounds.

Pete Johnson takes the first chorus, Rudy Powell the third and fourth. Berry the fifth and aixth, Tate the seventh and eighth, and Brown the ninth and tenth. All are satisfying, and Johnson and the rhythm provide full and driving support.

"Don't Cry. Baby," a slow 16-bar blues, is played with rich feeling by Lawrence Brown, Tate, Johnson and Berry, and is most movingly sung by Rushing.

There are few places, it seems to me, where this record could have been improved upon.—Max Jones.



Jack Montrose has a warm tone and plays with emphasis and bar blues—is something of a strain. It lasts for 20 minutes.

## ILENE DAY

Accompanied by the MARTIN SLAVIN SEXTET

Martin Slavin (vibes); Dave Lee, Dill Jones (piano); ummy Stokes (bass); Phil Seamen, Don Lawson (drurms Dave Goldberg, Roy Plummer (guitar); Bruce Turner (alto and clarinet)

"DUNE CALLS THE TUNE."

Hey Baby/Mood Indigo In A Mellow Tone/
ag To Live For I Ain't Got Nothing But The Blues/
a A Thing Squeeze Me I'm Deginning To See The Light

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AND HIS BAND

Urbis Green (trombone); Ruby Braff (trompet); Med Flory (alto sax); Frank Wess (tenor sax & flute); Sir Charles Thompson (plano); Aaron Bell (bass); Freddie Greene (guitar); Bobby Donaldson (drums)

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Ruby Braff (trumpet); Ellis Larkins (piano)

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You Are Too Beautitul Skylark

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"SESSION WITH SAVAGE"

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AND HIS ALL STAR BAND

Jimmy Rushing (blues singer); Emmett Berry (trumpet);
Rudy Powell (alto sax & clarinet);
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Pete Johnson (plano); Freddle Greene (guitar);
Walter Page (base); Jo Jones (drums)

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**JACKIE** DENNIS

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## Hollywood supplement 🦂 and BBC-please

THE way some of us talk, you'd imagine that the British musical scene should be smelt rather than heard, so great is the stink. That nothing is

than heard, so great is the stink. That nothing is left any more but rock-'n'-roll and bad skiffle.

Don't let us be bamboozled by the charts and confused by the screaming publicity given to the Undertrained and Overpaid. Here and there, it is possible to discern talented people who seem to be scratching a fair living.

You can see quite a few of them, as a matter of fact, in the screen version of the "6.5 Special." Granted, there are a couple of U-and-Os in it. But there's plenty more.

A Dank worth fazz group with Cleo Laine, for example. My favourite British vocal group, the Kentones, for another.

Desmond Lane playing a little more claying then

Dony

| Company | Company

## Cunning

This film made quite an impression on me, largely, I suppose, because I'd feared the worst. On the face of it, surely it wasn't possible for anyone to make a creditable film out of such a poor subject. Somehow it was achieved. The producers have gone about the task with rare cunning. Shrewdly, they set about widening the appeal by bringing in artists who have never appeared in the TV series. And they did it by using a quite legitimate device. Most of the action has been set on a train travelling from Glasgow to London, and the performers are supposed to be travelling on it.

In many respects, indeed, this British film unexpectedly demonstrates to Hollywood (and to Wardour Street) how



▶ Dankworth — pulsing

anything on an American soundtrack. Explanation: the group cut the track in a London recording studio.

I can only hope that all this doesn't encourage anyone to expect a masterpiece. "6.5 Special" is, in truth, nothing more than a very competent film that renders a very useful



Cleo-a song

service to British light enter-tainment. In that, I feel it sets a precedent.
You may ask what it has to do with the TV programme of the same name, A great deal, I hope.
It establishes a formula that the BBC producers would do

It hope.
It establishes a formula that the BBC producers would do well to follow.

## **OPENING DATES**

THE "Six-Five Special" film topens at London's Dominion Theatre this Sunday for a four-day season. A host of stars has been invited to attend the premiers. The film will complete its West End run at the New Vistoria, where it opens on April 6. The general release date is April 13.

to turn a long string of unrela-ted acts into a balanced enter-

ted acts into a balance tainment.

The attention to detail has been extraordinary. Hear, for instance, the sound of the Dankworth rhythm section. It comes pulsing through, challenging comparison with

says '6.5' TV producer DENNIS MAIN WILSON

\*\* says '6.5' TV producer DENNIS MAIN WILSON

\*\* IT will make a fortune "—that's the verdict on the "6.5 
\*\* The BBC-TV show.

\*\* A partisan opinion? Only in so far as Dennis has the interest of his programme at heart. He was not actively connected with the picture.

\*\* Was there too much rock in the picture?

\*\* "Remember," says Dennis, "it was made at the peak of the rock craze."

\*\* The future of "6.5" on TV? Persistent rumours that it would end this spring are given the lie by Dennis.

\*\* "It is definitely running right through to December."

\*\* "It is definitely running right through to December."

\*\* "It is definitely running right through to December."

\*\* "There's no set "form-tila," he said. "The programme reflects the programme reflects the programme reflects the programme reflects the poung singers—the law the young singers—the tarted something

\*\* "If the public tires of rock and skiffle, and ballads come back, we shall go along with them. The history of 'pop' music proves that gimmicks die out.

\*\* "It the BBC-TV show."

\*\* There's no set "form-tila," he said. "The programme reflects the program



DON LANG

AND HIS 'FRANTIC PIVE' Six-five special; Ramshackle Daddy;

## JOHN BARRY

## TERRY WAYNE \*\*

## JIM DALE

## THE KING BROTHERS

## LAURIE LONDON

r a bale of cotton; bove my head I hear to in the air

JIMMY JACKSON \*\*

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This is what you've been waiting for!

TV series, recorded by many of the original artists

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Don Lang-fine trombone



Jimmy Lloyd-different material



Diane Todd-pretty voice

## 6.5 Special supplement

## new Deanna **Durbin?**

asks JOAN REGAN

JOAN REGAN'S verdict on "6.5 Special"?
"It will make a lot of money. I told producer Herbert Smith that—but I had to be honest and add that it wasn't exactly my cup of tea.
"There's so much rock. Of course, that's only to be expected—but I'm a ballad-lover myself. I would have liked more ballads in the picture.

liked more ballads in the picture.

"I sing 'Close My Eyes'—an oldie by Billy Reid—in a sleeping car setting. It was photographed very well. I could make one or two minor criticisms, but I don't suppose Joe Public will notice anything.
"One thing—I think the film will do a lot for Diane Todd. She's very good indeed. A real Deanna Durbin type. I would like that trend of singing to come back. Really there's been nobody since Deanna."

# Who you'll see what you'll hear

HERE are the artists you will see in the film, the songs and instrumentals you will hear, and a cap-sule comment on each:—

Dickie Valentine "King Come To My Arms," Of Dixie."

DICKIE up to his usual form and belting out his songs with gusto. His fans will love him.

Petula Clark

Baby Lover.

PITY that Pet had to adopt the technique of glottal ejaculation. Both she and

FEATURED IN THE ANGLO-AMALGAMATED FILM

Lonnie Donegan

Grand Coolie Dam (AVAILABLE SHORTLY) N 15129 (78 & 45)

"Tack O' Diamonds"

for your further enjoyment

Available exclusively on MIXA records

Jackie Dennis sound too much like Frankie Lymon— for my taste.

## Dankworth Orch. and Cleo Laine

Train Gang," "What Am I toing To Tell Them Tonight." THIS Dankworth group, with Cleo Laine, provides what is to me the high spot of the whole film. They are shown playing in the dis-THIS

65 SPECIAL

Petula Clark

"Baby Lover" N15126 (78&45)

comfort of the guard's van of the 6.5 Special—but they sound fine and relaxed.

## Men-Tones

"Gipsy In My Soul."

FINE effort by the KenTones — my favourite
British vocal group.

"Jack O' Diamonds," "Grand
Coolie Dam."

LONNIE lashes exuberantly
into two of his current hits. Lonnie Donegan

## Russ Hamilton

"I Had A Dream."

R USS has proved his ability to write successful songs. I'd prefer to hear others sing them at this stage.

## **Jackie Dennis**

"La Dee Dah."

J ACKIE is fine, no doubt, as juvenile performers go. The trouble is that they don't go very far with me.

## John Barry

"You've Gotta Way," "Every Which Way,"

THE John Barry Seven? All right if you like that kind of thing. Strictly for the rockers-'n'-rollers, I'd say.

## **Desmond Lane**

"Midgets."

DIDN'T realise that Lane could play the clarinet that well. If there's any justice in this world, "Midgets" should sell.

## King Brothers

Hand Me Down My Walking Cane," "6.5 Jive."

HOW to wear quick fame gracefully. These boys are trying hard—and successfully— to deserve it.

## Diane Todd

You Are My Favourite Dream,"
"It's A Wonderful Dream."

JUST the right touch of unsophistication. And a pretty voice to match.

## Joan Regan

"I'll Close My Eyes."

A PERFORMANCE of real merit from Joan. Sincere, tuneful—and professional.

## Don Lang "Six-Five Special," Girl."

"Boy Meets

DON plays fine trombone. Wish he'd play it more

## Jim Dale

The Train Kept A Rolling," Sugartime."

EVEN if you don't care much for the Dale song-style, his showing here gives indication that his strong potential as an entertainer—and as an actor—might have been underrated.



Victor Soverall

"Say Goodbye Now."

A N unusual voice—but on an unsuitable song, I



I HAD A DREAM/LITTLE ONE

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See you aboard the "6.5"

## RUSS **HAMILTON**



(Oriole Records)





It's Arrived!

The "6.5 SPECIAL"

PETULA

supplement

## Scheme

"Well, we have been through our programmes of the last year and we find that good singers and musicians outnumber the others by 5-1. And you know that the unions of Britain and America prevent us putting on the Brubecks. Basies and Teagardens. I wish there was a scheme by which the unions could judge each artist on merit. For example, Louis Armstrong is so unique that he should be allowed to appear on television."

"Jo, when I met you recently at the studio and told you that Louis was a wonderful singer, vou looked astounded."

"Because you said he was a wonderful singer."

"That's right."

"Nobody with two ears in his head can ever say that Louis has a wonderful voice. Personality—yes. Presentation—yes. And an ace trumpeter. But a wonderful voice—no, no, no—never."

"Do you understand and appreciate jazz, Jo?"

"I have no reverence for jazz, Maurice. I can't feel awestruck over a performance, although I can enjoy it. But I can't get the same deep thrill as I did when I saw 'Aida' in Paris."

"Then, my little lamb, you're a square."

"Nonsense, what about you? Do you like 'Aida'?"

"Then, my little lamb, you're a square."
"Nonsense, what about you?
Do you like 'Alda'?"
"Of course I do. I cannot, however, like you, defend bad skiffle."

She sat lazily in the chair, but she was shy and unlike the brash type she portrays on the "6.5." I found her a cultured, clever and warm-hearted person and learned she is the associate producer to the film "6.5 Special" and she has been contracted to make three more pictures. She has also starred in and produced "The Vigil" as well as producing "Cry The Beloved Country." She is a first-class mechanic, and she loves people—all kinds.

Bill Broonzy, Josh White and Rosetta Tharpe have been to her home—"Mum got on with her very well."

"What of the future, Jo?"

"I will always be a producer and an artist and I will do the things I like irrespective of the money.

I put on a Başle record—the

money popular.

I put on a Basle record—the nearest I've got to rock-'n'-roll.

Solemnly we jived around the flat. All that was lacking was Freddie Mills.



Josephine Douglas and Burman (in rock-'n'-roll garb) jive. Only Freddie Mills was missing.

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# AT THE STARS SA

Comments from people in the film

6.5 Special supplement



## Lonnie Donegan

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British studies are now
making films like this, We're
beginning to develop and use
our own talent, instead of going
around paying exorbitant sums
to hear the foreign Variety."

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THE KING BROTHERS SAY HELLO TO ALL THEIR FANS

and hope they will come and see them in "6-5 SPECIAL"



## Dickie Valentine

"SIX-FIVE SPECIAL?" said
Dickie Valentine on the
telephone. "The film, you
mean? Y'know I haven't seen
it yet. Hayen't even seen the
rushes of the bit I'm in.
"I was dashing up to Newcastle to start in pantomime at
the time and I only spent one
very heetic day at it. Met Jo
Douglas and Pete Murray.
none of the rest of the cast.
Still. I expect I'll be in it OK
when I finally get to see it.
unless I finished up on the cutting-room floor."

## Fine

"How about your songs?" I asked. "Were you happy with them?"
"Oh, certainly, they were fine. They let me pick my own. I decided to do a beat and a ballad. I've recorded 'King Of Dixieland' and I hope to record the other—a very nice ballad called 'Come To My Arms.'
"What, no impressions?"
"No, it was suggested, but I'm very careful about the impressions part of my act. As this was my very first film I would have had to find new material and before I do any new impression, even on TV, I like to break it in in the halls for quite a long time beforehand. I just didn't have the time for that.

## Films

I would love to do a film of my own. Not a life story, though, as has been suggested. I don't reckon I've really lived yet. Anyway, I find people playing their own life story downright embarrassing... the 'Jolson Story' idea is the way to do it. but what a story he had "The type of film I would like for me is the light comedy sort of thing Dirk Bogarde does so well. A dramatic rôle would be no good for me ... that's for actors. Look, I'm sorry, but I must rush off to rehearsal now. Thanks for calling, and if you see the film before I do .. let me know how I came out, won't you?"



THE KING **BROTHERS** 





A PPEARING in "6.5 Special"

Treally meant something to
us. Now we've been in every
side of show business—and at
last we get the chance to see
ourseives working.

The only trouble is that we
haven't managed to so far. We
missed the previews and now we
find that we're working on the
opening day. But we'll catch up
with ourselves eventually.

Even Mum and Dad couldn't
make it.

rith ourselves eventually.
Even Mum and Dad couldn't aske it.
They had tickets, but Dad had o work and Mum couldn't sumion up enough nerve to go to see it alone.
Perhaps it's as well. She can e one of our most outspoken ritical



## Jim Dale

JIM is not very happy about his part in the "6.5 Special" film. Would the public accept him as a ballad singer?
One thing he confesses to—he is at the cross-roads.
The signposts? Skiffle? Ballads? Drama? Films? Or Comedy?
He insists that he isn't sure exactly how the public reacted to his acting debut in BBC Radio's "Celery Quarter Blues" play. He isn't very confident of the future for skiffle singers ("I don't sing rock-'niroll. Bill Haley was the only man to produce a rock-'n'-roll sound").

## Comedy

Nearest the heart of Dale is

Nearest the heart of Dale is comedy.
This young Northamptonshire singer started out as Jim Smith, comedian. "I sang in those days, but no one took any notice. Now I have only to raise my leg and the teenagers scream, Will it last? I don't think so. Consequently I am aiming at becoming the perfect all-round entertainer," he explained.



## Russ Hamilton

RUSS HAMILTON, who sings
"I Had A Dream" in the
"6.5 Special" film, wants to
make his career on the large
screen—but not as a singer. He
wants to act.

"If I could make any sort of success as a film actor," he says, "I would gladly give up singing. It has been an ambition of mine for a long time now to be an



## THE KEN-TONES

IN the film, the Ken-Tones are seen rehearsing in a railway compartment. "Nothing could be more true to life," said leader Ken Flowers. "I've lost count of the hours we've spent on journeys between dates, working-out and rehearsing new routines. It's the only way we can keep the act up to date."

This is typical of the hard-working, perfectionist attitude of the four—a truly home international quartet. Celia Wright (Mrs. Ken Flowers) is a Glasgow Scot; Ken hails from the khondda Valley; Les Want was bombed-out of Grimsby as a boy and now lives in Leicester; and Vincent O'Hagan is a Geordie (Tyneside) of Irish ancestry.

On April 6 the group will appear in ABC-TV's "Top Numbers," and then embarks on a two-week tour of Sweden and Denmark with Tommy Steele, followed by a 14-week Variety tour of Britain.

\*

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Jimmy Lloyd

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Sid Phillips.

Count Basie, Tony Kinsey

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## 6.5 SENSATION THE TRUTH

"SIX FIVE SPECIAL" "SIX.FIVE SPECIAL will soon be speeding over the points" minus three key members of its crew — Josephine Douglas, Pete Murray and Douglas, Pete Murray and last programme on Saturday, May 10.

In an exclusive interview with the an exclusive interview with the second se

Pete Murray and Freddie Mills bid goodbye to their eight million teenage audi-ence after tomorrow's show; Jo Douglas commères her

## No Terry Dene

JOHANNESBURG, Wednesday.— The South African Government this week officially cancelled Terry Dene's proposed three-week tour.

May 10.

In an exclusive interview with the Melopy Maker on Wednesday, producer Dennis Main Wilson said: "We knew Jo and Freddie were going—but Pete Murray's leaving came as a bombshell." We had big plans for him. We aimed to build up his "week's record choice "spot. As one of the top disc-jockeys in the country, he was the ideal man for this feature. "The fact is, Pete, his agent

and the BBC just could not get together. The BBC offered him fantastid money, but no deal could be concluded.

"No sticcessor to Pete has been fixed. It's a tough assignment to find a replacement."

Freddie Millis' contract with the BBC has ended. He was taken on originally for the sports spot, but retained when this was dropped, "His rôle has really been taken over—in the nicest possible sense—by Mike and Bernie Winters," adds Dennis Main Wilson.

## Serious

Jo Douglas is leaving the show because she "wants a change."
"I have been doing the job or 15 months," she told the MM, "and now is the time to get out. I am a producer and serious actrees. I don't want to be a commer all my life."
Max Bygraves will be starred in "Six-Five" when the show is televised from Glassow on Saturday week. "There is no question of his stepping in for Pote Murray," said Main Wilson. "He is a star in his own right—a tremendous artist with a natura warmth that communicates itself to an audience right away."

'Good music'

Will the loss of the "Six-Five"

Will the loss of the "Six-Pive" trio mean any change in the show's basic format? "It is changing all the time." says Main Wilson, "we follow the teenagers tastes—and often lead them.

"But I can tell you this—with ballads and good ballad singers coming back, the emphasis in future will be on good music."

And the show will definitely run through to December—even though it will be cut to 15 minutes when it coincides with the summer Test Matches.

## 6.5 talent show

J. Arthur Rank has planned a nationwide talent contest as a send-off to the screening of "6.5 Special" on the Gaumont circuit from April 13.

For week commencing April 6, would-be-singers, rock-'n-rollers, skifflers and comedians can take the stages at eight cinemas.

Our Friends the Stars'





TOP music stars were on the bill for the Songwriters annual "Our Friends The Stars" concert at Victoria Palace last Sunday. Almost 2500 was raised to help British popular music.

These pictures show a few of the star personalities at the concert. Seen (top) are David Hughes, Joyce Shock and Bert Weedon, and (below), the new head of BBC-TV Light Entertainment, Eric Maschwitz, gives a friendly warning to Janie Marden and Russ Hamilton.

The Burney Concerns Con

## MIDNIGHT DATE WITH SATCHMO

AN all-star Midnight Première will iaunch the long-awaited Louis Armstrong film, "Satchmo The Great," when it opens at London's Cameo-Royal on April 11.

The première will be held at 11.30 the previous evening, and will be attended by scores of star musicians, d'isc-lockeys, record reviewers, and BBC and ITA jazz personalities.

The picture is a record of Armstrong's European and African tours, and strongly features Louis with Trummy Young, Edmond Hall, Billy Kyle, Arvell Shaw, Jack Lesberg, Barrett Deems and Velma Middleton, Much of it was shot during Armstrong's season at the Empress Hall, London, in 1956.

LUYIS PRESLEY on Monday became a Private of the U.S. Army—with a salary of 78 dollars a month. After an all-nlight party, the 23-year-old king of rock-n'-roll reported to Army Headquarters in Memphis. Fifteen policemen stood by to control the expected mob of fans, but only a small crowd stood in the rain at 7 a.m. to watch The Pelvis arrive.
His only comment was: "I'm nervous."
He was posted to Fort Chaffee, Arkansas, where the famous hair gave way to an Army barber's version of the crewcut.

## **Laurie London has U.S TV** guest spot

Laurie London's appearance on Ed Sullivan's New York TV show has now been fixed for April 19 As reported last week, Laurie leaves Britain on April 7 for a ten-day trip to promote his disc "He's Got The Whole World 19 His Hands." The disc is this week No. 10 in America.

## **FIRST LONDON SHOW**

American Negro song star A. Hibbler plays his first London date with Ted Heath and his Music at the Davis Theatre, Croydon, this Sunday (30th).

THE new Wolf Mankowitz-Julian More musical, "Expresso Bongo," premièred in Nottingham on Tuesday, steeps the world of pop discs in an acid bath.

The elevation to stardom of a tousle-haired Hoxton teenager with indifferent talent and a set of bongo drums is depicted caustically through a jackal of a manager who battens on to 50 per cent.; cashes in on bribes handed to newspapers; publicity stunts and a lack of scruples all round.

He will be accompanied on his Variety dates by the Kentones, the Three Martinis and the Peter Groves Trio.

Groves Trio.

Tommy returns from his South
African trip on April 11 and
three days later starts a twoweek tour in Scandinavia.

Monentities

Little swipes are taken at night clubs, debs, religious numbers, recording managers and everybody alieged to foist nonentities on a tasteless public.

With James Kenney as an adencidal youth, Paul Scoffeld as his rapacious inventor and Hy Hazell as a socialite shark, it bites wittly and often unpleasantly with brittle lyrics by Julian More, David Heneker and Monty Norman.

And since it is concerned mainly with a sattircal message, it doesn't bother to supply any hummable tunes.—Emrys Bryson.

## STOP PRESS

JOHNNIE RAY, who opens his one-night-stand Dilinnie Ray, who opens his one-night-stand tour of Britain at Manchester's Free Trade Hall on Saturday, April 12, has definitely been fixed for a forthight at the London Palladium from Monday, May 5. This will be his only appearance in London, by Tohams Press Ltp., Long Acre, London, W.C.2. Postage on single copies: Inland 2id., Abroad 1id., Canada 1d.

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## FESTIVAL FOR FRASER-HAYES FOUR



The Praser-Hayes Four is plo-tured on Tuesday during the first of the BBC's Festival of Dance Music programmes. This was their first appear-nice in the Festival. L. to r. are bassist Tony Hayes, wocalist Kerri Sims, guitarist Jimmy Fraser and accordion-ist Nicky Welsh.

## DO YOU BUY LPs?

Well, you can't afford to miss NEXT WEEK'S FOUR-PAGE LP SUPPLEMENT

The E-star Parade

An extra date for Charlie Gracie—who opens his British tour at Bristol's Colston Hall on Easter Sunday, April 6—takes place at the Rialto, York, on Sunday, May 4.

Gracie will be supported at Bristol by singer Joyce Shock and the Leslie Douglas Orchestra.

The German Musicians' Union has blocked plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the Graham Stewart Seven and the Soho Skiffled Group to plans for the

## **Tommy Steele to** open in Dundee

THE first dates in Tommy Steele's 14-week tour of Britain have been set. He kicks off on April 30 with two shows at the Caird Hall, Dundee, and follows with concerts at the Usher Hall, Caird Hall, Delay Britain Hall, Newcastle (2nd).

Tommy then plays weeks at Lewisham Gaumont (May 12), Ceds Coden (19th), Glasgow Lewisham Gaumont (May 12), Ceds Coden (19th), Glasgow (19th), Glasg

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