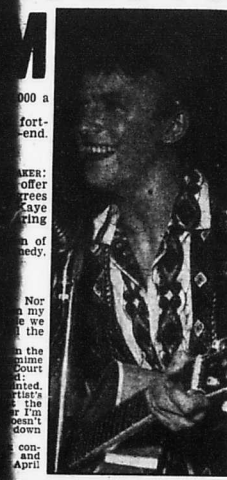


# PROJECTS



## trip for Holiday

...ing in London—for one concert

...own to the world's jazzmen, will

**SEEING THE WORLD**  
 JOINING the Army to see the world? Then if you're a musician, study this week's small ads in the Melody Maker. No fewer than 26 famous Army Regiments are advertising for handsmen. Maybe you can fill the band bill. And this week there are over nine columns of small ads—another record!

**More EMI jazz**  
 EMI have taken over the American ABC-Paramount jazz and pop catalogue for release in Britain—mostly on the HMV label. Scheduled for release on March 7 are five LPs by Exotic, Corne Urie Green, Zoot Sims, the excellent vocal group and 21 West Coast jazz stars led by Quincy Jones.

**FOOTE HAS IT OLYMPIC**  
 BIGGEST DRUM VALUE  
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**FOOTE HAS IT OLYMPIC**  
 SEE OUR FINE DISPLAY  
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**FOOTE HAS IT OLYMPIC**  
 FREE CATALOGUE FROM  
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**SOON! TOMMY SANDS**  
 in his first film  
**Sing Boy Sing**  
**FREE FAN PHOTO**  
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 TOMMY SANDS (Opps P.23)  
 31 SOHO SQUARE, LONDON, W.1

# Melody Maker

MARCH 1, 1958 World's Largest Sale EVERY FRIDAY 6d.

Frankie Vaughan  
 Writes on P. 2



## 6-5 PARTY



## 10,000,000 'GUESTS'

THE "MELODY MAKER" has often taken a knock at "Six-Five Special," but this week we join its ten million televiewers in wishing it: **HAPPY BIRTHDAY**. It was one year old last Saturday. During its non-stop run it has spotlighted dozens of pop and jazz personalities. And on Saturday, comere Josephine Douglas received congratulatory phone calls from three of them: Tommy Steele, Jim Dale and Paul Anka—who called from the States.

**Spot the stars**  
 See how many celebrities you can pick from this "Six-Five" montage. It includes Joe Douglas, Pete Murray, Freddie Mills, producer Dennis Main Wilson, Dennis Lotis, Laurie London, The Mudlarks, The City Ramblers, Don Lang, Marty Wilde, Rosemary Squires, Jackie Dennis, Carl Barriteau and Mike and Bernie Winters. They were all on Saturday's Birthday Show. Pictures by Ron Cohen.



## THE WEEK'S HIT PARADE

- HERE are some of the tops in this week's MELODY MAKER.
- ★ **TOMMY STEELE**  
 "Keep Out," says South African paper, P. 20.
  - ★ **MARTY WILDE**  
 Row with BBC. Pages 4 and 5.
  - ★ **JEREMY LUBBOCK**  
 "Me and Sinatra," P. 3.
  - ★ **TERRY DENE**  
 "I'm not finished," P. 5.

...: Inland 21d., Abroad 11d., Canada 1d.

# Why do we

## There's a dearth of talent in this country simply because no one can be bothered to develop it

**THE biggest problem in show business not so long ago was how to get in. Not so today. Some youngsters seem to be getting their chances just a bit too easily. There's not enough professionalism.**

True, I broke in easily enough. But I was glad to break out again.

Don't get me wrong on this. I'm not against anyone getting an easy entry into show business—provided he or she has the wit to turn it to good account.

They should set about learning their job. That's what will keep them in business.

### NO ENTERPRISE

Don't think I always had it easy. There was so much I didn't know. I never made any real progress until I set to and tried to learn.

What really ruffles me, though, is the lack of enterprise on the part of so many people

says  
**FRANKIE VAUGHAN**

over here—the flabby surrender to American leadership in popular music.

We just don't try to develop our own talent. And we counter the American efficiency and knowhow with such a lack of imagination that we deserve to fail.

I get covering letters from music publishers with recordings of new American songs. The publishers ask me if I'd like to record the numbers.

Oh the letters bear a personal signature at the bottom—but they're so obviously duplicated. I know that the same letter has been sent to nearly every singer in the country.

The whole attitude is: "We don't mind if you (and everybody else) record this song." I smash those records. The way I see it, British singers are

### ENOUGH SONGS

Believe me, the Americans do things differently. An artist gets a clear run with a song. Some of that dog eat dog routine.

If our publishers want American songs then why don't they go over there and find their own? There are enough songs to go round.

In the States they welcome

# ignore our talent?

talent, too. If an unknown young singer walks into a music publisher's office, they'll play him a song. Before he's left the office he's not only learned the song—in all probability he's also recorded it.

Then the publisher will take the disc to a recording company and say, "Here's a young singer. If that publisher gets anything out of that boy—if the song gets to the top—good luck to them both. They've earned it."

### WHERE ARE THEY?

There's a dearth of talent in this country simply because no one can be bothered to develop it. If you think there's no shortage of talent, tell me where I can find the new young songwriters, playwrights and scriptwriters.

For three years I tried to interest publishers in a ballad written by a young Leeds songwriter. Nobody would touch it seriously. Yet I was convinced it could be a hit.

lisher and assured him that he was practically certain of four recordings of the song. He wasn't too happy about it. But he published it—and the firm had one of its biggest successes.

Can you wonder that we're allowing ourselves to be swamped by the vitality of the American entertainment business? We spend goodness knows how much a year in dollars to import American songs and artists—because the potential talent just can't be bothered.

Let's not kid ourselves. Our singers are practically unknown in the States. Occasionally a British recording will make some impact—but that's nearly always accidental.

### THERE'S A MORAL

And it's not the case of American vested interests keeping us out in the cold. They're not. It's the same old story in the States—and they don't worry where they come from.

I had a letter from an American publisher thanking me—a British artist—for turning "Man On Fire" into a hit. Apparently the song didn't mean much in sales in the States.

Let me hasten to say that I don't claim all the credit for that. I was given a beautiful backing by Wally Stott.

But isn't there a moral in it somewhere?

### BIG SUCCESS

Other singers confirmed my opinion. I talked to John Fogar, Ruby Murray and Alma Cogan about it. They all liked it and were willing to record it. So finally I went to a pub-

## Peterson? Sinatra? No, it's only me

IF you have the musical know-how, copying an artist is easy... and fatal. Recently a pianist, rated as one of the top six in the world in the classical field, took down two tracks from a Peterson LP for interest's sake.

He played them to me not for note exactly as on the records. "He sings," remarked the pianist, "like Frank Sinatra and plays like Oscar Peterson."

It is obvious that I am not so much interested in the sheer mechanics of Peterson and Sinatra—as on whose performances I model myself.

What engrosses me is why the classics are treated a number the way they do and why, having done so, it sounds so right. So right that it is difficult to imagine the number treated any other way.

I do not think either Sinatra or Peterson are innovators. They are the most distinguished graduates, so far of their schools, of which I am at the moment the humblest student.

My emotions and moods and excitement must be stated temporarily I know no others. But if Sinatra, minus one part, Peterson plus one liberal helping of me.

I have often thought the most

depressing thing which can do a performer is to be tagged as a copy of a greater artist. You know the sort of thing: "The Scottish Sinatra," "The British Mario Lanza" and so forth.

Yet recently in the daily Press I was labelled on two occasions. "He sings," remarked the columnist, "like Frank Sinatra and plays like Oscar Peterson."

Six months ago or even less there would have sent me hot-footing to the nearest hospital with the intention of sticking in future to the classics and never again coming within ten feet of live microphone.

However, my reaction in the light of my study was quite indeed I felt vaguely gratified. Because it was a step in a definite plan I have adopted in my effort to hit the heights of show business.

Both are capable of laying down a completely unhibited, sincere performance without embarrassment—a quality sadly lacking in British performers—and above all, they have in common one outstanding gift. Everything they do is done with taste.

End-products

I chose Sinatra and Peterson as my models quite deliberately. Both, I consider, are the logical end-product so far of a process of musical evolution in their field.

Two factors exist and I have only to discover the third. The final recipe will be one part Sinatra, plus one part Peterson plus a liberal helping of me.

I have often thought the most

# THEY'RE COMING PAUL ANKA and...

IT is no good trying to write off Paul Anka as a fluke. Anyone who attempts it is precisely two hit songs too late. Whatever you think about his first composition, "Diana," the fact has to be faced that it must have contained an element missing from cleverer numbers. Probably it was in touch with both the times and the teenage market.

Getting into the best sellers a second time with "You Are My Destiny" somehow proves something for Master Anka. And when a smart impresario like Harold Fielding books him for a second concert tour of Britain—he has 23 concerts opening on March 1 at Aberdeen—then we grey-beards have to do a little reassessing.

I have canvassed opinions among those who met Anka last time to counter-balance my memories of his "Sunday Night At The London Palladium" appearance. "What's he like?" I asked a colleague of mine.

### Little gentleman

"Well, I'm bound to say this: He's a real little gentleman. When I walked into his dressing room he leaped to his feet and said, 'Good evening, Sir.' After meeting one of the American teenage stars, I had been expecting something in the nature of a precocious brat.

"What I found was a homesick boy who told me how much he was missing his kid sister and brother."

There was no act about it. Anka had been away from home for two months. His father (Paul calls him Andy) hadn't been able to accompany him to England. So the 16-year-old faced the terrors of early fame alone.

Of course, he had his professional helpers. But who among them spoke his language? It won't be so terrible this time. Anky should be on hand and Anka, having proved his mettle once, should have gained confidence. Certainly he can expect to meet plenty of friends.—Tony Brown.



# ... THE CRICKETS

BUDDY HOLLY and the Crickets have been given a VIP greeting on their first trip to Britain.

They have been booked straight into "Sunday Night At The London Palladium" following their opening performance at the Trocadero.

They will be followed by "The Beatles" and "The Four Tops" on the same day.

Arriving with the Crickets at London Airport this afternoon — at 2.45 pm — is manager Norman Pettit.

Holly and the boys understandably think a lot of Pettit. And they pay direct tribute to

and Castle, tomorrow (Saturday). Decca's Coral label has also not been slow to pay tribute to the group that has paid off so handsomely despite Holly's new solo recording of "Listen To Me" and "I'm Gonna Love You Too" is out today (Coral Q72288).

Big hopes

And the collective Crickets offer "Tell Me How" and "Maybe Baby"—introduced on "Six-Five Special" last Saturday—the same day (Coral Q72307). Decca's Tony Hall has big hopes for the "Baby" side.

Arriving with the Crickets at London Airport this afternoon — at 2.45 pm — is manager Norman Pettit.

Holly and the boys understandably think a lot of Pettit. And they pay direct tribute to



• Buddy Holly Elephant



Elvis Presley for "paying the way" for their eventual success. "A great voice, artist in his field, they chirp in unison."—Laure Henshaw.

**RED PRICE** of the Ted Heath Orchestra chooses the **REGENT CLARINET**

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What really ruffles me, says Frankie Vaughan, is the lack of enterprise on the part of so many people over here—the flabby surrender to American leadership in popular music. We just don't try to develop our own talent. And we counter American efficiency and knowhow with such a lack of imagination that we deserve to fail.

## Forget labels—just enjoy the music

LABELITIS still seems a prevalent disease in British jazz criticism. At the second of the BBC's Jazz Saturday shows at the Albert Hall, I found Ernest Borneman backstage

bobbing at the mixture of what he called "bop" and "traditional" jazz in my band. He went so far as to call it a "new idiom."

"Enigma" was Maurice Burman's word in his subsequent review in the MM. He found it enigmatic that I play "mainstream" while my band consists of "modernists" (I must have a good look at them next time we're all together).

In their places

They must have interesting notions of the band on tour, with the modernists sitting in the front of the coach, the mainstainers in the middle and, who knows, perhaps a solitary "trad" sitting by himself at the back.

And pep talks in the dressing-room. "Look here, Temperry, you've got to cut down on the flattened fifths."

I took a record-player on tour last week-end, and the hotel-room sessions would have bewildered our scribes still further.

Varied fare

The bill of fare was mixed—Johnny Hodges, Jimmy Cleveland, Duke Ellington, Louis Armstrong's musical autobiography, Sonny Stitt, Charlie Parker, the latest Jimmy Rushing, and so on. As files on the wall, Messrs Burman and Borneman would have had plenty to boggle at.

Joe Temperry brought along Jimmy Cleveland and Al Coh-

says  
**HUMPHREY LYTTELTON**

Zoot Simms LPs and I lay awake all one night listening to "Satchmo."

To use critical jargon, there were five-star raves from the whole band for the Hodges—Drum Suite, Sonny Stitt, Rushing, "Such Sweet Thunder," and an old, Condon-type Brad Gowans LP also brought along by "modernist" Joe Temperry.

There was no vestige of sort of cleavage of taste and opinion such as the popular labels suggest.

I have rarely seen any symptoms of labelitis in American reviews. They seem to take it completely for granted if an old-timer from the swing era finds his way into a group of contemporary stylists.

In the records we listened to over the weekend were several examples, if one cared to search them out.

Compatibility

"In the Hodges group, modernist" Clark Terry rubbed shoulders with established mainstainers—as Harry Carney, Quentin Jackson and Hodges himself.

On the Sonny Stitt LP, "bopper" Stitt is supported by "mainstainers" Jo Jones and Freddy Green. Even on one of the Armstrong tracks we find traditionalist "Louis Armstrong and modernist" Steve Powell taking roles in "Knockin' A Jug."

As the key to the thing is surely not chronology but compatibility—and you can't judge that from case histories and reported biographies.

Incompatibility, the safest thing is to ask the musicians. But don't be hurt if they laugh in your face.

## This week's Selmer OSCAR



## TOMMY WHITTLE

.. No. 1 dollar export

TWICE to America within 6 months! Here's the record of star clarinet and sessioner Tommy Whittle who went over to U.S. as a soloist and got a return date with his quartet.

Like so many of the boys in the money Tommy sticks to Selmer and his new Mark VI replaces the Selmer tenor he's played for 15 years. Naturally enough he uses a Selmer clarinet as well.

See the Mark VI at all good dealers or get "Catalogue S.W.4" on request from Selmer

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PRICE REDUCTION OF PICK-UP UNITS

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154. PICK-UP with TONE & VOLUME CONTROL UNIT

The pick-up slips under the strings of the guitar, and gives faithful, balanced reproduction. The tone and volume control is attached to the tailpiece, or strung below the bridge.

OLD PRICE £B 17.3 NEW PRICE £8.8.0

155. PICK-UP described above without the tone and volume control.

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# DRACULA STALKS THE DISC FIELD

**NEW YORK, Wednesday**—The current craze on discs is horror themes. Sparked by the success of a horror show in Philadelphia which led to a subsequent recording called "Dinner with Drac" by the show's emcee, John Zacherle, several new records of similar nature have been appearing.

The John Zacherle record was covered by Ernie Freeman, who scored recently with "Raunchy." The Duponts, a new vocal group, have also waxed "Scream'n' Ball (At Dracula Hall)."



## MEET THE STARS With REN GREVATT

### FRANKIE VAUGHAN

#### Reception committee

FRANKIE VAUGHAN'S latest "Epic effort," "Can't Get Alone Without You," backed with "Were Not Alone," was released at the week-end. Vaughan is due in this country this week.

Epic Records have planned several receptions for the artist, and an interview with former President Herbert Hoover has been arranged. Vaughan's work with Bing Crosby is well known in this country.

### TONY BENNETT

#### New gimmick

ANOTHER new disc pattern was observed this week. The new Tony Bennett recording has two different themes on the same side.

From "Alone At Last," a Jerome Kern theme, and "The Joker Is Wild," which is currently a best-seller for Frank Sinatra, "Tammy" from "Tammy and the Bachelor," which was a huge success for Debbie Reynolds and this week's "Wild Is The Wind" from the film of the same name, which is presently clicking for Johnny Mathis. An Affair To Remember, also a film hit theme, was recorded by Vic Damone; and "April Love," one of the themes from Pat Boone's current movie.

TONY BENNETT

## British trip for Abbey Lincoln

**NEW YORK, Wednesday**—Gorgeous jazz thrush Abbey Lincoln is set for a European go-around.

She will leave America in June, open in Berne, Switzerland, and after appearing in various countries on the Continent, make television and night-club appearances in England. . . . Norman Granz continues to sign up all available stars for his Verve label. This week, he signed motion-picture stars Mimi Gaynor and Donald O'Connor. TV personality Ronnie Burns, of the Burns and Allen Show, will make his debut on records under the Granz banner shortly.

### Jazz albums

BRITISH critic Stanley Dance completes his record mission with Buddy Tate and Buster Bailey dates this week. He will return home on Sunday. He has cut sides with Dickie Wells, Coleman Hawkins, Rex Stewart, Budd Johnson, Cozy Cole, Earl Hines, Buck Clayton, etc.

### Jazz return

HARRY JAMES' tenorist Corky Corcoran, who enjoyed the best of fame in the swing-oriented days of the forties, has been quiet by Coral Records, and will cut an album with his new quintet.

### Star-singer Kenton

STAN KENTON has formed a TV and motion-picture company, and is currently seeking a good Western script. The big man has even started a Western vehicle as a "gun-slinger."

### ROCK HUDSON

#### Disc signing

ROCK HUDSON and Jose Ferrer are the latest movie stars to sign with record companies. Rock Hudson will record for Decca Records, and Ferrer has been signed by MGM Records.

### FRANK SINATRA

#### All The Way . . .

NOMINATIONS for the thirtieth annual Academy Awards were announced this week.

### HARRY BELAFONTE

#### Recovering

HARRY BELAFONTE, who was recently awarded a gold disc from RCA Victor Records for his "Mary's Boy Child"—his first record to go over a million mark in England—is recovering from minor eye surgery. . . . Sammy Davis, Jr., has been signed for the role of "Sportin' Life" in Samuel Goldwyn's new version of "Porgy and Bess." . . . Louis Armstrong will have a role in Red Nichols' film biography.

### TALENT SPOTTING

#### Visitors to U.S.

BRITISH talent buyers are making the annual visit to the U.S. to scan available talents. In New York at present are producer Jack Hyllon, Al Burnett, one of the Law & Lennie Grade Agency, Harry Morris, operator of the Colony Club, London, returned to England last week after a brief visit.

### TOMMY SANDS

#### Back in business

TOMMY SANDS, who hasn't scored with recent releases, has bounced back with two hit sides. Sands' new film, "Sing, Boy, Sing," which was adapted

## 'Was your . . .



MARTY WILDE beat the TV curtain last Saturday. He was the first star to appear in both the "Jack Jackson Show" and "Six-Five Special" in the same evening. He had a whirlwind day rushing from studio to studio by fast car. But Marty found just enough time for a cigarette before his cross-channel trip. Lighting it for him is Jack Jackson star singer Joan Savage.

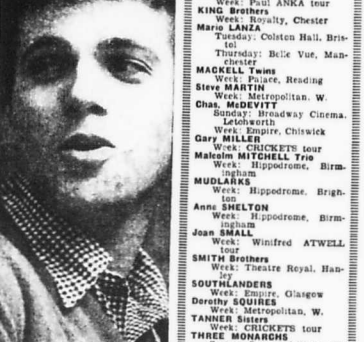
## Dates with the Stars

(Week commencing March 2)

- PAUL ANKA** Sunday: Card Hall, Dundee; Monday: Boker Hall, Edinburgh; Tuesday: City Hall, Newcastle; Wednesday: City Hall, Sheffield; Thursday: De Montfort Hall, Leicester; Friday: The Dome, Brighton; Saturday: Adelphi, Slough
- WINIFRED ATWELL** Tuesday: Granada, Maidstone; Wednesday: Granada, Bedford; Thursday: Granada, Aylesbury; Friday: Granada, Grantham; Saturday: Granada, Kettering
- BEVERLY SUTTON** Week: Regal, Hull
- EVE BOWSELL** Week: Palladium, Palace, Manchester
- MURRAY CAMPBELL** Week: Empire, Nottingham
- THE CRICKETS** Sunday: Gaumont State, Kilburn; Monday: Gaumont, Southampton; Tuesday: City Hall, Newcastle; Wednesday: Globe, Stockton; Thursday: City Hall, Newcastle; Friday: Gaumont, Wolverhampton; Saturday: Odeon, Nottingham
- BOB DALE** Week: Winifred ATWELL
- JIM DALL** Week: Empire, Liverpool
- LORRAE DESMOND** Week: Paul ANKA tour
- JOHN DUNNAN** Week: Empire, Glasgow
- MARTIN FRASER'S Harmonica Band** Week: Palladium, W
- PETER GROVES Trio** Week: Paul ANKA tour
- WILLIE HARRIS** Week: Hippodrome, Dudley
- DAVID HUGHES** Week: Empire, Middlesbrough
- KENTONES** Week: Paul ANKA tour
- KING BROTHERS** Week: Regal, Chester
- MARIE LANZ** Tuesday: Colton Hall, Bristol
- THE LADIES** Tuesday: Belle Vue, Manchester
- MAGGIE TEAS** Week: Palace, Reading
- STEVE PALMER, Reading** Week: Metropolitan, W.
- CHAS. McDEVITT** Sunday: Broadway Cinema, Letchworth
- GARY MILLER** Week: CRICKETS tour
- MALCOLM MITCHELL Trio** Week: Hippodrome, Birmingham
- MUDLOVE** Week: Hippodrome, Brighton
- ANNE SHELTON** Week: Hippodrome, Birmingham
- JOAN SHALL** Week: Winifred ATWELL
- SMITH BROTHERS** Week: Theatre Royal, Haverhill
- SOUTHLANDERS** Glasgow
- DEROTHY SQUIRES** Week: Metropolitan, W.
- TANNER SISTERS** Week: CRICKETS tour
- THREE MONARCHS** Week: Prince of Wales, W.
- VIPERS** Week: Empire, Liverpool
- Hedley WARD Trio** Week: His Majesty's Theatre, Aberystwyth
- DAVID WHITFIELD** Saturday: Palladium, W.
- MARTY WILDE** Week: Empire, Chester
- JIMMY YOUNG** Week: Empire, Brighton

## NO 'HOLIDAY TRIP'

BILLIE HOLIDAY'S Easter trip to Britain has had to be cancelled. She was to have appeared at the Royal Festival Hall on Easter Monday en route for a season at the Olympia, Paris.



TOMMY SANDS

from the TV play, "The Singin' Idol," and which appeared last week, was released a short while ago. "Sing, Boy, Sing," and "Crazy Cause I Love You," two of the songs from the film, hit the Billboard best-selling singles' chart this week, and reports are that the record is getting stronger. The new track album from the film is also selling well and has become a favourite with disc jockeys.

## Record change

Mr. H. J. Hughes has resigned from his post of Commercial Manager to the Record Division of Philips. He is replaced by D. Margaret Jackson, Regional Manager of Philips North-West area.

## ... journey really necessary'—BBC



6.18 Leaving Foley Street with manager, Larry Farnes

6.37 Arriving at the BBC for "Six-Five Special"

6.45 Journey's End. Marty makes his Six-Five appearance

## MARTY WILDE is the first—and last—star to make the cross-channel trip from "The Jack Jackson Show" to "Six-Five Special."

An exclusive statement from the BBC to the MELODY MAKER on Wednesday made this clear. "It is true that we disapprove of doubling the two shows. We allowed it on this occasion but it will not be permitted in future."

Twenty-four hours before the shows the BBC protested to Marty Wilde's manager, Larry Farnes. They wanted to withdraw him from the show. "I pointed out to them," says Farnes, "that the contracts had been signed, his picture was in the 'Radio Times' and so far as we were concerned he would definitely appear."

PICTURE STRIP by BILL FRANCIS.

## TERRY DENE: 'I'M NOT FINISHED'

TERRY DENE, the 19-year-old "rock-'n'-roll" singer who hit the headlines following his court appearance last Friday, told the MELODY MAKER this week that he intends to "pick up the threads" after a rest.

"I'm not washed up," he said. "I want to get back to show business just as soon as I feel fit again. And the one place I would like to go back to is Gloucester."

As a gesture of good will I am prepared to offer my services to the Gloucester Police Fund.

Terry has been ordered by his specialist to take at least two months' rest.

## 'Golden Disc'

"The Golden Disc" the film marking Terry's screen debut, is scheduled for general release on April 21. The West End premiere takes place at the Rialto, Coventry Street, on March 20.

"Terry was fined a total of £155 at Gloucester on three charges of malicious damage.

Over 2,000 people (extra seats had to be brought in) were there to cheer him.

## Record date for Dave Brubeck

Dave Brubeck created a record at St. George's Hall, Bradford, last Thursday.

His group was the first jazz unit to fill the house before the day of the concert.

Over 2,000 people (extra seats had to be brought in) were there to cheer him.

## Breakdown

It was at the Regal, Gloucester, that Terry Dene's "Golden Disc" was a "nervous breakdown." Colin Hicks and his Cabin Boys took over from Terry at short notice.

This week, Terry's place on the bill at the Gaumont, Norwich, has been filled by Marty Wilde and his Wildcats. Meanwhile,

## News Spotlight

### MANIST Roy Stevens has been added to the bill which will support Paul Anka on his 25-day British tour which starts tomorrow (Saturday) at Aberdeen. Other stars billed include the Kentones, Lorrae Desmond, the Peter Groves Trio, comedian Reg Thompson and the Vic Hammett Orchestra.

### Booked Song stars booked for tonight

include Jimmy Young (March 3), Johnny Duncan (10th), Eve Boswell (April 7), David Hughes (14th), Russ Hamilton (21st) and Michael Holliday (May 8).

### Home Australia's Dargie Quintet

returns home on May 13 and opens a 20-week Australian Variety tour on April 5.

### Married

Fred Jackson, Director of Mills Music, on Saturday married intercomer-pretreary (Edeltraud) (Peter) Lorimer. The star of a three-week Australian honeymoon this week-end.

### Resident

Seventeen-year-old Josephine Stahl is now resident with the Dave Jones Trio on Saturdays and Sundays at Crockett Park Lane Ballroom.

### Rushing

The Mick Mulligan Band follows its appearance on ATV's "Jackson Show" tomorrow (Saturday) with a dash to Weymouth, Dorset, where it has been booked by Cherley Jazz Club.

### Visiting

The newly formed Chris Dublin Lamb Orchestra from Dublin is currently making London's Irish ballrooms and clubs.

### Opening (1)

Dickie Valentines will open a new holiday club about 100 yards from Seven Sisters Road—at 3 p.m. tomorrow (Saturday). Management of the club is currently making London's Irish ballrooms and clubs.

### Opening (2)

The Rank Organisation is opening its 10th studio at the Regent, Brighton, on March 10.

## ★ Grand Charity Jazz Concert

in aid of

# BIG BILL BROOZYNY

Sunday, March 9th. Commences 7 p.m. Doors open 6.30

## LONDON COLISEUM TEM 3161

The following Artists and Bands will appear—

- Sandy Brown, Johnny Dankworth Group, Al Fairweather & his Band, Dil Jones Trio, Cleo Laine, Humphrey Lyttelton & his Band, Chas. McDevitt Skiffle Group, George Melly, Mick Mulligan & his Band, Bruce Turner, Betty Smith Johnny Duncan and The Blue Grass Boys

with Alan Lomax, Rory McEwen, Wilfrid Thomas

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The BBC LIGHT PROGRAMME presents **FOURTH ANNUAL FESTIVAL OF DANCE MUSIC 1958**

**TUESDAYS at 7.30**

**MARCH 25**  
Ted Heath and his Music Ken Mackintosh and his Band Mick Mulligan and his Band with George Melly Johnny Duncan and his Blue Grass Boys The Fraser Hayes Four with Dickie Valentine Betty Smith Maxine Daniels Jim Dale & Pettulo Clark  
Booking opens Sat., 1st March.

**APRIL 8**  
The Joe Loss Orchestra The Eric Delaney Band The Chris Barber Band with Ottlie Patterson Russell Quayle and the City Ramblers Don Long and the Frantic Five Johnny Grey Rosemary Squires Dennis Lotts  
15/-, 12/6, 9/6, 7/6, 6/-, 3/- from Hall (KEN 8212) and usual Agents

**APRIL 22**  
The Johnny Dankworth Orchestra with Cleo Laine The Squadrinaires Terry Dene and the Danc Aces The Ray Ellington Quartet Terry Lightfoot and his Jazz Men Chas. McDevitt Skiffle Group The Strangers Alma Cogan

**The Biggest Hit Paraders are in town together!**

**PAT BOONE** sings "APRIL LOVE" "GLOVER IN THE MEADOW" "DO IT YOURSELF" "GIVE ME A GENTLE GIRL" "BENTONVILLE FAIR" "SING A SING A"

**TOMMY SANDS** sings "SING, BOY, SING" "CRAZY 'CAUSE I LOVE YOU" "SODA POP POP" "WHO, BABY, WHO?" "SING A SING A"

**in April Love 'U' in SING BOY SING A**

**CARLTON HAYMARKET** **RIALTO COVENTRY ST.**

POP special

# Sinatra—another winner!



**SINATRA** and Gordon Jenkins. Not a bad combination, indeed. Certainly the Sinatra voice wedded to the lush orchestrations of MD Jenkins on "Where Are You?" (Cap. LCT6152) is akin to luxuriating in a Turkish Bath, but the musical outcome is not quite a match for the many tracks Frankie has made with MD Nelson Riddle.

Possibly it all adds up to a matter of personal choice. I would certainly not hesitate to recommend this release to Sinatra addicts—if they haven't already battered each other about to get in the queue. "Where Are You?" "The Night We Called It A Day" (one of the many charming compositions from the talented pen of singing pianist Matt Dennis): "I Cover The Waterfront"; "Maybe You'll Be There"; "Laura"; "Lonely Town"; "Autumn Leaves"; "I'm A Fool To Want You"; "I Think Of You"; "Where Is The One"; "There No You"; and "Baby Won't You Please Come Home."

## Frank Chacksfield

FRANK CHACKSFIELD offers two typically smooth orchestral styles of "Silver Sands Of Sannoo" and "Katsumi Theme" (Decca 45-17074). The first sounds like a holiday in Hawaii—obviously the intention.

## Marvin Rainwater

A COUPLE of weeks ago Johnny Duncan introduced MM readers to his friend Marvin Rainwater. The American Country and Western star leapt in Britain in April, and MGM have anticipated his popularity with the fans by releasing two titles on 45-MGM75. This is certain to be a top-seller. Both tunes are originals by Rainwater. "Lotta Woman" and "Baby Don't Go" have a better voice than most of the rockers and sings with plenty of heat.

## Tennessee Ernie

TENNESSEE ERNIE has a direct, honest approach that I find engaging. "The LP of Rocking Ernie" (Cap. 1588) features some of those old favourites in new "rocking" guise. We get, for instance, "Catfish Boogie"; "Milk 'Em In The Morning Blues"; and "Shoutin' Boogie" among the selections. Some may prefer the original 78 issues, but the whole LP makes engaging listening.

## Jackie Gleason

NOW the "Music For Lovers" man presents "Velvet Brass" (Cap. 16153), a "sensual, sophisticated, new musical concept" that embodies the luxurious richness of velvet brass. The music is a somewhat corny effort that is not entirely successful on this side of the Atlantic.

## Anna Maria Albergheiti

ANNA MARIA ALBERGHETTI will be familiar to film-goers who appear in "Here Comes The Groom"; "Here Comes The Singing"; and "Come Along With Me" (MGM LP 304).

## Russ Hamilton

A HARP introduction sets the bedtime mood for Russ Hamilton's latest "The Over-used Double Recording" (Cap. 15889), which gives two Hamiltons for the price of one.

## Maxine Daniels

THE old Glenn Miller favourite "Moonlight Serenade" gets dramatic rock treatment from Maxine Daniels on Ortole CB 1402. More of the "Daniels" side vibrato is heard to advantage on "I Never Realized."

## WATCH THIS!

FRANKIE VAUGHAN made "Don't Get Along With- out You" and "We're Not Alone" (Philips 45-98123) as his recent visit to the States. He was accompanied by the direction of hit-maker Mitch Murray. This may augur well for Frankie. I would say that the first title—could click in a big way.

## Donegan for new film

ALMA is to appear on "Sundays On March 16. Accompanying her will be the Glasgow local pianist John McCormack. He was unable to make the trip North.

## Ernie Freeman

IF the tenor sax tone doesn't bother you then Ernie Freeman's "Dumpling" (London HLP5858) has a rocking beat and a good register. "Beautiful Weekend" opens with a screaming choir and features a piano with the mike appraised pressed tight to the strings. "The repetitive blues motif could make this one click.

## Jerry Lee Lewis

HERE'S a teaser for those awaiting Jerry Lee Lewis return to Britain in person. Titles: "You Win Again" and "I'm Feelin' Sorry" (London HL3859). "Neither will prove another 'Great Balls Of Fire'."

## Steen

SKIFFLE GROUP'S LP of 12 skiffle numbers, titled "Hi-Fi Skiffle Party," has been released on MGM's label in America. It will be available in Britain later in the year.

## Bob and Ernie Freeman

THE Jazz Band recorded four titles for Parlophone on Saints Saturday. They will be re-released later this month. On Sunday the band appears at the Tempo Club in Liverpool.

## Elvis Presley

AND still the Presleys pour out on LP. EP 45 and 78. Latest collection, "Don't Be Bugged With 'I Was Of You'" on RCA 1043.

## Little Richard

THE news of Little Richard's retirement from the music business gives added impact to his new release on Capitol, "I'll Be Back" (Cap. 15886).

## Les Hobeaux

AFTER turning professional recently, Les Hobeaux have already starred in Variety and had a feature spot in the "Sixty-Six Special" film. On Parlophone 45-POP 444, they sing their number from the film by trying to get away from the buckeyed material and sound of "Dynamite." The group seems to be average rock and skiffle groups.

## Maurice Burman

He continued: "I taught myself bass, guitar and trumpet. I bought the trumpet from Len Stiles at Lewisham. I haven't paid for it yet. If he cares to call round I'll give him the rest. We've stopped the payments."

## Gene Vincent

"All I want is your love," "I got it returned. My wallet was missing. I gazed at him in admiration. "How did you do that?" "It fell out of your pocket."

## Tommy Sands

"I wish I knew," quite pleasant. His voice conjures up those heard in pre-war British musical stage comedies. In fact, the reverse is "Will I Find My Love Today?"

## Gene Vincent

"I only saw two." "One is outside holding the house up."

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## MAURICE BURMAN goes to see a Goon

# 'GET OUT!'—SAID SPIKE MILLIGAN

**—but I had to go back for my wallet**



I PRESSED the illuminated bell-push of the tasteful, discreet looking house and was greeted with a happy laugh from June Milligan. Inside, it was all contemporary and the children were watching television in the modern kitchen-diner. June took me up to her husband.

Spike, suffering from a cold, was in a single bed wearing pyjamas over his vest. On each side of him were shelves with a radio, telephone and switches. A movable table was on his side with a portable TV set on it. A typewriter lay on the floor.

"Send for a dictionary," he said, "and a child's alphabet for Burnese."

## COFFEE

I sat down and we studied each other. "What a good head of hair you have," he said, "and I like the way it stands up. Mine is flat."

## WINE

He continued: "I taught myself bass, guitar and trumpet. I bought the trumpet from Len Stiles at Lewisham. I haven't paid for it yet. If he cares to call round I'll give him the rest. We've stopped the payments."

## ICE CREAM

"Any time I tried to experiment as a musician I ran into trouble and re-buffs," I said.

## MACARONI

"As a matter of fact, Maurice," said Spike, "I've just made my first solo record. It's called 'Wish I Knew.' You don't have to give it a plug. I've tried to make it as English as possible. You know, I started out to be a big-time vocalist at 19 and here am I making one at 39."

## Gene Vincent

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## Readers' queries

COULD you give me details of the latest Frankie Laine record to be issued in this country?—A. McE, Cambridge.

Has Dickie Valentine ever sung regularly with the Joe Loss Band?—A. H. Swindon, No.

WHAT orchestra played the "Theme From Picnic" in the film of the same name and have they recorded it?—A. P. Hornham.

Morris Stollart and the Consuming Pictures Orchestra (Brunswick 05533).

WHICH two songs did Cleo Laine sing during her appearance on the "Sixty-Six Special" programme of January 16?—D. P. Aberdeen.

"Happiness Is Just A Thing Called Love" and "Merry To Me" featured on her MGM LP 304.

KEEP an eye open for these discs. They have a good chance of making the best-seller list.

OH-IO, I'M FALLING IN LOVE AGAIN, Jimmie Rodgers (Col. 014078). This could prove a follow-up hit to Jimmie's "Kissin' Sweeter Than Wine." It's out today (Friday).

TOO SOON TO KNOW, Pat Boone (London HLD 8574). This follows the pattern of Pat's first big British hit, "I'll Be Home," issued March 14.

SHE'S NEAT, Dale Wright (London HLD 8575). Another rock number, but it has a gimmicky approach that could click with the fans. Issued March 14.

In "Ten Thousand Bedrooms," Italian-born Anna was schooled in opera and, understandably, has a voice of exceptional quality. She makes a commendable—if a trifle stiff—job of standards on "I Can't Resist You" (Cap. 15877).

Jerry Lee Lewis HERE'S a teaser for those awaiting Jerry Lee Lewis return to Britain in person. Titles: "You Win Again" and "I'm Feelin' Sorry" (London HL3859).

Neither will prove another "Great Balls Of Fire."

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David will make his first appearance on the new Welsh ITV network on March 12. He will be speaking programmes from Cardiff.

## Straight Spike

SPIKE MILLIGAN has pulled off the gimmick to end all gimmicks—he just sings "straight" on both sides of Parlo. 45-15886.

And how does he sound? "I wish I knew," quite pleasant. His voice conjures up those heard in pre-war British musical stage comedies. In fact, the reverse is "Will I Find My Love Today?"

"I only saw two." "One is outside holding the house up."

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## PITTANCE

"What were you earning ten years ago?" "A pittance. I used to get £2 2s a week."

"What are you earning now?" "Last year it was £16,500, but I have other writers to pay. I earn it on radio, TV and stories for magazines like 'Tribune'."

Spike, you strike me more as a philosopher looking at the world rather sadly, even disillusioned. Instead of the surrealist comedian."

"It's very complimentary to say I'm a philosopher. I'd like to aspire to be one, but apart from that I do look at the world rather sadly and, I think you'd agree, with very good reason. What would be my children going to grow up into? Must there always be men inventing destructive weapons?"

"All I want from you now, Spike, is an ending. Give me two words."

"Get out."

I got it returned. My wallet was missing. I gazed at him in admiration. "How did you do that?" "It fell out of your pocket."

**SHOWBILL**

The sensational American teenage idol

**JOHNNY OTIS SHOW**

starring Marie Adams

**'All I Want is Your Love'**  
b/w 'The Light Still Shines In My Window'

**Gene Vincent**  
**'WALKIN' HOME FROM SCHOOL'**  
b/w  
**'I Got A Baby'**

(both from the sound track)

**FRANK SINATRA**

Climbing up the hit parade

**'WITCHCRAFT'**  
b/w  
**'Tell Her You Love Her'**

E.M.I. Records Ltd., 61-63 Great Castle Street, London, W.1

# Advance hit for Tommy

By DICK HALL

**TOMMY STEELE'S** recording of "Nairobi" has hit the jackpot—on advance orders alone! Although the disc was released only today (Friday), it has chalked up 100,000 copies in advance sales.

In addition, it has sparked off a nationwide demand for sheet music copies. "We have received overwhelming demands for the song," says Alan Paramor, record exploitation chief for Leeds Music, the publishers.

## REVIEW

By Laurie Henshaw

WITH Tommy Steele in South Africa, what more natural than that he should have the way with "Nairobi"? (Decca 45-11591).

This is comedy-styled stuff and Tommy suits it over with his customary conviction and verve. Backing is "Seven Lights"—about a girl who glows accordingly. Tommy has his work cut out to make this one sparkle.

## Top 'plugs'

Already the disc has been played on top radio and TV deejay spots. Record chiefs and Steele's agents forecast that it will be Tommy's biggest-seller to date. "Singin' the Blues," which notched almost a million copies, but Tommy will face competition from the tune, American Bob Merrill, who has recorded the number for Columbia.

# DANKWORTH ORK FOR BLACKPOOL

MELODY MAKER poll-winners Johnny Dankworth and his Orchestra are to play their first Blackpool season this summer. The band opens at the Empress Ballroom, Winter Gardens, on July 7 for five weeks.

Johnny will be followed by Gerardo and his Orchestra (four weeks) and Ken Mackintosh and his Orchestra for two weeks.

## Tower open

The Tower Ballroom, which has been out of commission since the fire early last year, is expected to open around Easter 1. From July 14 to August 9, Bill Tennant and his Orchestra will be the high-season attraction.

## A new lunchtime disc programme

Top American and British song stars will be featured in a deejay series which starts on the Light Programme on March 8. Titled "Scored For Success," the show will be heard on Saturdays at 1.45 p.m.

Among stars in the first programme are Johnny Mercer, Bing Crosby, Anne Shelton, Sammy Davis, Jr., and the Four Aces.

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# Melody Maker TOP TWENTY

This week	Last week	Title	Artist	Label
1	(3)	MAGIC MOMENTS/ CATCH A FALLING STAR <small>Other disc—Ronnie Hilton (HMV)</small>	Perry Como	RCA
2	(1)	THE STORY OF MY LIFE <small>Dave King (Dee); Alma Cogan (HMV)</small>	Michael Holliday	Columbia
3	(2)	JAILHOUSE ROCK	Elvis Presley	RCA
4	(4)	AT THE HOP <small>Nick Todd (Loi)</small>	Danny and Juniors	HMV
5	(5)	OH BOY!	Crickets	Vogue-Coral
6	(7)	YOU ARE MY DESTINY	Paul Anka	Columbia
7	(6)	ALL THE WAY <small>Five Dallas Boys (Loi); Victor Silvester (Col)</small>	Frank Sinatra	Capitol
8	(8)	APRIL LOVE <small>Ronnie Carroll (Phi)</small>	Pat Boone	London
9	(9)	LOVE ME FOREVER <small>Rede Gerson (HMV); Four Equinox (Loi)</small>	Marion Ryan	Pye-Nixa
10	(10)	PEGGY SUE <small>Paul Rich (Emh)</small>	Buddy Holly	Vogue-Coral
11	(12)	BONY MORONIE	Larry Williams	London
12	(11)	GREAT BALLS OF FIRE <small>George Gibbs (RCA)</small>	Larry Lee Lewis	London
13	(-)	DON'T	Elvis Presley	RCA
14	(-)	WITCHCRAFT <small>Fredie Marshall (HMV)</small>	Frank Sinatra	Capitol
15	(20)	RAUNCHY <small>Bill Smith (Dee); Ken Mackintosh (HMV)</small>	Billy Vaughn	London
16	(14)	RAUNCHY	Ken Mackintosh	HMV
17	(-)	SUGARTIME <small>Walter Brown (V-Conf); Jim Dale (Pari)</small>	Alma Cogan	HMV
18	(15)	AT THE HOP	Nick Todd	London
19	(-)	KISSES SWEETER THAN WINE <small>Frankie Vaughan (Phi); Weavers (Bruna)</small>	Jimmy Rodgers	Columbia
20	(-)	MANCHESTER UNITED CALYPSO	Edric Connor	Oriole

Two records "tied" for 14th position.

STORES SUPPLYING INFORMATION FOR RECORD CHART

LONDON—Popular Music Stores, E.8; Leading Light, N.1; Bolo For Records, E.10; Imhote, W.C.1; A.R. Topp, E.15; W.A. Carter, S.W.6; MANCHESTER—Dance Warehouse Ltd., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. BIRMINGHAM—H. C. Mansell, Ltd., 2, PORTSMOUTH—Weston Hart, Ltd.

## AMERICA'S TOP DISCS

- As listed by "Variety"—issue dated February 28, 1958
- (4) SHORT SHORTS (Royal)
  - (2) CATCH A FALLING STAR (Perry Como (RCA Victor))
  - (1) GET A LITTLE SILVER (Sibonettes (Ember))
  - (3) SAIL AWAY (Moon Bay Vaughn (Dee))
  - (11) TWENTY SIX MILES (Four Fresh (Capitol))
  - (8) OH, JULIE (Erasmos (Narc))
  - (9) SUGARTIME (McGuire Sisters (Coral))
  - (10) SWEET LITTLE SIXTEEN (Chick Corea (Coral))
  - (5) BEG OF YOU (Elvis Presley (RCA Victor))
  - (12) AT THE HOP (Danny and Juniors (RCA Victor))
  - (13) TEQUILA (ABC Paramount)
  - (6) DON'T (Elvis Presley (RCA Victor))
  - (7) WITCHCRAFT (Frank Sinatra (Capitol))
  - (14) ARE YOU SINGING (Lad Williams (Cadence))
  - (15) LA DEE DUM (Lillian Little (Swan))
  - (20) DEE DINAH (Frank Nelson (Chancellor))
  - (18) STOOD UP (Frank Nelson (Chancellor))
  - (14) THE STROLL (Diamonds (Imperial))
  - (23) YOU ARE MY DESTINY (Paul Anka)

## EARTHQUAKERS WIN THE PRESLEY CUP

THE Elvis Presley Jailhouse Rock Cup was awarded to the Earthquakers' rock-'n-roll group at Wimbledon Palais on Tuesday when they were declared the All-Britain Champions of Rock.

The group later received a cable from Presley congratulating them.

Competition Cambridge vocalist Jimmy Lee Cross beat competition from all over Britain to win the Singing Championship and was presented with Tommy Steele's original guitar by Tommy's brother, Colin Hicks.

The contests were staged in aid of Surrey cricketer Eric Bedford's Benefit Fund and the contest was introduced by Pat Brand.

Winner of the Earthquake, which Presley wore in his death scene in "Loving You," was an 18-year-old factory worker, Max "Big Boy" Smith, of Woking, Surrey. Despite the snow, over 1,000 fans packed the Palais for the occasion.

## TOP TEN JAZZ EPs & LPs

1. JAZZ GOES TO JUNIOR COLLEGE (LP) (Dave Brubeck (Fontana))
2. MODERN JAZZ QUARTET AT MUSIC INN (LP) (Mercury)
3. SUELL SWEET THUNDER (LP) (Duke Ellington (Prestige))
4. LELLA AND LOUIS AGAIN—Vol. 1 (LP) (Ella Fitzgerald and Louis Armstrong (HMV-Verve))
5. CHRIS BARBER PLAYS—Vol. IV (LP) (Barney Kessel (Vogue))
6. VIC DICKENSON SEPTET—Vol. IV (LP) (Vanguard)
7. TO SWING OR NOT TO SWING (LP) (Barney Kessel (Vogue))
8. BASIE WAS HERE (EP) (Count Basie (Columbia-Clef))
9. JAZZ AT OBERLIN (LP) (Dave Brubeck (Vogue))
10. JAZZ AT THE BLACK HAWK (LP) (Dave Brubeck (Vogue))
11. JAZZ AT OBERLIN (LP) (Dave Brubeck (Vogue))
12. OH, BOY! (A) (2) (Southern)
13. YOU ARE MY DESTINY (A) (2) (Columbia)
14. CHICAGO (A) (2) (Fidman)
15. TAMMY (A) (2) (Mercury)
16. AFFAIR TO REMEMBER (A) (2) (Mercury)
17. ALONE (A) (2) (Mercury)
18. WAKE UP (A) (2) (Mercury)
19. I LOVE YOU, BABY (A) (2) (Mercury)
20. LET ME BE LOVED (A) (2) (Mercury)

Two titles "tied" for 16th and 18th position (All rights reserved.) A—American.

## Kay Swift arrives for show opening

IN Town this week for the Wednesday opening of "The Moon" at the Winter Gardens Theatre is American singer Kay Swift, who wrote the songs for the musical.

A novel of hers was adapted by "Never a Dime Dumber," which was produced by her in the Betty Comden and Judd Apatow production "The Shooking Man." The musical is running at the Winter Gardens and the show is "The Friends and 'Cause and Landy."

# The Couriers are closing the gap

IN the mass of correspondence flooding the MM office on the subject of the Dave Brubeck tour, a high proportion of writers have singled out the Jazz Couriers for praise.

Such comments as "A credit to British jazz," "I enjoyed the Couriers as much as Brubeck," "The Couriers' arrangement of 'Foggy Day' was a high spot" have been almost commonplace.

To discover what makes "a credit to British jazz," I made the trek to London's Downbeat Club this week. As I emerged from the Underground at Manor House the weather was anything but swinging, but the sounds

issuing from the adjacent pub most definitely were.

An audience, including my nomination for London's best-looking bunch of female jazz clubbers, was dancing or just standing chatting with that look of bored, nonchalant indifference which seems obligatory to modern fans.

On the stand were the Couriers—Messrs. Ronnie Scott and Tubby Hayes (trumpet), Terry Shannon (piano), Phil Bates (bass) and Bill Eden (drums).

Playing typically uncompromising, hard-hitting jazz, when the resident Jackie Sharpe group took over, I chatted with co-leader Ronnie Scott and Hayes as they sipped ale in the saloon bar.

Both agreed they had thoroughly enjoyed the tour, though they had no desire to get back on to the one-night stand merry-go-round again.

Brubeck had said the Couriers that the group sounded more like a current American outfit than the quartet of the band's roots are firmly in what has become known as the East Coast school, with its accent on swinging improvisation rather than experimental writing.

No parallel Despite this, Ronnie denies that the group's name was intended to parallel Art Blakey's Jazz Messengers.

Now that the Couriers have been formed for nearly a year, I asked Ronnie why he had the two-tenor front line restricting the name of the group rather than the "Not in the slightest," he replied. "Don't forget, that

He is the best tenor player in the country," says Ronnie Scott. "He also doubles on vibes and writes most of our arrangements. Playing alongside him you just can't get lazy or he will make you sound silly, which is why I don't find a two-tenor front line restricting."

Hubert W. David

## THE gap between British and American groups is still there but has closed immeasurably in the last few years. And one of the bands which has done much to speed the process is Ronnie Scott's "Jazz Couriers."

Tubby doubles on vibes apart from being the best tenor player in the country and writing most of the arrangements. Playing alongside him you just can't get lazy or he will make you sound silly.

Mutual admiration is one of the foundations of the group. The musicians have the same outlook and get kicks from each other's playing.

They are delighted to find that at last it is possible to earn a good living by playing nothing but jazz and mostly in jazz clubs.

Modern jazz has the biggest audience it has ever had in this country," Ronnie assured me. "Not only that but they are intelligent audiences."

The gap between British and American groups, he pointed out, is still there but has closed immeasurably in the last few years.

Listening to the Jazz Couriers as I put on my coat, I was forced to agree with him.

## says BOB DAWBARN

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RONNIE SCOTT

# ORCHETTES

- |   |                        |
|---|------------------------|
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| She's Funny That Way                      | They Didn't Believe Me |
| I Never Knew (That Roses Grew)            | Blue Moon              |
| Loves The Sweetest Thing                  | Poor Butterfly         |
| My Blue Heaven                            | Don't Be That Way      |
| Series No. 3                              | Series No. 4           |
| China Boy                                 | My Melancholy Baby     |
| After You're Gone                         | Miss Annabelle Lee     |
| In A Little Spanish Town                  | Ragtime Cowboy Joe     |
| The One I Love (Belongs To Somebody Else) | Shine On Harvest Moon  |
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## Always study your market

I HAVE never seen a song received with such enthusiasm at a preliminary try-out as "Come To Our Coming Out Party," winning entry in the MELODY MAKER'S of "Write every song for Max Bygraves" contest.

The last line has a real punch—the sort of thing every songwriter dreams of getting at the end of a refrain. And to put that punch in the last line is probably his greatest difficulty after getting his initial idea.

Some fine songs were entered, and the Judges were eventually left with a short list of 14 manuscripts. Five of these were submitted by regular correspondents of our Songwriters' Bureau. And, apart from winner Robert Grafton Brighten, I would like to congratulate L. D. Thomas of Briton Ferry; Frank Adams of Chelmsford; Frank Stott, of Leeds; and Harry Bannister, of Tipton, for getting so very near. Better luck next time; I hope this near-success will spur you on to greater things.

## Sputnik epics

The value of any song competition is reflected in your ability to write for a particular situation. Some of you, I feel, do not give enough thought to the aims and objects of a contest. In this case we may write a song for an open vowel for high sustained notes and the avoidance of tongue-in-cheek epics. These topical songs would have been more suitable for a colloquial soprano.

Bygraves can, of course, sing many different types of songs. It was inevitable that we should have quite a number of Sputnik epics. These songs, though perhaps useful for one performance on some specific occasion, never mean much commercially, and this is a good point to bear in mind when entering your next contest.

Another bad fault I notice is the lack of ability to bend words and music into a harmonious whole. I have just been reading "No Child On My Shoulder," the Eric Maschwitz's biography, which was reviewed in last week's MM. He is a well-known author and playwright, but you probably know him better for his hit songs: "These Polish Things" and "A Nightingale Sang In Berkeley Square."

He says every piece of music contains certain intervals where a natural rhyming sequence is to be expected. Above all, "employ words that will suit the singing voice."

An excellent idea for high sustained notes and the avoidance of tongue-in-cheek epics. These topical songs would have been more suitable for a colloquial soprano.

Song lyrics," says Eric Maschwitz, "is a form of minor poetry, and are primarily intended to be sung."

His remarks bear out my oft-repeated reminder that every lyrical phrase must sing in a natural way with its music.

Hubert W. David

## Songwriters

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

MS must bear name and address of the sender, and must be accompanied by S.A.S. Form to Songwriters' Advice Bureau, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

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# Hollywood Headlines



Doris Day and Clark Gable in "Teacher's Pet"

**STAN KENTON** drove his Porsche into a parked vehicle on his way home from the Balboa Rendezvous last week and had three stitches in his forehead. . . . **HARPO MARX** cut an LP for Mercury with son Bill conducting and arranging and Pete Rugolo producing. . . . **MAMIE VAN DOREN** does a sparkling job singing the Joe Lubin song "The Girl Who Invented Rock-n-Roll" in the Doris Day movie "Teacher's Pet" . . .

### Armstrong

**Louis Armstrong** has an acting-singing-trumpeting role with **Danny Kaye**, in "The Five Pennies" (Red Nichols) film. . . . **CANNONBALL ADLERLEY** has disbanded his own group and is now with the Miles Davis Quintet. . . .

As vocalist **Jan Tober** is no longer with the Kenton Orchestra, **Ann Richards** (Mrs. Kenton) is singing on the TV show. . . . **RECORDS** vocal star **Ethel Ennis** is being hailed as the female "Billie Holiday" by **Andre Previn** in doing the "Pony and Bear" movie score. . . . **Jerry Lee Lewis** is both singing and writing the title for MGM's "High School Confidential" . . .

### Shorty Rogers

**Shorty Rogers** Giants recorded a jazz LP of the music from the new film musical, "Jayne Mansfield and Me" . . .

forward trousers singing a number in her Las Vegas act. . . . **George Shearing's** latest LP "George Shearing" features the quietest with voices. . . . **Teddy Buckner's** dixie crew seems to be a fixture at the **Beverly Canyon**. . . . **Sammy Davis, Jr.**, co-stars with **Kartha Kutt** in the film "Anna Lucasta" . . .

### Elvis Presley

**Elvis Presley** is expected to play **Hank Williams** in the upcoming movie biograph. . . . **There's** saying that **Frank Sinatra** is the greatest on every show but his own. . . . **The new Perry Gibbs-Pete Seeger** LP "The Seeger Family" is the feature attraction on last week's "Stars of Jazz" TV show. . . . **And they** now have a forthcoming LP titled "The Duke and I" . . .

### Bunny Waters

**Bunny Waters**, the statuesque blonde wife of famed movie MD **Warner Brothers' Home Before Dark**. . . . **The** singing new **Guys and Strains** band, sponsored by the Allen, holds forth currently, at the Hollywood Palladium. . . .

### Stan Kenton

**Jazz** bonafide **Jack Costanzo** records a string quartet for "The Naked and the Dead" film. . . .

**Quoth** Stan Kenton to jazz critic **John Tyman**: "One day American music will have created an completely the Cuban rhythms—that's the Cuban's great new book 'Jam Session' will be available in England very soon and you should run your bookstore for a copy. . . . **My** new 'Take Off' picture. . . . in the new 'Take Off' picture. . . .



Mamie Van Doren in "Untamed Youth"

# Mamie leaves the Prep school

**THE voluptuous wife of America's "Young Man With a Horn" is on the up and up. Ray Anthony's missus, the luscious Mamie Van Doren, has just been elevated from the Prep to the main Capitol record label.**

At the Capitol Tower she's known as "the blonde dynamo." Vocally, Mamie is no Ella Fitzgerald. However, aided by some fine Warren Barker arrangements, she produces pleasant records that are strong sellers to advance her movie career.

### DANCED, TOO

**Miss Van Doren** came to the attention of most fans for her lead part in the picture "Untamed Youth." This film gave Mamie the chance to display her rock-n-roll dancing and singing prowess as well as the famous Van Doren curves. She was also in "Ain't Misbehavin'," "The Second Greatest Sex," "Running Wild," "Star in the Dust," and "The Girl with Black Silk Stockings." "I'm of Swedish descent," Mamie told me "I was born in Rowena, South Dakota, and I was christened with the name 'Olander.' I came, with my



**Howard Lucraft**  
reports from Hollywood

parents, to Southern California at the age of eight. . . . **I** went to Los Angeles High School. After graduation I got a job as a secretary in a law office. While working, I studied singing in my spare time. I also did some modeling for calendars, to make a little extra

money. My first job as a singer was in Las Vegas, with Ted Fio Rito's band. . . . **It** was in August, 1955, that Mamie married famous trumpet playing bandleader Ray Anthony. Now they have one little Anthony. They call him Perry after a certain Mr. Como.

### DUAL PURPOSE

**Mrs. Ray Anthony** is very serious in working hard to keep her beautiful figure. She spends much of her time swimming in the pool at their home in the fashionable Hollywood Hills. . . . **I** love cold showers," says Mamie. This, it would seem, serves a double purpose. Mamie is able to keep that schoolgirl's complexion all over and, at the same time, practice her singing to ward off the goose pimples. . . . **Mamie's** latest and most important picture, to be released in London this spring, is "Born Reckless."

**RODEO GIRL**  
An executive at Warner Brothers Studios told me: "This is a picture about rodeo riding. Mamie plays the part of a western-type girl, a shiny light cowboy pants. She sings plenty at a bar. All in all she has an ample opportunity in this picture to display her double-barreled talents. . . . **They're** talking of Mamie as the logical successor to Marilyn. She certainly has my vote. All that she needs is a good script and a good director."



. . . and Mamie in "Teacher's Pet."

# THE BEAT

**UP** from the Skiffle Cellar as you walk through Soho comes—not Skiffle but Spasm Music. And it's Russell Quayne's City Ramblers who are playing it. . . . **What** is it? Says Russell: "It is not like ordinary jazz or rock-n-roll. It's something like the jumpy jazz of 1950 Chicago and something like the modern ballad song. . . . **Above** all, it is powerful beat music, sometimes with changing speeds, played on unusual instruments. . . . **And** the Ramblers feature kazoo, tin jug, and a trumpet multipiece with a rumel attachment, in addition to guitars and bass. . . . **Russell's** made quite a study of it. Even to the way you should dance. The jerk that goes with the music—Remember to jerk your feet up off the floor and the way to dress for it. . . . **Back** dress, or tight skirt and loose sweater. Black or brightly colored stockings. Necklaces or belts made from small cotton-reels or colored safety-pins. Long colored ribbons from back of hair. . . . **All** set? Off you jerk, then, into the Ramblers' Decca recording of "Hoist the Window."

And any tedium I might have felt at listening to fourteen rock singers was offset by my admiration for the resident quartet which accompanied them—without rehearsal. . . . **They** were guitarist-leader Ray Dorell; vibes, piano and bongo player Jack French; bassist Buddy Allen, and drummer Dennis Weston—the Four Buddies—who'll be seen this Tuesday on Eric Robinson's TV show. . . . **Watching** the way they handled keyless (and dare I say clueless) singers, I could help wondering what kind of "support" these kids would have got from the average pop orchestra. . . . **And** you go along?" he asked. **And:** "Where do you get your inspiration?" **Dave** told him. "From listening to the great jazz players. People like Gillespie, Parker and Getz. . . . **The** man was amazed. . . . **ing** the records out three days later. . . . **I** n different vein, watch out for Al Sears and company's first LP for Fontana. . . . **Awkward** **THERE** was an awkward moment at Lime Grove last Friday. Everybody was there—Jo Douglas, Pete Murray, Don Lang, Dennis Main, Wilson, Duncan Wood, the lot—celebrating 63's first birthday with cake and cocktails. . . . **Then** somebody asked the waitress what she thought of the programme. **Reply:** "I've never seen it!" **Consternation!** I shook my hand: "What is your name?" **She** told me, "Brand. Nina Brand." **And** I don't think anybody believed it when we were not. . . . **EH?** **COMEDIAN** Max Bacon got a reception when he called at the Dominion Theatre box-office and asked for two tickets for "The Broken Date." . . . **And** Decca's waisting no time. She cuts her first sides next Wednesday. And they're rushing.



with Pat Brand

### Strange . . .

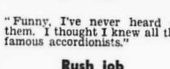
**IT'S** strange how few jazz should dance. The jerk that goes with the music—Remember to jerk your feet up off the floor and the way to dress for it. . . . **Back** dress, or tight skirt and loose sweater. Black or brightly colored stockings. Necklaces or belts made from small cotton-reels or colored safety-pins. Long colored ribbons from back of hair. . . . **All** set? Off you jerk, then, into the Ramblers' Decca recording of "Hoist the Window."

### Puzzled

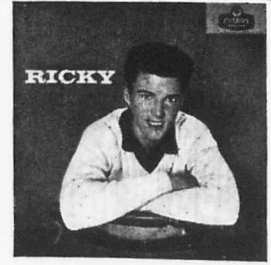
**I** MET a puzzled vocalist the other night. Betty Taylor. After 10 years in the profession, including recording and countless broadcasts with the Pieces of Eight, Henry Hall Guest Nights, Sunday concerts, one-night stands, etc., etc., she had written for a BBC-TV audition. She showed me the reply. From which I quote this statement: . . . **"We** would like to point out that in the ordinary way we cannot offer auditions to artists who cannot claim full professional status. . . . **I** am now as puzzled as she is. . . . **Puzzled** as to what "extraordinary" circumstances obtained additions for some of the anything—but a fully professional skiffle and rock performers we've recently been afflicted with.

### Support

**AFTER** all the rude things I've said about rock-n-roll, there must have been a few raised eyebrows when it was announced that I was to judge a rock-n-roll championship. Let me hasten to explain that it was all in a good cause. Eric Hedger's Benefit Night this week at Wimbledon Palace



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## Lonnie gets them all going!

**DESPITE** the blizzard raging outside Leeds Empire Theatre on Monday night, Skiffle King Lonnie Donegan soon got the house rocking when the 1958 Variety season opened this week. . . . **Lonnie** and the boys—Jim Currie, Micky Ashman and Nick Nicholls—had obviously benefited tremendously from their recent Chiswick pantos season. . . . **Comedy** galore is now a strong feature of the act. Thankfully we were spared many of the top scale numbers but were served instead with a wonderful menu of spirituals and folk songs. . . . **Incidentally,** I had never before heard an audience wholeheartedly singing a skiffle number as the Mums, Dads and non-age did in "Fitting On The Style." . . . **It** is this the ghost of the old music-hall rearing its head?—Stanley Pearson.

**Lonnie Donegan**

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## NORMAN'S CONQUEST

**BEFORE** I saw "Where's Charley?" at London's Palace Theatre last Friday, my opinion of Norman Wisdom as a comic could have been written on the back of a five ticket. How wrong I was. . . . **In** this heart-hearted farce he is tremendous, both as a colossus and a rich man who spends most of "her" time reuniting the actors' marriages. . . . **The** music by Frank Loesser is excellent. . . . **Make** A Miracle, deserves wide access. . . . **But** Norman is the shining star I never knew—J. H.

**Dallas**











# Melody Maker

MARCH 1, 1958 EVERY FRIDAY 6d.

## 'WEDON'T WANT TOMMY STEELE'

TOMMY STEELE was not worried as he left for South Africa yesterday (Thursday) by reports of a bid to stop his tour.

The move came from an influential Johannesburg newspaper, "Die Vaderland." In a front-page leader it demanded that the Tommy Steele tour should be stopped because of teenage riots and disturbances. The paper stated that it had nothing against the integrity of Steele, but against the "emotional upheavals" which characterised his performance.

Steele is due to leave for Africa by boat. "It is nothing to do with the integrity of Steele," said the Fielding spokesman. "The trip was booked months ago."

**No trouble**  
 "My audiences are always well-behaved and have never given me any trouble. I think the fans in South Africa will be the same. And a spokesman of his agent, Harold Fielding, said: "Tommy has appeared before the same audiences in Britain with no hint of trouble with the exception of the recent students' demonstration in Liverpool."

**FOOTNOTE:** Steele will be finally returning from South Africa by boat. "It is nothing to do with the integrity of Steele," said the Fielding spokesman. "The trip was booked months ago."

### DISC SHOP GUIDE

NEXT week the Melody Maker begins yet another regular feature. It will introduce a guide to the country's record shops, already disc dealers from all parts of the country. You can find your nearest record dealer in your RECORD DEALER column out for NEXT WEEK.

### Tour delayed

American guitar star Les Paul and his wife, Mary Ford, have had to postpone their Spring tour to Britain owing to American commitments, according to the Grade Agency.

# CHARLIE GRACIE WOWS THE FANS

CHARLIE GRACIE, 22-year-old rock-'n'-roller of "Fabulous" fame, makes a come-back to Britain in April after an interval of only six months. He toured extensively last September.

He is due to arrive in time for a five-week theatre tour commencing on April 6 or 7. The booking was clinched over transatlantic phone on Wednesday afternoon by Harold Davison, who is handling the deal with Lew and Leslie Grade. Actual dates were being set up at presstime.

**"Begging letters"**  
 Why has Gracie been rebooked so soon? "Because he's the first of the rock-'n'-rollers to give a real performance," said Harold Davison. "We've had hundreds of letters begging us to bring him back." Adds Leslie Grade: "Fans and theatre proprietors are unanimous—they all go for Gracie. With such an overwhelming demand we just had to book him again."

TV is also being lined up for Gracie. The singer delivers one of his disc successes, "Cool Baby," in "Disc-Jockey Jambores"—the film now on general release.

### Debut for Pauline



Last Monday was debut day for Pauline Shephard. The 19-year-old singer started her first week in Variety at the Metropolitan, Edgware Road. On March 18 she airs in "Worship Pauline."

### VIP VISITORS

**CRICKETS and PAUL ANKA**  
 Read About Them

**NEXT WEEK**  
 Ruby Braff talks

## Ronnie Ross off to Germany

A CALL from John Lewis, leader of America's Modern Jazz Quartet, sent British baritone saxist Ronnie Ross flying to Germany last week.

His fares paid by the National Jazz Federation, Ronnie flew to Stuttgart to record on Thursday and Friday with three members of the MJQ—Lewis (p.m.), Percy Heath (bass) and Connie Kay (drs.)—and the Stuttgart Symphony Orchestra. Six Lewis originals were recorded for RCA Victor.

**Lewis here**  
 On Saturday, Ronnie flew home to rejoin the Don Rendell sextet. The next day, Lewis arrived for a few days' holiday with JOP Executive Secretary Harold Pendleton.

Lewis attended Dave Brubeck's last British concert in London on Sunday and returned to Germany with the MJQ in the States.

### SISTER ROSETTA SET FOR TV

GOSPEL singer Sister Rosetta Tharpe arrives in London tomorrow (Saturday) for two Granada TV shows.

She will appear in "Gospel At Nine" on Thursday and with the Lytchell Band in "Here's the Gump" on Friday.

Sister Rosetta opens her second British concert tour on March 29 at the Royal Festival Hall and will play Bourne-mouth on the following day, not to be followed by her return to Britain.

Resident at Quay's London Skiffle Cellar, the Ramblers have been booked for the BBC Light Programme's "Festival Of Dance Music" at the Royal Albert Hall on April 8.

The group was featured in "Six-Five Special's" first birthday show last week.

On April 5, Geraldo begins a Saturday evening tour of the Polka Dots, has been signed for a three-week BBC Light Programme series which kicks off on March 31. Produced by Pat Dixon, the show will be titled "Evening Beat."

On Sunday, the group will sing in the Light Programme's "Polka Dots" and it has also been set for Cyril Stapleton's BBC-TV show on Thursday and "Six-Five Special" on March 29.

### ON THE MOVE

The Hedley Ward Orchestra left the Pavilion Ballroom, Bath on Saturday and opens at the BIC-TV show on Thursday and "Six-Five Special" on March 29.

### SUNDAY TV FOR JUNE CHRISTY

JUNE CHRISTY, queen of "TV" cool singing, appears on ATV's "Sunday Night" at the London Palladium on Easter Sunday, April 6.

That same afternoon she stars with Ted Holt and his Music Band in a concert at the Royal Festival Hall.

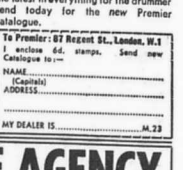
Val Parnell has booked an all-star bill for the 100th performance of his "Sunday Night At The London Palladium" show this week-end.

Starting will be Bob Hope, Buddy Holly and The Crickets, prima ballerina Markova and complete Robert Morley.

### This week's guests

Malcolm Vaughan, Michael Holliday, Rita Brown, Russ Hamilton, the Mick Mulligan Band and the Four Jacks appear in "At the Jack Jackson Show" tomorrow (Saturday).

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# Melody Maker

MARCH 8, 1958 World's Largest Sale EVERY FRIDAY 6d.

Jazz at Newport

See Page 15



# THE ROCK

# SETS IN!

**ROCK solid** are the concert halls of Britain. Gyrating like rival sputniks round the provinces are these two rocking package shows headed by Paul Anka (top) and Buddy Holly and the Crickets (bottom left). The Beat, like it or not, is here.

And The Beat is packing theatres, record stores, cinemas, and holding viewers to TV. The Beat is Big Business. And it is the Music Business which is benefiting most.

Pictured with Anka are co-stars Lovran Desmond, the Peter Graves Trio and the Kentones. With Holly and the Crickets are the Tarter Sisters, Gary Miller and band-leader Ronnie Keane (centre of group). Both shows are reviewed on page 3.

## BRON'S

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## Skiffers ramble to Belgium TV

BEELGIAN televisioners are to see British skiffle bands in Belgium on Tuesday (March 24) by to Ghent for a Belgian show on March 30.

## Polka Dots Group climb to stardom

The newly formed vocal group of the Polka Dots, has been signed for a three-week BBC Light Programme series which kicks off on March 31.

## STEVE ALLEN FLOPS

"THE Steve Allen Show," a top favourite with American TV audiences, has misfired in Britain. From Saturday, March 22, it is being dropped by ABC-TV.

## DIXIELAND ARRANGEMENTS

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# ★ Inside—Steve Race on Drummers ★

# One day I'll come to Britain



"RHYTHM and blues will last for ever," Fats Domino told me when we talked backstage at the New York Paramount Theatre.

Rock-'n-roll has always been seen as an adulterated, pop offshoot of the authentic, southern Negro rhythm and blues tradition—and Domino has adhered faithfully to his basic, blues style. Yet he himself has had more success in the pop world than many another strictly pop artist.

Despite his success in the entertainment world and the money it brings, Domino remains a simple, happy, close-to-the-grass-roots man. He's warm, a short but big man in his physical proportions, has a ready smile that reminds you of a jolly Santa Claus, and he seemed delighted in almost a childlike way to think that I wanted to write a story about him for his British fans.

### Refused offers

He doesn't like aeroplanes, and even though he protests that "I don't mind 'em much any more, because I'm getting more used to them," his concern with flying is one of the reasons the fabulous offers from Britain have so far failed to lure him.

Fats Domino with writer Dave Bartholomew, with whom he collaborates on many of the numbers he records.

# FATS DOMINO tells REN GREVATT in this exclusive interview

"I travel by car most everywhere I go. I have four cars altogether, including a 1958 Cadillac and a Mark III Lincoln convertible. I pick out the one I want and my chauffeur, Bernard Dunn, drives me to the next town we have to play," says Fats.

Fats answered my questions as he prepared for the next show in his cramped dressing-room quarters with occasional assistance from members of his travelling entourage.

### Trad backing

Present were his road manager, Lew Freedman, his personal valet, Raymond Allen, his Press agent, Marvin Drager, and various members of his swinging New Orleans styled band.

"The most important thing about my music is the beat," says Fats Domino. "It's that New Orleans backbeat sound that you get with drummers like Cornelius Coleman and Earl Palmer. That's what makes the music exciting. And that's what makes Little Richard and Thurston Harris exciting to hear."

"I like other things too. Perry Como is a great man. Singers great and he's a prince. To work on his television show for nothing, anytime he wants, is a great cat."

Fats also likes Nat "King" Cole, Tennessee Ernie Ford and like the way Elvis sings, too. He's a great cat.

To Fats, the melody is all-important in music. That's why he loves to play and hear different land too. "But man, I can't dig that modern jazz because it hasn't got a melody. Nothing's any good without the melody."

### Cooling off?

Fats Domino collaborates with writer Dave Bartholomew on many of the tunes he records. That is, the tunes that are not revivals of old standards like "Blueberry Hill," one of his biggest hits. "We made our first record for Imperial, 'Fat Man,' in 1949," said Fats. "And we've made a lot of them since."

Some have been crass enough to suggest that Fats Domino has been cooling off lately. That's probably because he has only one record on the best-selling charts now, rather than two or three.

"Besides," said Lew Chudd, owner of Imperial Records, "you should cool off like Fats has. He gets \$1,250 a night plus he's a great cat."

When they hear that he is wined and dined in a screen-wipers on a coach, there's no true rhythm in them."

Not even in a railway-bookstall novelette could one find such a monstrous caricature of an "artist," they assert.

Imagine their utter surprise when they observe the pro-Bruce's literally hanging from the lips of the manager, gulping down every word.

You may have guessed by now that I range myself among the unbelievers. But I have tried to make this commentary as objective as possible.

The creed of the believers has been amply propounded by Steve Race and in the anti-Bruce's column. I have not exaggerated the other side—my synopsis of the unbelievers' viewpoint is drawn from conversations I

percentages right now and he's never yet had a record that sold less than 600,000. And right now he's in two movies making the circuit—"The Big Beat," for Universal, and "Jamboree," for Vanguard.

Domino spends much of his time shuttling between his home in New Orleans—where he has a wife and an eight-year-old son, Antoine III, who plays piano and drums—and Hollywood, where Imperial Records is located.

In some cases, he'll make the background band sound with those great New Orleans drummers in the southern city, and later will dub in his voice recording in a studio in Hollywood. Much of the rest of his time is spent on tours and one-nighters.

This valet finished helping Fats on with his shiny grey-green suit jacket and brushed him off. Getting ready to go on stage, the vibrant dynamic little man from New Orleans who is the soul of present-day American blues said sincerely:

"Thanks man, for coming over. It's real nice of you to write about me. And one of those folks myself."

At the moment they are certainly all right; they estimate that he got \$2,000 a night during their recent American coast to coast tour. And even with two managers and a booking agent to pay, that's still good dust.

I went to hear them at the

His week's Selmer OSCAR



Holly's sidemen—It Jerry Allison (drums) and Joe Mauldin (bass).

### CARL BARRITEAU

... No. 1 T.V. Soloist

A DOZEN British T.V. feature solo spots in recent months PLUS similar appearances on Belgian and Dutch T.V. is solo clarinet of Trinidad Police Band. Carl is equally at home on "legit" or jazz styles. One of the few boys who can entertain AND play, he needs instruments that give dependable performance and leave him free to concentrate on a fast, slick presentation. It's natural therefore that he sticks to a Selmer clarinet and saxophone.

Selmer clarinets and saxes at all good dealers, or get "Catalogue S.W.5" on request from

Selmer

114 CHARING CROSS ROAD, W.C.2

Bill Haldon

# BUDDY HOLLY and the CRICKETS

BRITISH disc spinners get double value for their money with the current visit of the American group, Buddy Holly and the Crickets. These three barnstorming youngsters have two hits in the charts at the moment—"Peggy Sue," under Buddy Holly's label, and "Oh, Boy!" under the banner of the Crickets.

But there is really only one act—singer Buddy Holly, with his two sidemen Joe Mauldin (bass) and Jerry Allison (drums) to put the kick into beat numbers.

## 4,500 disc fans pack Troc—despite Elvis

Trocadero, Elephant and Castle, on Saturday were despite a Presley film across the road, they drew 1,500 into the first house and 3,000 to the second.

And I might as well say now that, though it's an excellent show, I was disappointed that Buddy Holly and the Crickets were on stage little more than 20 minutes. With tickets up to 10s. 6d. short-notice is hardly forgivable. Still this was the first show.

### Breaking the ice

Strangely enough, they unload all their disc hits with feverish speed. Perhaps they wanted to break the ice a bit. It wasn't really necessary.

In Britain the custom is for the best sellers to come as the punch line at the end. By having them at the beginning, the act seems able to sit both sides of the fence. Country and western fans need to look no further than the best-selling "Peggy Sue"—and Buddy Holly is every bit as good as on the disc. And for the rock-'n'-rollers "That'll Be The Day," "Oh, Boy," "Rip It Up" and so on are given plenty of punch.

I didn't feel quite at home with Buddy Holly when he added the Presley movements. He seems so obviously out of his depth.

### Gold dust

At the moment they are certainly all right; they estimate that he got \$2,000 a night during their recent American coast to coast tour. And even with two managers and a booking agent to pay, that's still good dust.

I went to hear them at the

### Screams

But—though I did detect a few scornful laughs—it produced the usual score as from the usual bevy of teenagers. There's no doubt about it, the outdated variety halls could learn a lot from these teenage coast-to-coast tours.

Supporting the Crickets are Gary Miller, bronzed from his visit to the troops at Cyprus, was in good form and went down well. Both he and the Tanner Sisters kept the atmosphere up to date with hits from the best-selling charts. And they were well rewarded.

### Big tour

Backing them was the Ronnie Keene Orchestra, new to the big-time ranks. It has been formed less than two years and this is its first big tour.

It won't be its last.

Comedy—not the easiest thing to put over on this type of show—is brightly presented by Des O'Connor.

This is one of the best packages shows to be presented for approval of teenage audiences. A bit of judging by the reaction on Saturday the teenagers appreciate it.

It's strictly pop music but the customers are not likely to grumble about that. As Buddy Holly says: "We like this kind of music—jazz is strictly for the 'a's'—a-t-homes!"

Bill Haldon

Bill Haldon



BUDDY HOLLY

The public seems to like us

## PAUL ANKA 'Frozen North' thaws to his showmanship



PAUL ANKA'S second beat and Paul is full of praise for Vic's work.

"He's wonderful to work with," says Paul. "He seems to know just what I need."

The supporting bill, headed by Lorrae Desmond and the Kentones, is first-rate. Lorrae is full of life and the Kentones, with their singing and clowning set the pace for this very happy show.

The vocalists in the instrumental Peter Groves Trio, chipping pianist Roy Stevens and compère Reg Thompson complete the bill. Reg deserves a special word of praise—the wares little of the precious time with his introductions.

The show looks a winner, and from the sizes of the audiences at Dundee and Aberdeen the London boys would do well to send more star names to the Frozen North.

J. Magin

### Maurice Burman talks to Paul Anka

—see page 7

Vic Hammet and the Orchestra lay down a strong, lively

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## Brubeck? There's no argument

THERE HAS BEEN NO argument about Dave Brubeck.

Oh, yes, fiery words have been spoken and a lot of ink has been expended in extravagant claims and wildly derisive repudiation.

But argument implies coming to grips with opposing views. And at no point in the Brubeck controversy has there been found any common ground on which to join battle.

You are either a believer or unbeliever. It comes to that.

Steve Race and Bob Dawson could bandy words across a table from now until Doomsday without either one being compelled, by force of reasoning, to concede a single point.

And that just about sums up how the opposing forces are ranged. The pro-Brubeckers acclaim him as a genius; hold, in his hands the future of jazz music.

### Bewildered

The anti-Brubeckers watch these manifestations of idolatry with utter bewilderment quite unable to accept Brubeck's jazz music at all.

They listen to those fragments in his performance which touch the jazz idiom directly—the touches of Basie or Garner—and can scarcely believe their ears at the clumsiness of the phrasing, the lack of any natural rhythm.

They note the outward display of emotion—the curiously stiff, unrythmic bucking to and fro, the thumping of both feet on the floor, the cries of "Yeah!" in moments of excitement—and recall long-

abandoned schoolboy notions. They listen to the great hunks of odd-Rachmanninoff performance into the jazz with ludicrous incongruity.

They strain skywards and bass—and look around at the sea of rapt faces with total incomprehension.

Unbelief spreads, too, to those ubiquitous pronouncements. How can anyone take them seriously?

When they hear that he is wined and dined in a screen-wipers on a coach, there's no true rhythm in them."

Not even in a railway-bookstall novelette could one find such a monstrous caricature of an "artist," they assert.

Imagine their utter surprise when they observe the pro-Brubeck's literally hanging from the lips of the manager, gulping down every word.

You may have guessed by now that I range myself among the unbelievers. But I have tried to make this commentary as objective as possible.

The creed of the believers has been amply propounded by Steve Race and in the anti-Bruce's column. I have not exaggerated the other side—my synopsis of the unbelievers' viewpoint is drawn from conversations I

have had with many people, most of them musicians. This article is not intended to be a contribution to the argument. For, as I have said, no real argument exists.

Instead of raising our voices in a babel of affirmation and counter-affirmation, it would be more profitable to ponder on how, at this stage of jazz development, such a situation of complete stalemate and intransigence has been reached.

Dave Brubeck



POP special

Sands will send the jivers!

THE movie men may soon be able to afford cigars again if they can fill empty cinemas with "pop" sagas such as "Jailhouse Rock"—and now the Tommy Sands film, "Sing Boy Sing."

And Talk With My Lord: Who Hears A Bundle Of Dreams; Just Little Bit Before; People in Love; Crazy Cause I Love Right; Your Daddy Wants to Do Right; June or July

NEW RECORDS by Laurie Henshaw

To tie in with the film, Capitol have issued a soundtrack recording featuring Sands on 12 mostly rock-styled tracks (1929).

Extra dates for Anka

PAUL ANKA with his package show has just been fixed for three extra dates.

Jimmy has signed for an eight-week tour of the United States. He will start in June.



David Hughes

David Hughes will go back to Scotland in the summer for a second season of "The Light Blue" at the Alhambra, Glasgow.

Jazz at the Philharmonic featuring Ella Fitzgerald, Oscar Peterson, Dizzy Gillespie, Stan Getz, Coleman Hawkins, Roy Eldridge, Sonny Stitt, Ray Brown, Herb Ellis, Lou Levy, Gus Johnson, Max Bennett, The Dill Jones Trio with guest artist Dave Shepherd. 1958 European Premier. Friday, 2nd May, at 8 p.m. Gaumont State - Kilburn.

AGENT Harold Davison is giving the jazz fans a tasty Easter egg in the form of a concert by "Cool Queen" June Christy and Ted Heath.



Tommy Sands



June Christy

McGuire Sisters riding high on Sugartime, are doubling with an LP of themselves. So Coral offer "Teenage Party" on LYA073.

WATCH THIS! "All I Want is Your Love" by Jimmy and the Four Four's

Someone is a smooth piece featuring sweet strings.

Beverly Sisters HERE'S another version of "Always and Forever" devised in the Beverly Sisters' familiar unmelodious style.

And two familiar oldies—"All I Do is Dream of You" and "Everybody Loves My Baby" are included.

Nancy Whiskey SHE has a distinctive style and a potent feeling for jazz.

HERES another version of "Always and Forever" devised in the Beverly Sisters' familiar unmelodious style.

Also there is an extra measure in "Lullaby of Birdland."

Donald Peers A far cry from the Donald Peers of "I Need Somebody" (Coral 45-11487).

MARION RYAN, having hit the "roll" with "The Crowd Will Soon Roll By"—a hit from 1952—on Coral 45-19469.

AND here's another one for the "Teenagers in Love" (Coral 45-11487).

Wally Scott A rocking and rolling contemporary pop mood.

TONY BRENT gives a rock-'n-roll revival to "The Crowd Will Soon Roll By"—a hit from 1952—on Coral 45-19469.

My Little Girl is a vol-evo-doh type of tune that reflects the late 'twenties and early 'thirties touch brings it up to date.

WALLY STOTT'S Orchestra and Chorus give a gusty, Mitch Millerish touch to "Rec River Rose," a marching song (Coral 45-11487).

PHIL TATO "Dance Teachers" is a "Dance Teachers" series.

JOE FINGERS CARR gives a "bright novelty touch to "Dominique" (Cap 45-11483).

Jackie Wilson MR. WILSON is a sort of "American" singer.

MR. WILSON is a sort of "American" singer.

THE Platters material that we usually associate with the Platters (Mercury 7MT191).

MR. WILSON is a sort of "American" singer.

MR. WILSON is a sort of "American" singer.

Les Paul THE pleasing "Bewitched" is packaged in related fashion by guitarist Paul (Cap 45-11483).

Laura K. Bryant AUDREY K. Bryant is a full-bodied rock-'n-roll singer.

Laura K. Bryant AUDREY K. Bryant is a full-bodied rock-'n-roll singer.

TOMORROW'S HITS THREE titles tipped by pop reviewer Laurie Henshaw have made the Top Discs list.

WHAT orchestra backs Perry Como on his TV show—S. C. Cambridge.

WHAT has become of Teddy Joyce, the famous pre-war band leader?—B. H. Berry.

Why did I recently see the Sid Miltward in the St. Margaret's.

He is consoling after illness.

He is consoling after illness.

Now watch out for the new "Pop Special" by the Champs. This rock-mambo is sweeping the States.

He is consoling after illness.

He is consoling after illness.

WHO wrote "Over The Rainbow" from "The Wizard of Oz"—B. G. London.

He is consoling after illness.

He is consoling after illness.

I WASN'T SUPPOSED TO RECORD 'DIANA' SAYS Paul Anka. A year ago Paul Anka was an usher and car park attendant at a Hollywood cinema. Now he makes hit records.

More Pop discs Lee Allen TAKE a Hawkins-tono; throw in descending progressions and a good beat, and you have "Promenade" by the Lee Allen Band (Mercury 7MT200).

THIS IS NOT THE ONLY WAY TO RUIN A RECORD. You can, of course, just use a well-worn needle. The hardest jewel needle becomes slightly off-shape through constant use and will cut its own groove in your very best record.



# Hollywood headlines



**DUKE ELLINGTON** stars in a new musical revue that opens here in the west at Phoenix, Arizona. Lindsay Crosby has signed with RCA Victor Records. Paul Muni sings and dances in a Los Angeles musical version of "Grand Hotel." Frankie Laine's new "Foreign Affair" LP local television series finished last week because Stan didn't want to continue to pay for the show as a sustainer and the TV station hadn't come up with a sponsor.

### Arrival

The Lucrafts are expecting a little Hollywood correspondent at the end of September. Warner Brothers has joined Twentieth Century-Fox and the other top studios in starting new record companies.

Bing Crosby recorded a "Paris Holiday" album with Bob Hope, for Capitol. British drummer Billy Withers has returned to Los Angeles after a short trip to his previous domicile Bermuda. The most articulate of the vocalists of Julian Bream provides the background music to new thriller movie "Chase A Crooked Shadow."

### Gus Bivona

The new Mercury Records big band of MGM clarinet star Gus Bivona is sponsored by Steve Allen and made its debut last week at the Hollywood Palladium. Eddie Gomez is expected to bring the "Tenor Story" number written by singer Johnny Desmond for the film of the same name. The re-

activated "Jazz City" (renamed "Jazz Cabaret") now features the regular weekly Lucraft "Jazz International Show." Sammy Davis, Jr. introduced Ella Fitzgerald at her opening night at the Moulin Rouge here last week, saying: "She's been 20 years in the business and she's still 40 years ahead of all other singers." The current Stan Kenton local television series finished last week because Stan didn't want to continue to pay for the show as a sustainer and the TV station hadn't come up with a sponsor.

### Boyd Raeburn

New World Pacific album by one-time Boyd Raeburn vocalist David Allen is lifting all the musicians here. Tracy, editor of "Down Beat," has left the magazine after nine years, to head the new "Down Beat" magazine.

Bill Bradley tells of the drunk who staggered past the circular "Capitol Tower" building muttering: "The attorney will never get that one up." Sherry Rogers' new big band RCA album is "Portrait Of Shorty." The aggregations of Dizzy Gillespie, Erroll Garner and Duke Ellington are "The Duke and Cozy Cole and J. C. Higginbotham" with the Stratford (Ontario) Shakespeare Festival, along with Carmen McKee and some poetry and jazz.

—Howard Lucraft



## I've given up Hope!

**BOB HOPE** was still smouldering long after I'd had a nasty retreat from his Press reception. I know because I read about it last Saturday in the "Evening Standard." Columnist Thomas Wiseman shook his head sadly over the spectacle of the comedian who had tried to put words into his mouth. "With a guy like that I wanna spit in his eye," said the offended Mr. Hope. I have to confess that the eye Mr. Hope would like to moisten belongs to me.

### says TONY BROWN

Hope had faced the Press somewhat pleasantly. What comedian could feel complacent with the same old "Paris Holiday." Let's face it, the comedians of the world have infinitely greater variety. I feel for me. Surely Hope could do something better than "Paris Holiday." It was one of the best of the trade. "Get you guys are so tricky so tricky so tricky," Hope reflected bitterly. "Sensitive? Sure I'm sensitive." And he went on to tell of the super-comedian who had tried to put words into his mouth. "With a guy like that I wanna spit in his eye," said the offended Mr. Hope. I have to confess that the eye Mr. Hope would like to moisten belongs to me.

# Meet Sam Phillips, he's the— MAN BEHIND THE 'SUN' SOUND

by REN GREVATT

### Three things

The record appeared on Phillips' own label, Sun Records. The record did three things. First, it launched the fabulous career of the most famous rockabilly of them all. Second, it put Sun Records into the time-ripened firmament of record labels. Third, it started the trend which saw small labels from all parts of the country burst out with bright and beautiful hits and the chains of major labels.

### No place

"It was only a few years ago," he told me, "when a Negro artist in the south who wanted to make a record just had no place to go. Rhythm and blues record men like Jules and Saul Bihari would come down south to Tennessee from the West Coast with a tape recorder and set up a studio in a garage to record the Negro blues singers of the South. So I set up a studio in 1952 just to make records with some of those great Negro artists."

### With mother

Finally, in 1953 Phillips started his Sun label. One day a youngster walked into the studio and asked if he could audition. He was with his mother. Phillips started his Sun label. One day a youngster walked into the studio and asked if he could audition. He was with his mother.

## ROUND THE SHOWS

# This is certainly no School for Cats

"SCHOOL"—the new musical comedy which opened at London's Princes Theatre on Tuesday—is as old-fashioned as the knee-length drawers worn by the female members of the cast. The plot is one of those orphan-girl-turns-out-to-be-rich-heiress epics and the general effect was nobody's reputation like a pantomime without the star comedian. The music was as prissy as the story and the final curtain was greeted with boos from the gallery. Headed by Eleanor Drew, James Maxwell and Jean Bayless, the cast struggled manfully, and womanfully, with its material, but the general effect was nobody's reputation like a pantomime without the star comedian.



## ON TV

**WELL DONE!** THE ability to portray convincingly on television a Negro scene of music, dancing and dialogue is very rare. Yet on "The Benny Hill Show" last Saturday it was done with the success of a good American film. Fine playing came from York de Souza (piano), Joe Harrington (alto), Carl Barrieau (clarinet) and Leslie Hutchinson on trumpet—Maurice Burman.

**SISTER ROSETTA** I've a prejudice against religious songs as a form of entertainment. I suppose Sister Rosetta Tharpe is a saint on a salary. But Sister Rosetta Tharpe is a saint on a salary. But Sister Rosetta Tharpe is a saint on a salary.

**Jerry Lee Lewis—"greatest of them all."**

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## HUMPHREY LYTTLETON

launched a bomb into the pop music industry—"concerned solely with that catalogue of insanities known as the Top Ten"—he applauded what he termed: "The first expression of a positive viewpoint on topical affairs since 'We're Gonna Hang Out the Washing On The Siegfried Line.'" The bomb: The Nixa record of American folk artist Guy Carawan singing "Talking Atomic Blues."

"It is," he said, "an important occasion indeed when two commercial concerns (Nixa and Essex Music) are prepared to sponsor a song dealing with one of the major talking-points of the present time."

**Banned** "TALKING Atomic Blues" was written by Californian newspaperman Vern Darlow after he had interviewed Einstein following the release of the first atom bomb. It was recorded in America by Faughn Monroe—and instantly banned.

Guy Carawan is the first to record it in Britain. Whether you are pro- or anti-H Bomb, you cannot fail to appreciate the authentic bluesness of Carawan's singing, or the sincerity of the verse ending: "You can have Peace in the World—'Or the World in Pieces."

**Plea for sanity** I SEE that another attempt is to be made to get some sense into our Sunday entertainment laws. On Friday next, Dennis Howell, M.P., is proposing to the House of Commons the setting up of a Select Committee to consider the operation of the Sunday Observance Acts.

Some of these laws go back centuries. So that while other European countries encourage bull-fighting and professional football matches on a Sunday, in Britain if a singer mashes his feet during a number he is liable to be theatre closed.

**Wages?** TALKING of which: I wonder what John Wesley WOODLIFE had thought of Eliza FLETCHER (SOMEONE'S) just said: "Who WOULD? Should I know 'im?" WHICH rather spoils this piece.

**Kick-off** ONE football match that will not be banned on a Sunday is the Show Business v. Man-

## THE CRICKETS

At this one, too, they were playing the Crickets' records forfense from a mammoth hi-fi speaker so that I was impossible to carry on a conversation. ("I'm sorry, Mr. Holy. I magnified the picture? Ralph Sharon, who lined up the deal while negotiating with Tony Bennett, is in and the Shamrock Hilton is in the picture. The extent of the land? Approximately three square inches wrapped in Cellophane. Still, it's a nice thought.

## Pat Brand

can't hear a word you say for those blasted Crickets! Can't we get the whole thing straightened out? One reception for the Press; another for the hangers-on to show business? Deep in the Heart... I NOW own a piece of Texas land, including a full interest in and of all the gas, oil, uranium, gold, silver, sulphur and other minerals of every kind in this parcel of land. The deed arrived this week, proclaiming me a Titled Texas Property Owner. And the man behind this



## TED HEATH

All time top twelve LK 4208

## Spring

THIS week, you could almost feel the warmth of the sun in Tin Pan Alley. There it talk of holiday between "takes" in the recording studios. Such magic words as Mallorca, Costa Brava, the Bahamas, Southern California and Tashina permeate the fog of the profession's hostilities. And even Tame Poet has come out of his long hibernation and is putting into the not-too-distant future.

## Nothing Personal

GEORGE MELLY sings the blues



## GEORGE MELLY

with Mick Mulligan & his band Nothing personal LK 4205

## Nothing Personal

THE MULLARNS vocal group made an impressive debut this week at Brighton Hippodrome on Monday. They sang two duets—"Love Me Forever" and "Friendship." The Malcolm Mitchell Trio scored successfully with their varied repertoire—George Hartman.

## BRIGHT DEBUT

THE MULLARNS vocal group made an impressive debut this week at Brighton Hippodrome on Monday. They sang two duets—"Love Me Forever" and "Friendship." The Malcolm Mitchell Trio scored successfully with their varied repertoire—George Hartman.

## Festival music

THE 1958 BBC Light Programme's Festival of Dance Music will be held at the Royal Albert Hall on three Tuesday—March 25, April 1 and April 22.

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## TED HEATH

All time top twelve LK 4208

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# From

"YOU know what Joe Morello is?" said the gentleman sitting next to me at the Dominion Theatre. "He's what drums were invented for."

If he'd had time to work on the phrase he might have come up with something a little more grammatical, but his remark was certainly graphic—and near enough true. Joe Morello is what drums were invented for.

A combination of swing, technical ability, tone, lightness of touch, humour

• Joe Morello

## JAZZ on the AIR

(Times GMT plus 11)

**SATURDAY, MARCH 8:**  
11:30-12:0 A.1: Dave Jackson, Urbie Green, Basie 1938-57.  
12:15-12:30 P.M. A.1: Cecil Taylor (news break 12:15).  
1:30-2:0 P.M. Dutch Swing College.  
2:15-2:45 P.M. For Trade.  
2:45-3:00 P.M. Modern Swing Combo.  
3:15-3:45 P.M. Swing Serenade.  
3:45-4:00 P.M. Kings of Jazz.  
4:00-4:30 P.M. J. West.  
4:30-5:00 P.M. J. West.  
5:00-5:30 P.M. J. West.  
5:30-6:00 P.M. J. West.  
6:00-6:30 P.M. J. West.  
6:30-7:00 P.M. J. West.  
7:00-7:30 P.M. J. West.  
7:30-8:00 P.M. J. West.  
8:00-8:30 P.M. J. West.  
8:30-9:00 P.M. J. West.  
9:00-9:30 P.M. J. West.  
9:30-10:00 P.M. J. West.  
10:00-10:30 P.M. J. West.  
10:30-11:00 P.M. J. West.  
11:00-11:30 P.M. J. West.  
11:30-12:00 A.M. J. West.

**SUNDAY, MARCH 9:**  
11:30-12:00 P.M. J. West.  
12:15-12:30 P.M. J. West.  
1:30-2:00 P.M. J. West.  
2:15-2:45 P.M. J. West.  
2:45-3:00 P.M. J. West.  
3:15-3:45 P.M. J. West.  
3:45-4:00 P.M. J. West.  
4:00-4:30 P.M. J. West.  
4:30-5:00 P.M. J. West.  
5:00-5:30 P.M. J. West.  
5:30-6:00 P.M. J. West.  
6:00-6:30 P.M. J. West.  
6:30-7:00 P.M. J. West.  
7:00-7:30 P.M. J. West.  
7:30-8:00 P.M. J. West.  
8:00-8:30 P.M. J. West.  
8:30-9:00 P.M. J. West.  
9:00-9:30 P.M. J. West.  
9:30-10:00 P.M. J. West.  
10:00-10:30 P.M. J. West.  
10:30-11:00 P.M. J. West.  
11:00-11:30 P.M. J. West.  
11:30-12:00 A.M. J. West.

**MONDAY, MARCH 10:**  
6:30-7:00 P.M. J. West.  
7:00-7:30 P.M. J. West.  
7:30-8:00 P.M. J. West.  
8:00-8:30 P.M. J. West.  
8:30-9:00 P.M. J. West.  
9:00-9:30 P.M. J. West.  
9:30-10:00 P.M. J. West.  
10:00-10:30 P.M. J. West.  
10:30-11:00 P.M. J. West.  
11:00-11:30 P.M. J. West.  
11:30-12:00 A.M. J. West.

**TUESDAY, MARCH 11:**  
7:00-7:30 P.M. J. West.  
7:30-8:00 P.M. J. West.  
8:00-8:30 P.M. J. West.  
8:30-9:00 P.M. J. West.  
9:00-9:30 P.M. J. West.  
9:30-10:00 P.M. J. West.  
10:00-10:30 P.M. J. West.  
10:30-11:00 P.M. J. West.  
11:00-11:30 P.M. J. West.  
11:30-12:00 A.M. J. West.

**WEDNESDAY, MARCH 12:**  
7:00-7:30 P.M. J. West.  
7:30-8:00 P.M. J. West.  
8:00-8:30 P.M. J. West.  
8:30-9:00 P.M. J. West.  
9:00-9:30 P.M. J. West.  
9:30-10:00 P.M. J. West.  
10:00-10:30 P.M. J. West.  
10:30-11:00 P.M. J. West.  
11:00-11:30 P.M. J. West.  
11:30-12:00 A.M. J. West.

**THURSDAY, MARCH 13:**  
7:00-7:30 P.M. J. West.  
7:30-8:00 P.M. J. West.  
8:00-8:30 P.M. J. West.  
8:30-9:00 P.M. J. West.  
9:00-9:30 P.M. J. West.  
9:30-10:00 P.M. J. West.  
10:00-10:30 P.M. J. West.  
10:30-11:00 P.M. J. West.  
11:00-11:30 P.M. J. West.  
11:30-12:00 A.M. J. West.

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# saucepan lids to

## Drums

### STEVE RACE

talks about  
drums and  
drummers

and inventiveness, his drumming is as near to perfection as I ever hope to hear. My not-so-long-ago remark about the tedium of drum solos is hereby withdrawn... or, shall we say, suspended.

### Far cry

It's certainly a far cry from the days when drummers used to surround themselves with frying pans and saucepan lids: when a passing flapper would exclaim: "Boy, you can get rhythm out of anything!" and the drummer would beat a paradiddle on her cloche hat by way of thanks.

Not so long ago, but equally remote from a stylistic point of view, were the days when the drummer would exactly cancel out the bass player's contribution to the evening's music by thudding four beats in a bar on his bass drum, meanwhile using his hands to beat a rapid tattoo upon the cymbals.

Plus ça change, as Hugues Panassie would say. About 14 years ago the cry went up: "Play it tight, man!" Clamping his toe firmly down on the hi-hat pedal, the drummer drove an inflexible "chip-chip-chip-chip" from his cymbal sandwich... and produced the least swinging rhythm in all jazz history.

### Too quiet

But this was altogether too quiet and dull for our perceptive friends. Opening the hi-hat pedal on alternate beats, he developed a rhythm known in academic circles as "Toot, ti-ti-Toot, ti-ti-Toot," with which he could drown an entire 14-piece band.

Drunk with power, he magnanimously agreed to give the bass player a chance and stopped pounding four-in-a-bar on his bass drum. And that was his undoing.

A situation rapidly arose which, from the drummer's point of view, was fraught with difficulty. Not to say danger. I will explain. Using only his left foot (on the hi-hat pedal) and his right arm (Toot, ti-ti-Toot), there was absolutely nothing for his left arm and right foot to do.

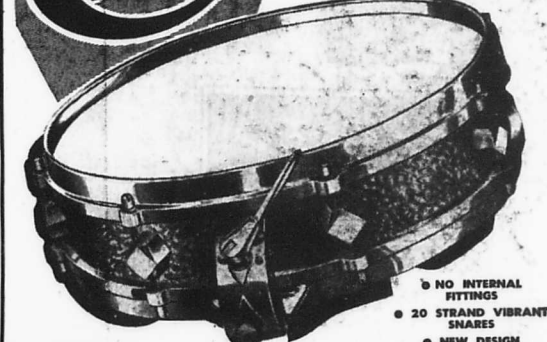
### Suspicion

The promoters and businessmen of jazz began to eye the drummer with suspicion. Was he earning his keep? With only two of his four limbs pressed into the service of music-making, couldn't he be given something else to do? At this point the Musicians' Union called a meeting of drummers to discuss the situation. The lion square to the situation finally came. Rising to his feet, Mr. Joe Abrams-Bacon addressed the meeting.

"I have noticed," he said, "that the rest of the band occasionally has what they call a Crotchet Rest." (Cries of "Sit down," "Withdraw.") "Take the A train, etc." "It seems to me intolerable that while there is a moment's silence in jazz drumming, we are inactive. Why should we not release at this moment an earth-shaking explosion, executed jointly by a left hand rim-shot and a right foot bass-drum thud?"

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# Melody Maker

MARCH 8, 1958

## ELLINGTON LOOKS OK

As exclusively forecast by the Duke Ellington Orchestra will start a European tour between October 5 and 12. Negotiations are still proceeding for Ellington to play at the Leeds Arts Festival in October and for the band to make a full British tour.

Also, Johnny Hodges will definitely rejoin Ellington for the tour.

In exchange for the Duke, Ted Heath will make his fourth trip to America.

## IS THIS A RECORD?



Thieves went to work in a record shop on Thursday when they broke into Feldman's new record shop in Soho. The opening was due on Friday, but when staff arrived the shop had been burgled and 500 LPs were missing. But the opening went off as planned and seen (above) at the party are (l-r) Matt Monro, Eddie Calvert and Don Lang.

## EASTER DEBUT FOR CHARLIE GRACIE

EASTER MONDAY, April 7, is the day when Charlie ("Fabled") Gracie opens his second British tour at the Empire, Liverpool.

He then moves on to the Hippodrome, Birmingham, for week commencing April 14, then goes to the Empire, Glasgow (week of April 28).

At the time of going to press, further dates were being fixed by the Law and Leslie Gracie office, which is handling Gracie's trip.

## STOP PRESS

NEW YORK, Thursday—There is a possibility that Johnnie Ray will tour Britain later this month.

But proposed Al Hibbler tour is still unsettled.

## Sensational Success CHAS McDEVITT SKIFFLE ALBUM



Including "FREIGHT TRAIN," "I'M SATISFIED," "GREENBACK DOLLAR," etc. with Photographs, Life Story, History of Skiffle.

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# All-Europe talent hunt

THE 13-country search for an International Dance Orchestra to appear at this year's Newport Jazz Festival is nearing London.

Marshall Brown, Director and organiser of the Farmingdale High Band, and George Wein, Vice-President and Musical Director of the Newport Jazz Festival, will arrive in London on March 17.

## 'Tower of Babel' Band

By then, they will have auditioned musicians in Lisbon, Madrid, Geneva, Milan, Vienna, Prague, Berlin, Warsaw, Stockholm, Amsterdam, Brussels and Paris.

In London, on March 18, they will choose the British musician (or musicians) who will complete this 20-piece "Tower of Babel" orchestra which, apart from appearing at the world-famous Festival, will also record in America for Columbia Records and appear on American radio and television.

The Newport Festival is paying all expenses for the chosen musicians from their homes and back to their homes. The twenty selected players will be rehearsed in specially-written arrangements during their transatlantic voyage, and for an extra week in New York, before going on to Newport.

## Wanted

Says George Wein: "They can be either amateur or professional, but preferably around 20 or 21 years of age. It makes no difference what instrument the applicant plays or in what style he plays. He may be a good soloist, or a good section man. He will be tested on his reading ability and also on his improvisation." The Editor of the Melody Maker is a member of the International Board of Advisers of the Newport Jazz Festival and is currently preparing the March 18 auditions.

Any musician (semi-pro or professional) who is interested in appearing at the Newport Jazz Festival, and considers himself up to the standard indicated by Mr. George Wein should write to the Editor (Newport) Melody Maker, 189 High Holborn, London, W.C.1.

## TOMMY STEELE —DISC-JOCKEY

TOMMY STEELE is to be a disc-jockey! A late-night Light Programme will be broadcast from Tommy when he returns in April from his South African tour. His series will be heard every Saturday from his home in Cardiff.

His seaside tour this summer will include Margate, Southend, Frinton, Aberdeen, Llandudno and Bournemouth.

## DIZZY HAS A 'STAR' GROUP



THE Dizzy Reece Quartet—formed only last month—has already notched a West End residency, a film, a recording contract and a Light Programme airing.

The group is pictured (above) at restaurants and shows (l-r) Phil Swann, Lloyd Thompson and Dizzy Reece. Paul Savaris is not pictured.

The quartet on March 17 starts a five-night-a-week residency at the Star Club, Warden Street, playing opposite the Alan Clare Trio.

Cinemagoers will see (and hear) the group in the forthcoming Ealing Productions thriller "Night to a Girl".

On March 27 it makes its broadcasting debut in the "Jazz Club" and the following month records for Tempo.

**Last-Page Reminder**  
SHOPPING for jazz and pop discs? Then save yourself time and trouble by consulting the Melody Maker's new readers' service on page 15.

Here you will find a list of 30 record dealers in shopping centres from Wick in the North to Southampton in the South.

And if it records you're after—here's another one: this week the MM carries a record total of 20 columns of advertising on our classified pages.

## Max Roach tour

New York, Wednesday—An all-star jazz quartet led by drummer Max Roach will make a European tour of Europe from March 13.

## Rosetta to aid Broonzy



American gospel singer Sister Rosetta Tharpe (above) will be one of the stars appearing in the Big Bill Broonzy Benefit Concert at the London Coliseum on Sunday.

## Stars all set to help Big Bill

SISTER ROSETTA THARPE will be among the guests at the Big Bill Broonzy Benefit Concert on Sunday at the London Coliseum.

Donating their services to help raise money for the blues singer will be the Humphrey Lyttelton Band, Johnny Dankworth and a group from his Orchestra, including Cleo Laine, the Mick Mulligan Band with George Melly, Al Fairweather's Band, the Dill Jones Trio, Johnny Duncan and the Blue Grass Boys, and the Chas McDevitt Skiffle Group, with Shirley Douglas.

## The all-star guest list

Guest artists include Sandy Brown, Bruce Turner, Betty Smith, Kathy Stobart, Don Rendell and Beryl Bryden, and the show will be compered by Alan Lomax, Rory McEwen and Wilfrid Thomas.

The concert will be stage-managed by Jack Higgins, Harold Davison, Oliver, and George Webb, of Jazz-shops.

Broonzy fans unable to get to the concert can send donations to the Big Bill Broonzy Benefit Fund, c/o Melody Maker.

## NEXT WEEK

CUTE—NOT SEXY!  
SAYS MARION RYAN

## BENEFIT No. 2

LONNIE DONEGAN, Chris Barber and Ken Colyer will, on March 14, appear in a second concert in aid of Big Bill Broonzy—a midnight matinee at the Dominion Theatre, W.

The show will feature the three groups and blues singer Otilie Patterson.

## WANTED

# COMPERES

## QUALIFICATIONS:

1. SMART APPEARANCE.
2. PLEASING PERSONALITY.
3. ABILITY TO SAY A LITTLE AND MEAN A LOT.
4. GOOD VOICE.
5. KNOWLEDGE OF MODERN MUSIC AND ARTISTES.

If you have all or most of the above qualifications, and think you could impress and hold the attention of young people then write now.

Auditions will be held in most of the leading cities and towns in the British Isles.

Full particulars to—C. ST. JOHN MURPHY, Manager D.H. Dept., 76 Southwark Street, London, S.E.1.

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# Melody Maker

MARCH 15, 1958 World's Largest Sale EVERY FRIDAY 6d.

# Pat Boone at Easter

See Page 20

## Thanks to British Jazzmen

# MAYBE I'LL SING AGAIN

## Says Big Bill

"NOW I can go through with the operation on my throat to see if I can sing again. This money will pay for it."

These were the words which Big Bill Broonzy cabled to the MELODY MAKER this week after Sunday's Benefit concert at the London Coliseum.

He added: "I've always

said I got friends in England. Now I know. I am one blues singer who's going to smell his flowers while he is still alive."

Friends

Over 50 top stars of British jazz gave their services free at the concert, which Big Bill Broonzy cabled to the MELODY MAKER this week after Sunday's Benefit concert at the London Coliseum.

The concert was organised by a committee under

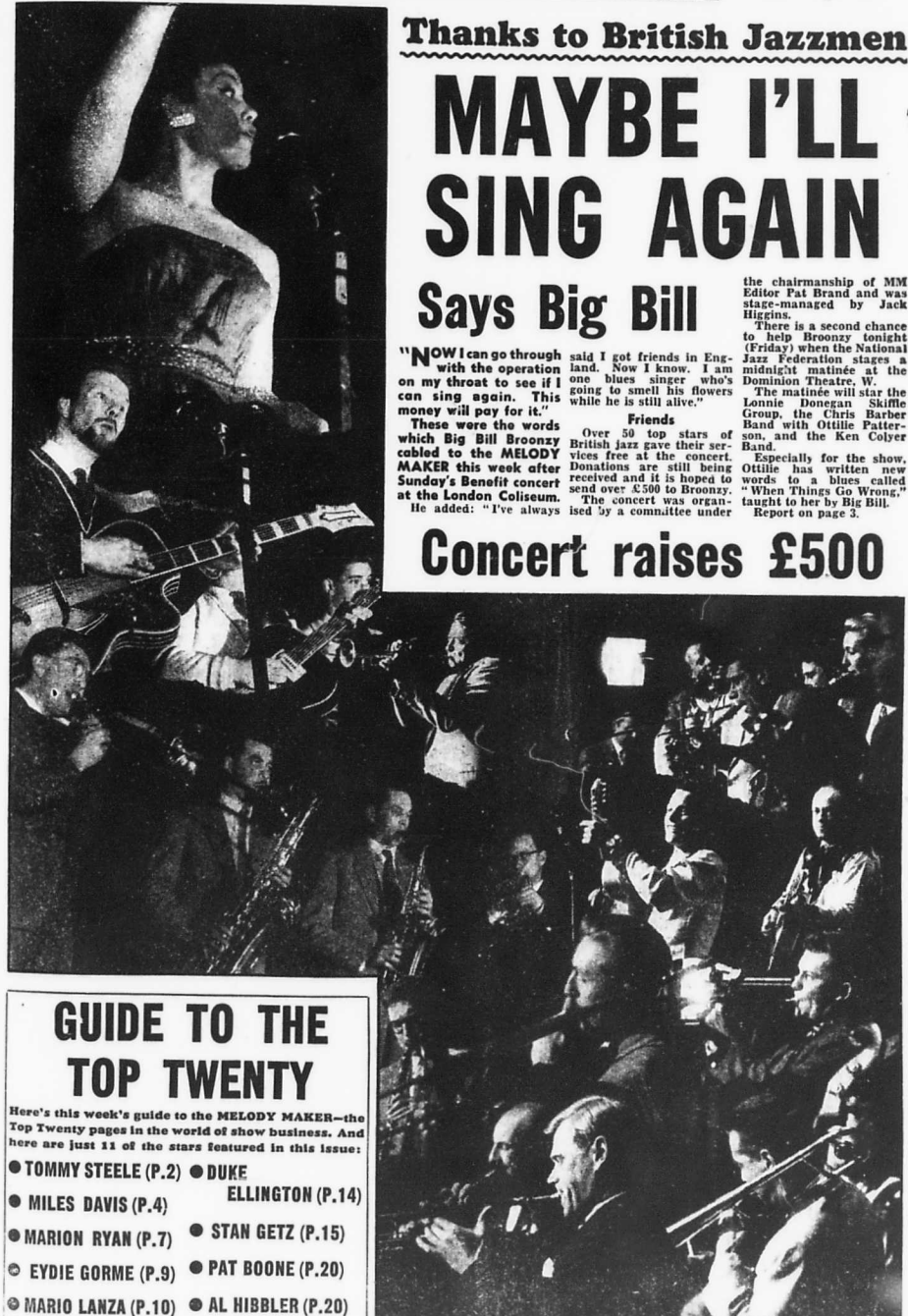
the chairmanship of MM Editor Pat Brand and was stage-managed by Jack Higgins.

There is a second chance to help Broonzy tonight (Friday) when the National Jazz Federation stages a midnight matinee at the Dominion Theatre, W.

The matinee will star the Lonnie Donegan Skiffle Group, the Chris Barber Band with Otilie Patterson, and the Ken Colyer Band.

Especially for the show, Otilie has written new words to a blues called "When Things Go Wrong," taught to her by Big Bill. Report on page 3.

## Concert raises £500



## GUIDE TO THE TOP TWENTY

Here's this week's guide to the MELODY MAKER—the Top Twenty pages in the world of show business. And here are just 11 of the stars featured in this issue:

- TOMMY STEELE (P.2) ● DUKE ELLINGTON (P.14)
- MILES DAVIS (P.4) ● STAN GETZ (P.15)
- MARION RYAN (P.7) ● PAT BOONE (P.20)
- EYDIE GORME (P.9) ● AL HIBBLER (P.20)
- MARIO LANZA (P.10) ● AL HIBBLER (P.20)
- ROSSETTA THARPE (P.13) ● SARAH VAUGHAN (P.20)

Pictured at Sunday's Big Bill Broonzy Benefit Concert are: Top left—Cleo Laine, followed downwards by the Chas McDevitt Group and some of the Johnny Dankworth Seven—Laurie Monk, Alex Leslie, Dankworth and Mick Mulligan. Alex Leslie, Dankworth and Mick Mulligan are seen leading the band with Ian Smith, Brian Brockhurst, Jimmy Shilmore, Tony Coe, Kathy Stobart and Joe Temperley.

Then come Johnny Duncan with his guitarist Peony Wright, Mick Mulligan with his guitarist Peony Wright, Frank Parr, and Al Fairweather pictured with Sandy Brown (left) and Tony Muller.

Plugging, publicity and propaganda...

Tin Pan Alley is a compost heap

FRIENDS, have you ever paused to take a good, hard look at that sterile, gaseous, festering compost-heap known as Tin Pan Alley?

Like that other murky institution, the popular Press, which is forever referring to its ignoble self as "a noble profession," Tin Pan Alley revels in self-congratulation.

Through the winter months, the trade papers erupt in a recurring rash of photographs taken at balls and banquets in which members of the music business are seen beaming toothily at each other and clinking their glasses in an orgy of mutual back-scratching.

RUTHLESSNESS

It's difficult to see why. Few professions on the right side of the law are devoted with such cynical ruthlessness to the sole end of making money.

The other arts—and pop music is, ideally, a popular art—cherish their own standards. Architects, filmmakers, commercial artists, book publishers, all have their own self-appointed bodies whose aim is to maintain, in a commercial world, the high standards of the art which they practice.

SAYS HUMPHREY LYTTLETON

The popular music business has nothing—and doesn't want it, either—in common with commercial success. Its only standards are £ s. d. This is nothing new—among singers and musicians the word "hit" has long been common usage to denote stuff which they know is "hot" but which they must churn out to pay the rent.

In times of a fashionable boom, such as the current Big Beat craze, the symptoms of corruption are more easy to detect. Look at the present situation.

A section of the population—to wit—the teenagers—has a large amount of money to spend on its musical entertainment. Fortwith, the entire industry is geared to extract as much of that money as possible—and plugging, publicity and propaganda, to maintain the demand as long as possible. Nothing else matters.

STARVE

So far as the industry is concerned, artists with years of service in the profession who are temporarily out of fashion can starve in the gutter. They are no longer commercial, and thus, by Tin Pan Alley standards, they are no longer any good.

There is another, older—some say the oldest—profession for which the same can be said. It is the profession of the artist. There is another, older—some say the oldest—profession for which the same can be said. It is the profession of the artist. There is another, older—some say the oldest—profession for which the same can be said. It is the profession of the artist.

Pan Alley and you'll find no one with a good word to say about the general scene today.

Publishers are churning out stuff which they know is trash recording companies, with a shrug and a whine of "What can we do?" are producing records—often by sheer trickery—of so-called artists whom they hold in utter contempt.

Editors of musical papers are publishing music which they and 99 per cent of their staffs know to be worthless trash.

MORONOCRACY

This contemptible money-grubbing is called "giving the public what it wants." In fact, aiming well below the heads of the public to make sure that the most misinformed and least selective members of the public go on wanting it and paying through the nose for it.

And the result is the logical outcome of democratic capitalism—moronocracy. "But," the cries go up, "it's all good for the business—look at the number of people it keeps in work!"

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BRONZY BENEFIT

Big Bill

"Well done!"

The artists who freely give their services to a charity should walk on to the stage to be applauded rather than deplored.

Certainly this applies to the Bronzy Benefit. The jazz hound (and the term including patron as well as performer) is in some ways an admirable bird who, believing in a cause, is occasionally prepared to do something about it.

Polished

Having disgorged that considerable but essential surplus, let me say I did not have to force myself to enjoy the programme. Perhaps advancing years bring tolerance. I found myself listening to Beryl Bryden for the first time, having listened for too long to the super-comment of other Beryl worked like a real professional on her one song "Gee Baby, I Got To You." In a word, she was polished.

There was that gallant cavalier of jazz, H. Lyttleton, cooking a mess patron at his erstwhile disciples. What is the place of the sax in jazz?

There can be complications. The discovery on his first visit to a professional recording studio can be the soul of modesty, points out Denis Preston.

He'll tell him that he will be accompanied by a drummer as well as a pianist and joy his simple heart.

Preston, an independent record maker and a jazz specialist, guides the fortunes of such as Cleo Laine, Johnny Duncan and Chris Barber.

There is often a startling change after the record achieves best-selling status. The singer is likely to strut into the studio demanding a full string section. It is traditional that artists can be difficult. Some tend to take the credit for their own success. When the hard times set in, they'll howl that the record company is not pushing their records enough, or claim that their singers are being given special treatment.

In most cases, this simply is not true. The function of the A & R man is both complicated and complex. Apart from selecting material and organising the session for his artist, he sets out to see that the disc gets into the Top Twenty.

Exceptional "Hell try to get a powerful agent interested in the artist," says the record company employee. "The agent can shove a singer into the right TV show at the right time."

And he adds this rather surprising remark: "It is difficult to build a star on records alone."

However, there are always the exceptional cases. Lonnie Donegan can be quoted as one who has done it. He is one of the few who can claim credit for making him a star—on records alone.

Lonnie Donegan—he is a law unto himself. He happened. The public discovered him.

New disc stars are made

The conception of some singing tribly under the domination of a lynx-eyed Svengali is one that grips the imagination. Particularly does it seem apt today.

The men who manipulate the vocal puppets on the record scene may not rely on mesmerism. But their influence cannot be doubted. The Artists and Repertoire Manager is the most consulted—and the most insulted—man in Pop music.

But more than one star has, in a moment of humility, confessed that the tortuous path to fame was negotiated largely through the help of a smart A & R man.

Guy Mitchell would concede that Mitch Miller gave him the chance of stardom. How? Miller had selected a couple of songs for Sinatra.

Frank rejected them. Miller, feeling a little peeved, we can assume, remembered that young Mitchell was just dying to break in and organised a session for him instead. Miller also helped promote Rosemary Clooney and others.

Point of interest (and of argument, sometimes) is that the A & R man generally selects material for his artist. That is denied the privilege of writing, or that he doesn't occasionally write his own songs. That doesn't alter the fact that the A & R man is the key man in the recording world. He discovers talent—or has it thrust upon him. He is besieged by music publishers and agents who call his attention to young performers.

In such a situation, the A & R man has to exercise discretion. No use listening to the agent who claims that he has found a second David Whitfield if you already have the real Whitfield under contract, one recording man told me. "But no A & R man would afford to pass up a prospect."

Having found his prospect, he has to mould him. What type of singer is he? How can the public ear best be mounted? And suitable songs and deciding on the best accompaniment is only part of the answer. Arrangements have to be commissioned and rehearsed with the singer.

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PERFECT FOR HANDS OR STICKS

Steele clicks again; 'Six-Five' a winner

PEOPLE who used to sneer at Tommy Steele are now practically claiming to have discovered him. It's going to be worse after "The Duke Wore Jeans" is shown. It's a triumph for Tommy.

He isn't abashed by Ruritania or even by having to play the Hon. Tony Whitecliffe. It is this impudence that will bring a few laughs against him, for Steele has not yet the range to act as a double. Tommy Hudson, is sent to the royal palace as a step and, naturally, clicks with the princess.

It's tongue-in-the-cheek drive, but Tommy Steele plays it lightheartedly, proves again, only more so, that his range of acting ability is directable. His assurance is colossal. Verdict: Complete victory for Steele.

Hats off!

WE must solemnly take off our hats to the makers of the "Six-Five" for doing great credit to an unpopular subject and for beating the American experts at their own game.

This is the best effort of the kind I can remember seeing—other than "The Big Beat" or other strictly musical transatlantic subjects.

Those who feel inclined to argue the point should go and see for themselves. Honours are, I suppose, shared by screenwriter Norman Hudie, director Alfred Hitchcock and producer Herbert Smith. They've done a slick and professional job.

There are artists to sneer at in the film: also some to admire—

ON Thursday AR-TV's magazine programme This Week posed the question: What's Wrong With Pop Music? At the end of the programme I knew that investigator Edna was right. The mystery of Edna with Humphrey Lyttleton was little less than the subject of pop.

Edna's programme scratched round the question, probing because Mr. Lyttleton's interest in it seemed little. He interested me always came just as one expected the mystery to be solved.

This week's Selmer OSCAR

There was that gallant cavalier of jazz, H. Lyttleton, cooking a mess patron at his erstwhile disciples. What is the place of the sax in jazz?

There can be complications. The discovery on his first visit to a professional recording studio can be the soul of modesty, points out Denis Preston.

He'll tell him that he will be accompanied by a drummer as well as a pianist and joy his simple heart.

Preston, an independent record maker and a jazz specialist, guides the fortunes of such as Cleo Laine, Johnny Duncan and Chris Barber.

There is often a startling change after the record achieves best-selling status. The singer is likely to strut into the studio demanding a full string section. It is traditional that artists can be difficult. Some tend to take the credit for their own success. When the hard times set in, they'll howl that the record company is not pushing their records enough, or claim that their singers are being given special treatment.

In most cases, this simply is not true. The function of the A & R man is both complicated and complex. Apart from selecting material and organising the session for his artist, he sets out to see that the disc gets into the Top Twenty.

Exceptional "Hell try to get a powerful agent interested in the artist," says the record company employee. "The agent can shove a singer into the right TV show at the right time."

And he adds this rather surprising remark: "It is difficult to build a star on records alone."

However, there are always the exceptional cases. Lonnie Donegan can be quoted as one who has done it. He is one of the few who can claim credit for making him a star—on records alone.

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by Tony Brown

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Britain's Newest Trumpet Star

MURRAY CAMPBELL chooses the B & H

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Yet another star has discovered the ease of blowing and wonderful response of the B & H Regent Trumpet. Backed by a century of craftsmanship and the best engineering plant that money can buy, the Regent is an instrument of professional caliber—yet produced at a low price especially for you. See it today at your local dealer's or at our showrooms—

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25 REGENT STREET, LONDON, W.1

See how Murray Campbell plays the B & H Regent Trumpet. Show us in film—B & H Film "The Golden Age of Music" on page 10 of the Pall Mall Magazine. London, Cambridge Circus, London, W.C.2

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But the fact that a number has scored in America doesn't mean that it will click to the same extent here. The Como record is a peculiarly good example. "Magic Moments" is Number One in the Best Sellers here; in the States, "Catch a Falling Star" the flip-side of the disc that made the top spot.

Why did "Magic Moments" catch on? Probably, it was suggested to me, because the publisher of the number put in some heavy work on it.

That's the point that practically everyone who knows anything of the recording industry makes. The production of the record that promotes the unknown to stardom, the record that keeps the established name on top, is a team effort. The contribution that the vocalist makes can so easily be exaggerated. The skill of the recording engineer is invoked to give the untalented voice more presence. Final results are nervously checked over such as whether a A & R man in the business have been known to solicit opinions. Some, having canvassed a song choice in books to record it too. The have been known to take it literally. Out of the mouths of babes have hit records been produced.

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# Vocalists are mole

**THE conception of some singing Trilly under the domination of a lynx-eyed Svengali is one that grips the imagination. Particularly does it seem apt today.**

The men who manipulate the vocal puppets on the record scene may not rely on mesmerism. But their influence cannot be doubted. The Artists and Repertoire Manager is the most consulted—and the most insulted—man in Pop music.

But more than one star has, in a moment of humility, confessed that the tortuous path to fame was negotiated largely through the help of a smart A & R man.

Guy Mitchell would concede that Mitch Miller gave him the chance of stardom. How? Miller had selected a couple of songs for Sinatra.

Frank rejected them. Miller, feeling a little peeved, we can assume, remembered that young Mitchell was just dying to break in and organized a session for him. Instead, Miller also helped promote Rosemary Clooney and others.

## TONY BROWN

**goes behind the scenes—into the pop 'factory'—to find out what makes a record a hit and a singer a star**



Lonnie Donegan—he is a law unto himself. He happened. The public discovered him.

Point of interest (and of argument, sometimes) is that the A & R man generally selects material for his artist. That is not to say that the singer is denied the privilege of refusing, or that he doesn't occasionally pick his own song.

That doesn't alter the fact that the A & R man is the key figure in the recording world. He discovers talent—or has it thrust upon him. He is beset by music publishers and agents who call his attention to young performers.

## DISCRETION

In such a situation, the A & R man has a certain discretion. No use listening to an agent who claims that he has found the second Edith Piaf. That is already here. The Whitefield under contract, one recording man told me. No A & R man could afford to do that prospect.

Having found his prospect, he has to mould him. What type of singer is he? Is he a pop singer? Is he a jazz singer? Is he a blues singer? Is he a folk singer? Is he a gospel singer? Is he a country singer? Is he a rock and roll singer? Is he a soul singer? Is he a funk singer? Is he a disco singer? Is he a reggae singer? Is he a hip-hop singer? Is he a R&B singer? Is he a soulful singer? Is he a smooth singer? Is he a sexy singer? Is he a romantic singer? Is he a dramatic singer? Is he a powerful singer? Is he a commanding singer? Is he a confident singer? Is he a charismatic singer? Is he a magnetic singer? Is he a compelling singer? Is he a captivating singer? Is he a mesmerizing singer? Is he a spellbinding singer? Is he a bewitching singer? Is he a charming singer? Is he a delightful singer? Is he a pleasing singer? Is he a satisfying singer? Is he a gratifying singer? Is he a rewarding singer? Is he a fulfilling singer? Is he a satisfying singer? Is he a gratifying singer? Is he a rewarding singer? Is he a fulfilling singer?

There can be complications. "The discovery on his first visit to a professional recording studio can be the soul of modesty," points out Denis Preston. "Tell him that he will be accompanied by a drummer as well as a pianist and joy fills his simple heart."

Preston, an independent record maker and a jazz specialist, guides the fortunes of stars as Cleo Laine, Johnny Duncan and Chris Barber.

There is often a startling change after the record achieves best-selling status. The singer is likely to strut into the studio demanding a full string section. It is not always possible to get in, they'll howl that the record company is not pushing their records enough, or claim that other singers are being given special treatment.

In most cases, this simply is not true. The function of the A & R man is both complicated and comprehensive. Apart from selecting material and organizing the session for his "property," he sets out to see that the disc gets into the Top Twenty.

## EXCEPTIONAL

"Hell try to get a powerful agent interested in the artist," says one record company employee. "The agent can shove a singer into the right TV show at the right time."

And he adds a surprising rider: "It is difficult to build a star on records alone." However, there are always the exceptional cases. Lonnie Donegan can be quoted as one who is law unto himself. "The only people who can claim credit for making him a star apart from Lonnie himself are the kids who bought his records," says Denis Preston. "Really, Lonnie just happened. He'd been on the scene long enough to acquire the same type of material, choosing his own. He believes in what he is doing as much as

as he did in the past. There is only one difference. The public has discovered him."

In a world in which talent is no guarantee of big success and success is not always associated with real talent, it is comforting for performers—even the best of them—to know that they have the shrewd A & R men behind them.

Men like Wally Ridley of EMI.

## IDEAL

"I don't always take to his ways," one very knowledgeable artist told me, "but Wally is my ideal of everything an A & R man should be."

The Ridley knowhow is behind the success of Alma Cogan, Ronnie Hilton, Malcolm Vaughan and quite a few others. This does not reflect on their undoubted talents. An artist is not necessarily the person best equipped to plan a career. And

certainly the record company executive is in a much more advantageous position for studying the field of recording as a whole—and mapping a course to follow.

Another man viewed respectfully by rivals is Nick's Alan Freeman. Possibly Alan's greatest achievement has been steering Petula Clark to stardom on records. It is extraordinary enough that Pet has made three consecutive hits. More extraordinary is the fact that she pulled off the feat at a time when the female of the warbling species had been given the cold shoulder by record buyers.

"Alone"—the American song that Pet made a hit—meant absolutely nothing in the States. This, in part, confirms the contention of one executive that the record companies do not exploit the records of American artists at the expense of our own.

## SCORED

"Obviously, the company that is releasing Perry Como's 'Magic Moments' doesn't particularly want every singer on its books to record it too. The same disc would do fine on its own."

"But the fact that a number has scored in America doesn't mean that it will click to the same extent here. The Como record is a peculiarly good example. 'Magic Moments' is Number One in the Best Sellers here; in the States, 'Catch a Falling Star'—the flip-over—did the sides that made the top spot."

Why did "Magic Moments" catch on? Probably, it was suggested to me, because the publisher of the number put in some hefty work on it.

## POINT

That's the point that practically everyone who knows anything of the recording industry makes. The production of the record that promotes the unknown to stardom, the record that keeps the established name on top, is a team effort. The contribution that the vocalist makes can so easily be exaggerated.

The skill of the recording engineer is invoked to give the unresonant voice "more presence." Fingernails are nervously chewed over such weighty decisions as whether to add a second banjo.

And some of the best A & R men in the business have been known to solicit opinions, some, having canvassed a song choice or treatment around the office, have been known to take it home to try on the children. Literally, a string of the mouths of babes have hit records been produced.

## BROONZY BENEFIT

● Big Bill

# Well done!

The artists who freely give their services to a charity should walk on to the stage to be applauded rather than deplored.

Certainly this applies to the Broonzy Benefit. The jazz hound (and the term includes patron as well as performer) is in some ways an admirable bird who, believing in a cause, is occasionally prepared to do something about it.

## Polished

Having disgorged that considerable but essential preamble, let me say I did not have to force myself to enjoy the programme. Perhaps advancing years bring tolerance. I found myself listening to Beryl Bryden for the first time, having listened for too long to the asperses comments of others. Beryl worked like a real professional on her one song—"Gee Baby Ain't I Good To You." In a word, she was polished.

There was that gallant cavalier of jazz, H. Lottelton, cocking a snoot at his erstwhile disciples. What is the place of the sax in a jazzband? It is a p... showed me; During his brief offering, the state was a name d full of them.

Stobart, Turner, Skidmore, and the lot. Saxophones of various shapes, sizes and styles. Lottelton, I fancied, had a tremendous sincerity. One felt that he was playing his heart out in a personal tribute to Big Bill. Which, considering their diverse antecedents is either very odd or very heartening.

McDevitt's Skiffle Group were lightheartedly hoodwinked by the angels aloft. Presumably they weren't in favour of a music-hall presentation. Broonzy himself might have loved it. Rather liked it, rather than Duncan outfit, though both his solo guitarist and McDevitt were over-amplified.

## Tremendous

Cleo Laine with a Danworth group was in tremendous form and heard some attractively extrovert playing from ex-Beat Dave Lee Trainor. Dickie Hawdon has his nose prone to speculative atmospheric excursions. The Bill Jones Trio, playing with coherent subtlety, brought the virile best out of Betty Smith's tenor saxophone and one wondered how better some of the other soloists might have sounded with that kind of backing.

Sister Rosetta Tharpe squeezed through the curtain to pay her respects to the artistry of Broonzy and to bless us all for being here. She was unable to sing owing to bumbledom or undue timidity of it, but it was nice of her to come.

# is most

If you'll find no one word to say about me today. are churning out they know is 'truth'. 'Whine of a 'what?' are producing n by sheer trickery; artists who their contempt; musical papers are music which they sent of their staffs' worthless muck.

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Amphibious money-called giving the it wants. It is, in well below the public to make sure ill-informed and the members of the wanting it and pay the nose for it. result is the logical democratic capitalism.

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another, older—oldest—profession same can be said nk this is an ade for living off the untalented and unevils; then at the honesty to call ever name.

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HE'S GOT THE WHOLE WORLD



Laurie London

From REN GREVATT
NEW YORK, Wednesday—Laurie London, a name little known here until a few weeks ago, is bidding fair to become a smash artist on his first American release.

The young Britisher's disc of "He's Got The Whole World In His Hands" was issued here about three weeks ago. Reports everywhere are strong and indications are that the record will be on the major trade charts within the week.

FRANKIE VAUGHAN
Another TV date
RECEPTION to Frankie Vaughan on his initial appearance on Patti Page's "Big Record" show here last week was so overwhelmingly favorable that he has already been signed for another date—Wednesday, May 7.

JUDY GARLAND
Marriage break-up
JUDY GARLAND has filed a divorce action against her husband-manager-career guide, Sid Luft.

Johnny Otis had this picture taken in Hollywood alongside a group of British stars. He's packed and ready to pitch British hits on a scale of his rock-'n-roll stage show as soon as negotiations are concluded.

Birdland package set for Britain

From BURT KORALL
NEW YORK, Wednesday—The stamped of American jazz units and musicians to European shores continues. In September, "The Birdland All Stars" will fly over to Britain for a series of appearances.

Dates with the Stars

(Week commencing March 16)
PAUL ANKA
Sunday: City Hall, Hall
Monday: Globe, Bloomsbury
Tuesday: King's Hall, Belle Vue, Manchester
Wednesday: Philharmonie Hall, Liverpool
Thursday: Savoy, Lincoln Hall, Halifax
Friday: Victoria Hall, Halifax
Saturday: Davis Theatre, Crofton

THE CHICKETS
Week: New Theatre, Oxford
Sunday: De Montfort Hall, Leicester
Monday: Gaumont, Doncaster
Tuesday: Regal, Hull
Wednesday: Philharmonie Hall, Liverpool
Thursday: Granada, Walthamstow
Friday: Gaumont, Salisbury

JOINTING: The Essex Market V returns to Café Bohemia for the Eastern season. This is their third booking in nine months. Most of the men in the group are college students. The name, which has been named to the advisory board of the Newport Jazz Festival.

NEWSBOX

A NEW 16-piece band, formed by Manchester trumpeter Allan Hare will debut at the Free Trade Hall on April 6 at the Sister Rosetta Thelma concert.

PERSONNEL includes Wally Houser, Alan Pawke, Barry Schuman, Frank Dixon (saxes), Ken Hatfield, Bob Connell, Arthur Tomes and Bill Holt (trpts), Reg. Paton and Alan Beeson (tbls.), Eric Ferguson (pno.), Ron Arnold (dr.), Brian Adams (bass) and Gov. Buckley (str.).

LEICESTER — Brian Woolley's Jazzmen appear tomorrow (Sat.) at the University "Jazz Hop" at Grandby Hall.

NEVQUAY — Brian Quintrell leads the resident group at the town's recently formed Tuesday night jazz club.

LEDS—Local bassist Bob Peel, and vocalist Molly Anson, have joined Dennis Langfield at the Mecca-Lockwood.

CORNWALL — Granatnik Olsen is to transfer from Malvern Winter Garden to the Cornish Bay Hotel, St. Austell, replacing Harry Farmer who has emigrated to Canada.

BIRMINGHAM — Alex Welsh and six Dixielanders will appear at a jazz ball at the University next Friday (21st).

CHICHESTER — Tubby Hayes (March 18) and Ronnie How (25) are scheduled to visit the town's Jazz Club.

BIGNOR — Humphrey Lyttelton is the Sunday attraction at the Boulogne Theatre, followed by Chris Barber (June 22) and Johnny Dankworth (July 27).

LONDON — Cy Laurie's Band appeared last week at the Lutton Jazz Club.

Jerry Dawson

BRIGHTON DATE FOR DELANEY

THE Eric Delaney Orchestra will start a nine or ten-week summer season at Brighton's Regent Ballroom, on July 6. Sixty-two-year-old Sid Wilton saves the Regent on April 6 to spend the summer at Middleton Towers Holiday Camp, Morecambe.

Until Eric Delaney opens at the Regent, Fred Byfield will front a five-piece band five nights a week.

Hotel tries first Jazz Band Ball

The Rex Hotel, Whitley Bay, is holding its first Jazz Band Ball on Thursday. Featured will be the George Bell Quintet, resident at the hotel on Sundays. Joining is Johnny Sampson (trpt.), Sid Warren (dr.), Arthur Mackintosh (tbls.), George Bell (pno.), Frank Gibney (trp.) and Ray Drummond (bass).

Other groups include the Joe McMillan Dixieland outfit, which will first play its regular weekly Jazz Club session in the hotel's Palace Room and the Denny Hutchinson Quintet.

HAROLD DAVIDSON presents THE ONLY CONCERT APPEARANCE OF AMERICA'S "QUEEN OF THE COOL" JUNE CHRISTY ACCOMPANIED BY TERRY HEATH AND HIS MUSIC AT THE ROYAL FESTIVAL HALL SUNDAY, 6th APRIL, AT 3.0 P.M. TICKETS: 5/-, 7/6, 10/-, 12/6, 15/-

ROYAL ALBERT HALL The BBC LIGHT PROGRAMME presents FOURTH ANNUAL FESTIVAL OF DANCE MUSIC 1958 TUESDAYS at 7.30 MARCH 25 Ted Heath and his Music Ken Mackintosh and his Band Mick Mulligan and his Band with George Maby Johnny Duncan and his Blue Grass Boys The Fraser Hayes Four Dickie Valentine Betty Smith Maxine Daniels Jim Dale & Pamela Clark APRIL 8 The Joe Loss Orchestra The Eric Delaney Band The Chris Barber Band Russell Quaife and the City Ramblers Don Lang and his Frantic Five Johnny Gray Ramseyer Squares Dennis Loys APRIL 22 The Johnny Dankworth Orchestra with Cleo Laine The Squadrinaires Terry Dane and the Dene Aces The Red Elton Quartet Terry Lightfoot and his Jazz Men Chas. McDevitt Skiffle Group The Stargazers Alvin Cogan

'MY FAIR LADY' - TOP SECRET!

WITH six weeks to go before "My Fair Lady" opens in London, record companies have clamped down on "Iron Curtain" on their plans to wax the hit numbers.

By Chris Hayes

Penetrating the hush barrier imposed by cautious A&R men, disc buyers can be sure that Britain's biggest sales campaign will click into operation as soon as the first performance ends on April 19 and the music is freed from copyright restriction by Chappell.

But record dealers aren't so happy about the ten-fold price increase Philips has slapped on the LP. It has risen from the customary £1 17s 6d. to £2 8s. 6d.

Two hits

Typical of the "cagey" replies from recording executives were the comments of Columbia's Norman Newell.

THE SHOW

"MY FAIR LADY," which has been running on Broadway since March 15, 1956, opens in London at the Grand Lane Theatre on April 30.

DETAILS

STARS of the show will be Rex Harrison, Julie Andrews, Stanley Holloway, Robert Coote and Zelma O'Neal.

My Fair Lady... is a musical adaptation of Bernard Shaw's controversial play, "Pygmalion," Alan Jay Lerner wrote the book and lyrics and Frederick Loewe composed the music.

Imposition

A prominent dealer told the M.M.: "It's an imposition and they're likely to catch a cold over it. Apart from customers refusing to buy the disc, it is possible that the flood of British records that Philips hit back with the explanation: 'Production costs are greater because this is a very special release—probably the greatest show record of the past ten years.'

Black market

"It's the greatest thing the disc industry has ever known," he claimed excitedly. "Black market copies have been reaching the country for months at about £10 a time.

Top box office

Box-office optimism runs high at Drury Lane Theatre, where all top-priced stalls are sold until November and bookings in every section extend until next April.

Phenomenal

"We expect phenomenal sales of sheet-music, orchestrations and records," he predicted. "We are giving the show the greatest coverage ever accorded any musical, British or American."

FOOTNOTE: A dispute between Connoisseur Records, Ltd. and Chappell's regarding ownership of the copyright in the music of "My Fair Lady" is due to be heard by the High Court in Dublin shortly.



18 TOP RECORDING STARS! 15 CRAMMED with RHYTHM HITS!

...in the story of the guys and gals who make America's heart beat-beat-beat to their torrid music!

Guest Stars CHARLIE BARNET BUDDY BREGMAN ALAN COPELAND THE DEL VIKINGS THE DIAMONDS FATS DOMINO THE FOUR ACES HARRY JAMES THE LANCERS FREDDY MARTIN THE MILLS BROTHERS RUSS MORGAN GEORGE SHEARING AND THE QUINTET JERI SOUTHERN BILL THOMPSON SINGERS THE CAL TJADER QUINTET

JAMMED with ROCK-'N-ROLL! JAZZ! BLUES! BALLADS!

and Starring GOGI GRANT

THE BIG BEAT

Co-starring WILLIAM REYNOLDS ANDRA MARTIN · JEFFREY STONE

—Rose Marie · Hans Conried · Bill Goodwin · Howard Miller

Written by DAVID P. HARMON—Produced and Directed by WILL COWAN A UNIVERSAL INTERNATIONAL PICTURE

See this big musical treat at your local cinema

LONDON RELEASE BEGINS NEXT WEEK PRINCIPAL CITIES AND TOWNS FROM APRIL 13TH

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Joe Bitten returns PARIS, Wednesday.—Joe Bitten, veteran jazz pianist, is once again in Paris. As usual, he is playing at Fred Payne's bar. Joe has not been to France for two years.

# Backroom Boys of Jazz

ALTHOUGH this article was inspired by Dave Brubeck's visit, I don't intend to drag out the interminable argument about his music. As Humph said last week: "Complete stalemate has been reached."

by STEVE RACE

As on all jazz subjects, come to think of it. The fact is that though Dave's visit may be the subject of this article, it isn't, so to speak, the object. The object is to pay tribute to two gentlemen concerned in the tour from a purely administrative point of view.

Their names are Harold Pendleton and Desmond Kayton. Between them they run the National Jazz Federation, which in turn—and in association with Harold Davison—run the Brubeck tour. Harold Pendleton will be familiar to many readers. Elegantly tailored, hair greying in the most distinguished fashion, it was he who introduced the quartet on stage.

Desmond Kayton is less well known. While Pendleton is introducing the band, Kayton is breathing down the neck of the band leader, tripping, checking with the box-office manager, or shuffling at the amputation table. From all these duties he emerges unfruffled, with precisely scolded hair of an inch of cut showing at each wrist.

Yes, they're an extraordinary couple. Pendleton and Kayton. I think it's little the jazz world learned a little about them.

**Emergencies**  
Consider, for example, the way they deal with emergencies. With four minutes to go, we are all chatting in Dave's dressing-room. A harassed face appears round the door.

"Mr. Pendleton?" Harold's head inclines a fraction of an inch.

"Mr. Pendleton, there are three men at the stage door and they all claim to be the London correspondent of the Milwaukee Daily Tribune."

"I think there's going to be a fight."

A slight frown of irritation crosses the Pendleton brow, but in a flash he has the solution in hand.

"Desmond," he says

quietly. "Go and see to it, will you?"

Take another instance. Desmond Kayton has saved two seats for the second house in case of emergencies. One of them is the piano stool in the orchestra pit, the other, an unopened orange box just outside the ladies powder room (gallery). A messenger from the foyer rushes up to him.

Mr. Kayton, the Earl of Rutford has arrived with 24 guests and says you promised him a row of orchestra stalls. What shall we do with him?

Even to that question, Desmond Kayton has a ready answer. "Better see Mr. Pendleton," he says. "I always maintain there is great pleasure to be had from seeing a man who knows his job doing his job."

Pendleton and Kayton are not just administrators. They are puppeteers. Forty journalists and critics from the national Press have been invited, with 40 of the most important people in the jazz business. Comes the great day and there are no absentees; all 278 turn up and avidly set about the free whisky.

Pendleton and Kayton mingle with the crowd. "So glad you could come," he says. "How's your wife?" "I enjoy your column every week."

"Come in, Myra—meet the gang." "Walter, throw out that drunken bum."

A little later, according to precedent, the Star arrives. He must be given six or seven uninterrupted minutes with each reporter, 10 if the duties he is above a million.

If reticent, he must be made to open up. If garrulous, to shut up. And at 5:15 precisely he must be whisked off to open a record store in Peckham.

Expert, unseen puppeteers, Pendleton and Kayton quietly attend to all these points while holding a pink gin and a cheese straw and seeming to relax according to protocol with Ernest Borgnine, or the Millie Miller with Max Jones.

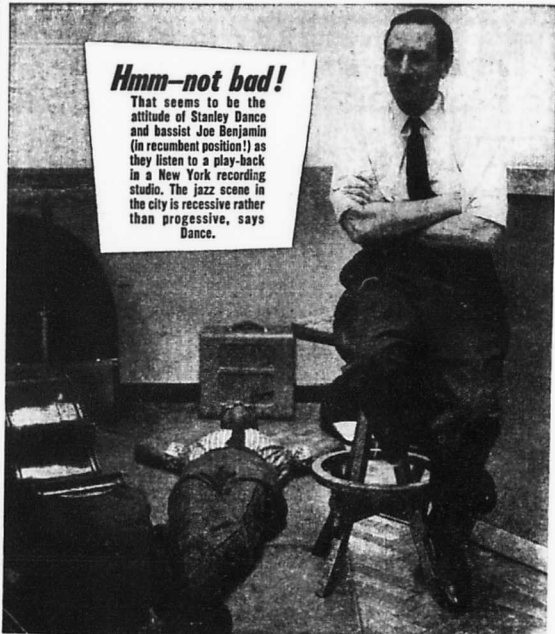
All these things are part of the daily life of Messrs. P. and K., and the Brubeck concerts gave me a valuable opportunity to observe them at work. Perhaps this little and entire account, as mentioned and referred to, will act as some sort of encouragement to them.

They are efficient, hard-working, tactful—and they have a sense of humour. At least, I think they have.

I'll know tomorrow at the second Broadway Benefit.

## Hmm—not bad!

That seems to be the attitude of Stanley Dance and bassist Joe Benjamin (in recumbent position!) as they listen to a play-back in a New York recording studio. The jazz scene in the city is recessive rather than progressive, says Dance.



# New York isn't what it was

If you shut an eye to decrepit postal services and harsh laws against tobacco smokers, New York can seem a progressive kind of town. Nowhere else, surely, are hot cross buns to be bought six weeks before Good Friday.

Yet the jazz scene is recessive rather than progressive. The claim that jazz is more popular than ever seemed to me, after six weeks, to be completely false. The people who believe that are either very young or of short memories.

When I first went to New York 21 years ago I heard

## STANLEY DANCE

who has just returned from a disc-making session for Decca

a dozen big bands of quality in less than a month. This time, in a month and a half, I heard only two, both of them organised — solely for recording — one by Sy Oliver at Decca, one to accompany Jimmy Rushing at Columbia.

Then, there were jazz records on nearly every juke box. Today, you have a hard time finding one with any jazz — downtown, at least.

All the scattered venues downtown, like the Metropole, Birdland, Ryan's, Condon's, the Composer and the Embars, don't amount to what you could find on 32nd Street alone in 1937.

**Ludicrous**  
Uptown, the decline is just as obvious. The bands of Cootie Williams and Dick Vance at the Savoy are down to eight pieces each and their repertoires are loaded with rock-'n-roll and distressing pops, so that comparison with the days of Chick Webb and Teddy Hill is ludicrous.

At the Apollo, good singers like Joe Turner and John Hookey can be heard, but the bands are usually makeshift groups dominated by honking tenors, and they are only momentarily redeemed when an artist such as Dicky Wells is permitted a brief solo. Elsewhere in Harlem you might catch the Lockjaw Davis Trio at Bassie's, Skip Hall next door at Wells', or J. J. Johnson at Smalls, but not much more.

Except at weekends. Then you can hear Buddy Tate's admirable seven-piece band at the Celebrity Club, or at the Palm Garden downtown. And sometimes this is expanded to a dozen pieces, with men like

Buck Clayton and Dicky Wells, to play the vast Rockland Palace.

There is to be sure, a great deal of recording going on. I was never able to employ bassists Milt Hinton and George Duvivier, so far in advance were they booked, and Milt sometimes makes three sessions a day!

**Circuses**  
The enormous number of jazz LPs on the market suggests that jazz is extremely popular. Yet the making of these records, and the presentation of circuses like the Newport Festival, do not in total provide the opportunities and steady work of yesterday.

In any case, the emphasis in jazz recording is on novelty rather than quality. One record supervisor asked Yanknick Brunyoch and me how we would like Pee Wee Russell with strings. We told him.

**But . . .**  
This kind of attitude partly accounts for the fact that the many jazz records are often confined to the rock-'n-roll of talent, of course. Leaders of the sessions I have recently been responsible for were fairly obvious choices—Dicky Wells, Buddy Tate, Buster Bailey, Coleman Hawkins, Rex Stewart, Bud Johnson, Cozy Cole and Earl Hines.

There is still an abundance of talent, of course. Leaders of the sessions I have recently been responsible for were fairly obvious choices—Dicky Wells, Buddy Tate, Buster Bailey, Coleman Hawkins, Rex Stewart, Bud Johnson, Cozy Cole and Earl Hines.

LOOK HERE!—for all the latest news, views, reviews and record charts. They're all in the new—

# don't try to be sexy!

**3-Page POP special**

**MARION RYAN** stretched out her pretty arm. "Look what Ray Ellington and the boys bought me." I saw a tiny gold replica of her hit record "Love Me Forever" which hung from her gold bracelet and dangled merrily against the gold sovereigns and the 1887 £2-pieces.

"How do you feel being one of the only two British girls in the Hit Parade?"

"I'm thrilled beyond words. It seemed the most elusive thing to achieve. Of course the song had a lot to do with it. In these days of la-las, yi-yis and ya-yas, unless you have these things, you don't stand a chance."

"You've forgotten to mention Frankie Vaughan's m-m-m, m-m-m."

**MASCOT**  
She stroked her strawberry blonde hair (the bangle jingled happily) and looked at me with her pretty blue eyes.

"Maurice, I feel you have been a sort of mascot to me. Soon after I started taking lessons with you, I was offered the job of Health Officer with Granada TV and that was my biggest moment to date."

"Looking at you today, Marion — now you are in the star class—you seem much more serious and mature."

"The greatest way of growing up is to come into show business. I was 21 when I came in, which is pretty old to start. But in this business a girl grows up in the 14, whereas I was still very much a little girl from Yorkshire."

**FAN CLUB**  
"Now I have more responsibilities and have grown up very much over the last two years. In Yorkshire I was earning £4 and when Ray Ellington offered me £10 a week to join his band, I thought it was a fortune."

"What are you earning now?"

"About £200 a week."

"It all?"

"I spend an awful lot on clothes, which is a necessity in this business. Then there are publicity pictures and my fan club. And I am buying my mother a house, which is my greatest ambition of all."

**OFFERS**  
She was wearing a suede coat, yellow sweater, black skirt, and sat very demurely on the edge of the armchair. The bangle lay quiescent.

"What else has happened since your hit record?"

"Over 200 letters a week. Three offers of summer seasons and hints at my own television show. But as nothing has been signed, I can't say. Oh, and I have made a new record. It's called 'Oh! I'm Falling in Love Again.' And are you?"

"It's been a funny sort of day. Is that what the other side of the record is called?"

"No, I don't want to answer your question. The other side is called 'Always And Forever.' And that, of course, starts off with 'ah-ah-ah.' She bubbled into a laugh.

"Marion, do you find on television that some women take exception to your, shall we say, personality?"

"Well, I certainly don't mean to be sexy, but if it comes out that way, it's my fault. Some women do get the needle. I have had letters from them complaining that on TV I am mauling someone's husband about."

"In the show men come up to guess the tunes, and when I come towards them, they sometimes back away. So I grab them to get them to stand in view. I try to be cute but not sexy."

"The point gets me very mad because the last thing I want to do is to steal anybody's husband on television." Her bangles

jangled in righteous indignation.

"And yet," she continued, "women do ask for a picture of me to give to their husbands on their birthdays as a surprise. Also children write in: 'Can I have a picture for my Daddy—Mummy knows' which is rather sweet."

"What about the future?"

"Well, I don't just want to be a singer. I want to be a dancer and actress and I want to make a film. I am sure I could do it."

"I'm sure, too. And without the la-las and yi-yis, because she's got m-m, m-m."

Says Marion Ryan—"some women do get the needle. I've had letters complaining that, on TV, I'm mauling someone's husband about."

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# Lanza speaks—



"YOU see," said the paper pad, I have just signed for another film in Capri. "Who will be appearing in this film with you?"

We are trying terribly hard to get Brigitte Bardot from France," pencilled the world's most famous tenor, Mario Lanza. I don't know yet whether he meant it. Because Mr. Lanza was conducting the most screwy and hilarious Press conference ever. It was last Saturday, the night before his second sell-out concert in Newcastle within two months. With other Pressmen I had gone along to his hotel expecting to hear chubby Lanza bombard me with superlatives about his latest film, "Seven Hills Of Rome," and his latest record. But all I heard was the scraping of his pencil on a paper pad and an odd whistle whenever he wanted to attract attention. Mr. Lanza was resting his voice—and Press conference or no Press conference, he was determined not to speak. Constantine Callinicos, Lanza's musical director and accompanist, said: "Before we start, gentlemen, Mario would like to say something."

### 'Need more rest'

He took a paper pad from Lanza and read: "This is probably one of the strangest interviews ever, but I have to think of the Newcastle audiences, so since I have been singing more concerts lately, I need more rest than previously." Callinicos, referring to the paper voice: "And it works wonders. The voice rests and he sings like a bird. We have been playing cards and he had been using the pad all the time. He gets our attention by whistling." "Has he done this pad routine before?" "No, he wanted to meet the Press, but he must rest his voice." Lanza: "Doctors won't let me speak." It was worse than watching the ridiculous hand jive.

Do you enjoy interviewing like this? I asked.

"No," he scribbled, shaking his head vigorously. "But any doctor will tell you rest is the greatest thing."

### MGM film

"Why are you resting your throat?" "Too many concerts."

### ROUND THE SHOWS

## CRICKETS SHOULD CHANGE CLIMAX

SEVERAL changes (not all for the better) were made when Gaumont Theatre last Sunday night. The Crickets, following the MM's opening night suggestion, the close with "Oh Boy." "Keep a Knocking" was dropped out and "Great Balls Of Fire" was introduced. The act remains great—but it is necessary to climax with several rock-'n-roll numbers associated with other artists. Comparisons are inevitable. And they leave the Crickets second best on occasions.—Stan Pearson.

### ANKA AT BRISTOL

PAUL ANKA waved, gave a frightened look—and fled. His act at the Colston Hall, Bristol, on Monday evening, was over, but as he reached his closing bars a hundred teenagers some ran on to the stage and chased him into the wings. More than 4,000 had listened mesmerized to this little 16-year-old Anka is an artist and he is a pretty good showman, too. He is essentially innocent and he does it all for 10s. a second.—David Foot.

### WHERE'S PAUL?

THE motor-coach conveying Paul Anka's supporting artists was plastered with lines and lipstick-written messages of affection at Brighton. Fans tried to swarm into it and he had to be restrained by police. As it drove away after the show, a mob of teenagers girls ran after it, crying: "Where's Paul?" "Chris Hayes. Where's Paul?"

### Polished Sheila

LAST Monday at Manchester's Hilltop Theatre, Columbia's recording artist, Sheila, who regularly sings with the Northern Dance Orchestra, made one of her rare excursions into jazz. Sharing honours with Ken Park and Malcolm Douglas, Sheila presented a neat, polished act which six or seven years ago would have wowed 'em. "But this is the 'rock' and Sheila had to be content with a faint murmur of applause which she well merited. Casting little glances and smiling broadly, she and Douglas presented their usual mix of comedy and song—in a neat form.—Jerry Dawson.



## with PAT BRAND

There'll be no skiffle and precious little rock-'n-roll in this week's "Five Special." Reason: the entire programme comes from Paris—the first complete package presentation to reach London from Paris over the Eurovision link. And France, mercifully, has so far ignored skiffle and only flirted with the rock. Instead, the accent will be heavily on jazz. Stemming from the historic Caveau de la Huchette in the Latin Quarter, it will enlighten such people as Sidney Bechet and Maxine Sauray. Art Simmons and that excellent vocal group, the Blue Stars.

Only rocker will be gypsy Maciste (who Henry Kahn assures me is not, as claimed, a cousin of the late Django Reinhardt). Dennis Main Wilson, co-producer with Duncan Wood, has raved to me over the co-operation given him by the French. "They're putting five or six cameras on the case. They're setting up road-blocks all round the place to prevent interference with our equipment. And they're specially flooding lighting Notre Dame Cathedral so that we can shoot it behind the title and credits. Bon voyage, Dennis! Have a good time after the show. And for morning-after remedies—see Channel Nine!"

### Beau geste

IF SEB, by the way, that the French Press have just made their annual award (a lemon) to the star who has been least co-operative during the past year. If the idea catches on here, I shall be pleased to nominate my two candidates.

### Why don't they . . .

I GOT in a row when, some weeks back, I urged British songwriters to "get with it," and write for the public of today instead of living in the past. I meant to say that the American songsmith Pat Ballard, who criticizes what he calls the pre-probation period, who sneers at present-day modes. Ballard, who began writing at 18 for Essie Smith, and counts "Mr. Sandman" and "Oh Baby Mine" among his hits, asks: "What's wrong with writing for the teenager? A lot of the bigger boys don't like it, so they can't play. But isn't it ridiculous to call yourself a songwriter if you haven't written anything since 1948? To write what communiques to the youngsters of the world is a privilege, not a bore. So let's get off our fat royalties and work at our profession."

### Get with it?

ONCE a British songwriter who sees nothing wrong with writing for the teenager is Joe "Mr. P" is a no. Henderson. Result: His "Why Don't They Understand" is the only British number in the current sheet-music sellers. It stood high in the American Hit Parade for many weeks. And now it is the only British number listed in the British Top Twenty disc chart.

### Satchpeerian

AMONG the telegrams reaching the Bernard Miles yesterday (Thursday) at the building-site party to celebrate completion of the roof to his Mermaid Theatre was one from Louis Armstrong. It said: "Congratulations, Bernard. Keep Satchin' at 'em. And don't forget me when the Mermaid does 'Othello'!"

### Christmas spirit

YOU might almost have called it The March of the (Christmas) Time. Outside the

STORMY WEATHER Tomorrow mountain; Out of this world! Summertime; Mad about the boy; Ridin' on the moon; Stormy weather; Baby won't you please come home; Any place I hang my hat is home; I'll be around; I wonder what became of me; Just one of those things

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## Hollywood headlines

FRANKIE VAUGHAN, announced by Patti Page as "England's No. 1 vocalist," had some pretty unimpressive material for his "Big Record" TV performance last week. In order to keep the New Orleans locals off the Presley RCA Victor released the original soundtrack LP of the "South Pacific" movie, with Mitzi Gaynor et al doing the vocal chores. "Sayonara" star Miyoshi Umeki is a big hit suddenly as a singer on TV and at the Mocambo on the Sunset Strip. Don Lang's "Hand Jive" record has just been issued here. Red Nichols himself is technical director on "The Five Pennies" picture and will also play trumpet. The latest Les Brown album has all concert pieces, including "Slaughter On Tenth Avenue" and "American in Paris" and "Rhapsody in Blue," etc.

### Genius

Richard Bennett, described here as "21-year-old musical genius," is hitting the music biz. He's writing Grant Tinker's "Barney Kessel" and "Barney Kessel" and "Barney Kessel." The intriguing "Sing A Song of Spring" with Annie Ross, is now being recorded by Atlantic. George Shearing is in town recording his quintet with a Billie Holiday record and performing nightly at the Interludio on the Strip. Capitol has just issued here "Moods" and "Robbie Hunter."

### Kenton

Stan Kenton's new single record released in his new novelty pop vein is hit tune. Bob De Witt's "Barney Kessel" may go to France shortly by Bob De Witt. He had passed the two million mark in April Love. Harold Hecht is trying to get a buy-out for a film "Jack Morton" film. Ray Anthony has a dramatic role with his misss Marnie on the screen. High School Confidential. King Cole on his "Songs From St. Louis Blues" movie.

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JAZZ CLUB CALENDAR

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# The star-studded Charity show



• Sister Rosetta



• Beryl Bryden



• George Melly



• Betty Smith



• Alan Lomax

SEE PAGE 1

**NEXT WEEK**

**FOCUS**

**JOHNNY**

**DANKWORTH**

**NEXT WEEK**

**NEW-BEAT BAND**

**FOR HARRY GOLD**

Harry Gold is to return to bandleading after a lay-off of two years. He is forming a new group—Harry Gold and his New Beat Band—which will open for a 15-week season at Scarborough on June 7. Harry's brother, Laurie Gold, will continue to lead the Pieces of Eight, which he took over from Harry at the end of 1955.

## PAT BOONE HEADS U.S. STAR LIFT

PAT BOONE takes a 48-hour pass from Hollywood on March 20 when appearing in "April Love"—flies to London on Good Friday for two concerts on the Saturday (April 5). Actual venues were being fixed at presstime. The teenage heart-throb now appearing in "April Love"—flies to London on Good Friday for two concerts on the Saturday (April 5). Actual venues were being fixed at presstime. The teenage heart-throb now appearing in "April Love"—flies to London on Good Friday for two concerts on the Saturday (April 5). Actual venues were being fixed at presstime.

**Frank Sinatra to Fred Lauren Bacall**  
New York, Wednesday.—Frank Sinatra is now almost certain to wed Lauren Bacall in California this Spring. Sinatra can be seen on NBC-TV on March 20 when "The Dinah Shore Show" starts a monthly series.

**GRISHA FARFEL switches to Selmer STERLING**  
Blind Negro singer Al Hibbler starts a six-week Variety tour at the Empire, Liverpool, on March 20. He then plays Manchester and Glasgow. Other dates are being fixed. A Sunday concert with Ted Heath takes place at the Royal Festival Hall on Easter Sunday.

**Steele returning to Scandinavia**  
Three star British acts will accompany Tommy Steele on his two-week tour of Scandinavia from April 14. With Tommy will be the Ken-Scott, Desmond Lang and the John Barry Seven. On his return, Tommy is to make a 12-week British tour for impresario Harold Fielding. The tour opens on April 15 and will be a mixture of weekly Variety and one-night-stand concerts. Details have not yet been worked out.

**The 10.15 Special is wired for rock**  
A Skiffle Special will steam out of Paddington Station on March 22 at 10.15 a.m. The tour will take fans to Bristol and other stopping-off points at Bristol's Locomotive Ballroom. And there will be music the way a brand-new train, specially wired for sound, has been on and the inclusive charge is 21s.

**The BBC approves**  
The Bruce Turner Band has passed its BBC audition at the second attempt. Its previous failure stirred up controversy in the House of Commons. The band and the BBC have their arguments in the Light Programme's Jazz Club on April 24.

**WANTED 200 MUSICIANS**  
Information: See advertisement pages 16, 17, 18 and 19

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New Booking with all Promoters, Agents and Clubs  
CY LAURIE BAND • GRAHAM STEWART SEVEN, with ALAN ELSDON  
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# Melody Maker

MARCH 22, 1958 World's Largest Sale EVERY FRIDAY 6d.

Dankworth  
weds Cleo  
See Page 20

First trip to Britain since 1954

## NAT COLE FOR TOUR IN JULY

### Transatlantic talks

**NEW YORK, Wednesday.**—Nat 'King' Cole is definitely in line for a big tour of Britain and the Continent, starting in July. Transatlantic talks are already under way with London's Lew and Leslie Grade Office.

The deal would almost certainly take in "Sunday Night At The London Palladium," but it is understood that a stint at the Palladium itself is unlikely.

### Over to London

In London, Leslie Grade confirmed that negotiations were proceeding for Nat Cole to return to Britain—his first trip over in four years. "The tour would consist of one-night-stands," he said. Nat was last here with his own trio in March, 1954, when he starred at the London Palladium and throughout the provinces. He was reported to be returning last year, but the deal did not materialise.



Nat Cole—a tour and Palladium TV?

### THE TOPS

Here are this week's pick of the tops:

**AL HIBBLER**  
writes to the MM on the eve of his British tour (page 6)

**FRANKIE VAUGHAN**  
sightsees in the States (page 7)

**CHARLIE GRACIE**  
to top TV 'Spectacular' (page 8)

**TERRY DENE**  
discusses his problems (page 10)

**SARAH VAUGHAN**  
is all set to tour (p. 20)

## RAINWATER ON PARADE

TOP TV dates and three weeks in Variety have been set for the British debut of Country and Western star Marvin Rainwater, whose disc "Whole Lotta Woman" is currently No. 12 in the MM's Hit Parade.

Touring with Marvin will be his friend Johnny Duncan and the Blue Grass Boys.

### Sunday TV

His first British appearance will be on Val Parnell's ATN "Sunday Night At The London Palladium" on April 13, and he will also star in ATN's "Saturday Night At The London Palladium."

There will not be any further appearances by Pat Boone in this country. His "48-hour pass from Hollywood" expires on the Monday.

### One and only

Frankie Vaughan's only British concert between dates in 1958 will be at the De Montfort Hall, Leicester, on April 6.

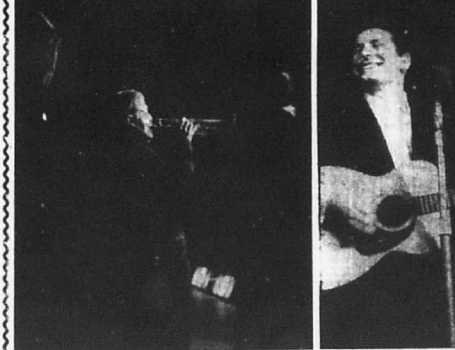
## PAT BOONE CONCERTS

The Elephant and Castle's "Troadero" will be rockin' at Easter when singing star Pat Boone kicks off two concerts on Saturday, April 5.

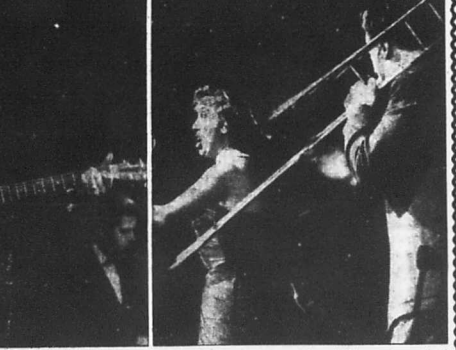
He will be backed on stage by the Ken Mackintosh Orchestra. The box-office, now open, has been "inundated with calls," according to a Troadero spokesman. "We've had block bookings for 40 and upwards at Wednesday.

## Broonzy Benefit fund reaches over £1,000

THE Big Bill Broonzy Benefit Fund has topped the £1,000 mark. The figure was reached after Friday's second concert in aid of the blues singer, who is seriously ill in Chicago. Donations to the Fund are still reaching the MELROD MAKER.



Friday's concert—a Midnight Matinee organised by the National Jazz Federation at London's Dominion Theatre—the groups of Lonnie Donegan, Ken Colyer and Chris Barber, with Ottilie Patterson, gave their services. Pictured in action on the left are Ron Ward (bass), Colyer and Ian Wheeler (cl.). Centre are Donegan and bandleader Mickey Ashman. Ottilie Patterson (right) sings the blues accompanied by Chris.



Provisional figures are that Friday's show raised some £500. The earlier concert at the London Coliseum on March 9, together with donations, raised over £500.

Now turn to page 6 for a review of the Midnight Matinee and to page 13 for further news of the Big Bill Broonzy Benefit Fund.

## Ted Heath band for Brussels

Negotiations are under way for Ted Heath and his Music to play at the World's Fair in Brussels during July.

## MUSIC FOR GUITAR

- ALBUM OF SOLOS arr. BERT WEEDON ... 3/6 By Post 3/9 (Lady in Red • I'll String Along With You • Etc.)
  - ALBUM OF SOLOS arr. DICK SADLER ... 2/6 By Post 2/9 (Moonlight Bay • When You're Smiling • Etc.)
  - ALBUM OF SOLOS arr. CYRIL DE VEKEY ... 2/6 By Post 2/9 (Avalon • Margie • Dinah • Etc.)
  - SKIFFLE ALBUM (GUITAR CHORDS & FINGERING) 2/6 by Post 2/9 (Dirty Old Town • Railroad Man • Etc.)
  - MODERN HOT SINGLE STRING SOLOS ... 3/6 By Post 3/9 (Arr. NED COSMO)
  - SADLER'S DIAGRAMMATIC SELF-TUTOR... 4/- By Post 4/3
  - SADLER'S MODERN PLECTRUM GUITAR PLAYING 5/- By Post 5/3
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64 DEAN STREET, W.1

MEET THE STARS . . . . By REN GREVATT

DANNY & J.S. FOR BRITAIN?

NEW YORK, Wednesday.—One of the hottest American rock-'n'-roll acts, Danny and the Juniors, may shortly make the British scene.

PAT SUZUKI

Musical lead THE diminutive Eurasian through Pat Suzuki, is causing a heavy stir in pop and jazz-oriented circles alike here.

DISC NEWS

Disc movement is noticeable longer duration than a year ago. The disc to recently hit the jukebox chart, was mostly making the charts.

headquarters in the Seattle area on the West Coast scored a big success on a recent Frank Sinatra TV show.

She is reportedly being considered by Rodgers and Hammerstein for the lead role in their up-coming legit musical, "The Power Song."

THE PLATTERS

European tour THE PLATTERS will soon embark on another extensive tour of Europe.

MARTY ROBBINS

Craze started MARTY ROBBINS' "White Sport Coat" hit may have kicked off a craze that is being called here, the apparel variety of course.

St Louis Blues THE pic, which will document the life of W. C. Handy, starts Nat Cole, Eartha Kitt, Pearl Bailey and Cab Calloway.

THE DIAMONDS New disc THE new discs of the week: "The Diamonds, who made it so big with "The Striplin."

DUKE ELLINGTON and Mahalia Jackson cut their "Place-Set for Columbia of Mahalia, Duke and Johnny Hodges, wrote lyrics to "Come Sunday," and while cutting it, Duke suddenly inspired the hymn, "The Lord is My Shepherd."

THE Max Roach Group, which includes Benny Golson, Kenny Dorham and Nelson Boyd, is the Jimmy Giusti Trio, Annie Ross, a chorus plus other talents, are set to appear in a Broadway revue with Mort Sahl, called "The Next Great Thing."

ERROLL GARNER broke all attendance records during his 10-day stay at Stratford during his February 28, Erroll was saluted as "The Jazz King" broadcast over WAIC in the afternoon.

BASEBALL MATCH LATEST feature to be announced for the upcoming Newport Jazz Festival is a softball (baseball) game between the artists and the critics.

COCKTAILS FOR THREE Jazband will appear alternate weeks at a Birmingham Town Hall, charity concert on Thursday, March 20.

THE Jimmy Chadburn Trio will make its radio debut in "Cocktails For Three" in the Northern Home Service at 6:30 p.m. on Wednesday.

LEICESTER The Bobby-rocker, a local group who is in the Teenage Show of 1958 at the De Montfort Hall on March 30.

BELFAST The Muzak Rhythms, Brass McQuinn's Ulster Rhythm Kings, and Tom Clarke and his Dupleland have been booked for Queens Hall on April 10 in the Ulster Hall.

LANCASHIRE Manchester's Orchestral Jazzband and The Unity

BUY your guitar with the guarantee of IVOR MAIRANTS, Britain's acknowledged leading guitar expert.

BUY your saxophone and clarinet with the help of DENNIS WALTON, Lead Alto Eric Winston Band—expert on reed instruments.

BUY your drums, cymbals and accessories with the help of FRANK KING, drummer with Jack Nathan's Band, excellent teacher and drum service expert.

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Dates with the Stars

- Tony CROMBIE Week: Alhambra, Bradford. Lorna DESMOND Sunday: Paul ANKA Tour. Lonnie DONEGAN Week: Opera House, Belfast.

- MACKELL Twins Week: Glee, Stockton. Gary MILLER CHICKETS Trio Week: Empire, Glasgow. ANNE SHELTON Week: Empire, Glasgow.

- YANA Week: Hippodrome, Birmingham. Jimmy YOUNG Week: Empire, Leeds.

- TRUMPET LEADER Freddy Randall's comeback after his six-months' layoff with a strained larynx.

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Jazz judges in London



CHARLIE KUNZ

A 14-year battle with ill-health By CHRIS HAYES CHARLIE KUNZ, the shy pianist with the gentle touch, died at his home at Middleton (Sussex) on Sunday.

DISC SHOW STARS Stars appearing on ATN's "Jack Jackson Show" tomorrow Saturday include Marion Ryan, Dennis Lotie, the Johnston Brothers and Ken Mackintosh.

MUSIC NOTES CLARINETTIST Monty Sunshine collapsed during rehearsal with the Chris Barber Band last week and was rushed to St. Mary Abbott's Hospital, Kensington, for an internal operation.

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STEELE BANNED IN PRETORIA And Dene tour is cancelled A BRITISH NEWPORT

TOMMY STEELE has been barred from giving a concert in Pretoria next Tuesday because he would be "prejudicial to public morals." This was stated on Monday by a spokesman for the Pretoria City Council.

It is understood that the City Council members and Afrikaans cultural organizations are alarmed at the demonstrations during Steele's opening concert in Cape Town last week when 500 youths tried to force their way into the theatre.

Johannesburg instead. Steele will now appear in Johannesburg instead. His manager, Larry Parnes, in a 'phone call from South Africa, said: "We have met with a certain amount of objection from cultural organisations, but have not yet discovered what it's all about."

Skiffle helps the symphony ork A Skiffle Jamboree will be held at Bournemouth Royal Ballrooms on Tuesday, April 15, in aid of the Bournemouth Symphony Orchestra.

Avakian resigns After 18 years with U.S. Columbia, George Avakian has resigned his position as Director of Popular Albums in order to purchase a substantial interest in the World-Pacific label.

SHOW BUSINESS AIDS DISASTER FUND The Show Business Football XI will be playing Manchester Sports Guild at Belle Vue, Manchester, on Sunday, April 20, with proceeds going to the Munich Disaster Fund.

Talking Accordions...

"Hello, Harry. Did you get your accordion repaired?" "I certainly did. I took it back to Bell's, and although I'd had it for four years, they did the repairs entirely free of charge."

"Really? I thought you said it was only a three-year guarantee?" "Yes, it was but Mr. Bell told me that whilst he personally guarantees for 3 years every new accordion he sells—and even secondhand ones, too—he is actually supplying FREE OF CHARGE Accordions bought from him many years ago. He said it was just part of the established policy at Bell's—a sort of unofficial after sales service. And Mr. Bell assured me that the guarantee included everything—broken reeds, wear and tear on the bellows—in fact, the lot, including complete re-tuning, if necessary."

"Well, I must say that it is fair and square, if you like! I only wish I'd taken your advice and gone to Bell's when I bought my Accordion."

Most of Arthur Bell's business comes through recommendation and the reason why he has built up by far the biggest Accordion business in Great Britain is because it is founded upon sound service, good faith and a friendly approach to every transaction. You can choose from the largest stocks in this country—the easy terms are easy—and every instrument is guaranteed as you have read.

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The Johnny Dankworth Orchestra.

Today Dankworth earns the plaudits and sweeps the polls. But two years ago his band faced extinction. One record—"Experts With Aice"—turned the tide. This week Dankworth did his 2,000th engagement.



The face of a dedicated man. "John has channelled his whole personality into his music," comments an associate. "What he's gained in professional stature he's lost as an individual."



Johnny Dankworth has a disarming modesty which cloaks strong opinions. Here he gags with Cleo Laine and Gerry Mulligan.

# The angry young man of music

It was in 1946 that an embryonic star caught the eye of that musical astrologer, Edger Jackson.

Freddy Mirfield's Garbage Men were facing the judges at a MELODY MAKER Dance Band Contest at the Hammer-Smith Palais. Edger liked the style of the clarinetist in "Creole Love Call."

"He said that it was refreshing to meet someone who didn't crib the Barney Bigard solo," recalls Johnny Dankworth. "The truth is I just didn't know it. I was forced to improvise."

His gifts, improvisational and otherwise, have been impressing practically everybody ever since. In 1948 Harry Hayes—a mean saxophonist himself—was raving about "young Johnny."

## TONY BROWN

cuts through the ballyhoo that surrounds the brilliant young bandleader—and reaches the real

## JOHNNY DANKWORTH

By then, Dankworth had dropped the clarinet. He had been to America with Gerald's "navy" and heard Charlie Parker in person. That was enough.

His progress toward the alto saxophone had been indirect. As a kid, he'd spent four years learning the violin. His mother, a keen amateur

# What goes in doesn't always come out!

REMEMBER all the fuss and bother over the article I wrote about TV sound?

After six months at Granada, doing a show which is nearly all music, I have had ample opportunity to study these possibilities at close quarters.

Many of the difficulties pointed out in the previous controversy—lack of sufficient equipment, shortage of rehearsal time, red tape on the administrative side—do not unduly beset us.

Our show has aimed to create an informal atmosphere. This demands a mobile set-up, with musicians free to move around and group themselves as they do on the concert platform.

And when we present a singer, she can't always be segregated on to a set of her own. For the sake of intimate presentation, she must, at least one number right in the band.

These are problems which confront all TV balancing engineers. The team which balances our show, headed by Gil Driver and Vivian Gale, have taken infinite pains to overcome them.

They give us a static microphone over the band, a boom mike to pick up front-line soloists. However, they may have wandered. Individual mikes for drums, bass and

piano, and a separate hand or stand mike for the singer.

The balancer is brought in at every stage in the plotting of the show so that he can match his own sound arrangements to the camera-shots. He's not just to salvage some sort of balance out of a series of fanciful and impossible positions.

With full discussion and cooperation between director, leader, results have been achieved to the satisfaction of everyone.

Not every time, perhaps. But out of all the tapes which have been recorded from the show, there are a gratifyingly high number of performances which, balance-wise, could be issued on record without apology.

But here I must make a point. Those tapes were recorded by direct channel in the studio. And we know from reaction after the show, that what goes in at the transmitting end, need not necessarily come out at the receiving end. TV sets vary enormously in reproduction.

And we have to face the fact that so far as sound is concerned, the medium is in its infancy—many, many years behind radio and gramophone. Sound engineers can allow for this, but they can't overcome it.

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The shirt-sleeve approach is no pose. Dankworth seized his opportunities avidly. He's still prepared to work for them.

# young man of music

singer, kept his nose to the grindstone of practice until Johnny was evacuated from wartime London.

Boredom forced him back to music. He played with the harmonium in his billet. When that palled, he listened to music on the radio. That was how he came to hear Benny Goodman. He bought a sixpenny flagolet and dreamed of being a second BG. When he came home, he could certainly play it, says his mother. "It's not true that we opposed his bid for a real clarinet. We helped him buy one."

But Mrs. Dankworth concedes that she had no notion that Johnny was heading toward a career in jazz. There are people who would insist that his mother's influence gave him some impetus.

They went away to a summer school in music in Newbury, Berkshire. John played his clarinet with the orchestra there. His performance was assessed critically. The clarinet was no instrument for dabbling. The boy should study properly. So Dankworth came home with the idea of a career in music. He was determined to

abandon the training he'd already taken as a student teacher. When he passed out of the Royal College of Music a couple of years later he held a licentiate degree. This burst of orthodoxy is one of the contradictions of the Dankworth character. In so many other ways he is unpredictable.

Says his manager, Don Reed: "He is just as likely to sit on the TV set as on a chair. He'll listen to records or dictate letters lying on the floor." On the stand, Johnny has impressed sober veterans of the entertainment business as being the soul of respectability and decorum. Yet Dankworth has been known to leave a party by way of the window and to call blithely on sleep-bemused friends at 3 a.m.

making appointments can be difficult," admits his secretary, "when I don't know quite when he is going to appear. He will breeze into the office around 5.30 just ready to start work. That can be disconcerting sometimes when he hasn't been seen him for a week."

Johnny tends to wander off in the middle of dictation. The chores that beset the bandleader are sometimes left to the last possible moment, then tackled in a panic. But beneath this apparent casualness lurks an inflexible will.

Being pals with John often means doing the things that John enjoys, comments a musician who has been close to Dankworth. "It isn't selfishness. He always knows his own mind."

The old Dankworth Seven, a co-operative band, bore the unmistakable imprint of the Dankworth will and personality. We gave up doing arrangements after a while. John used to alter them so much. . . .

DOMINATED To a man, his colleagues will allow that they learned from him; that if he dominated proceedings, it was usually because he had the right. Only those who know him not at all question his sincerity. The easygoing Dankworth has a wide emotional streak. He was easily moved when he encountered the effects of the colour bar during a tour of South Africa. "On a point of principle," it has been observed, "Johnny is willing to go to absolute extremes."

For mere 39-year-old who has reached the top of his profession, captured five poll positions in one year, and this week fulfils his 2,000th engagement as a bandleader, he has surely earned the right.

# Jazz is where you find it

ARE you a frustrated A writer?

We of Rancid Records Inc. (of New York, London, Northallerton and Hollywood) are engaged on a search for people to write our LP sleeve notes.

It's not that we want anyone better than the present run of linermen: we just want someone cheaper. Our idea is that since every jazz fan longs to write, there must be one or two who are semi-literate and at the same time glib enough to accept the sort of fees we offer.

East Coast Mind you, the job is by no means easy. Rancid Records Inc. doesn't have under contract the sort of artists it is easy (or even pleasant) to write about. Take our forthcoming issue, "East Coast Jazz, Vol. 19," for instance, recorded last month at Cleethorpes.

Most of the tracks were ruined by extraneous noises, such as the passing overhead of American aircraft. (How extraneous can you get?) Then there was the unfortunate matter of the trumpet player's lip; he had cut it the previous night while trying to play a Guinness bottle with his teeth, and with the best will in the world he couldn't play

abandon the training he'd already taken as a student teacher. When he passed out of the Royal College of Music a couple of years later he held a licentiate degree. This burst of orthodoxy is one of the contradictions of the Dankworth character. In so many other ways he is unpredictable.

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## BY STEVE RACE

a note higher than B flat in the staff. Through an oversight, the arrangements didn't turn up as irritating when you've booked a large string section. Only the black notes on the piano would work.

Abandoned? When the tenor player's octave key came away in his hand (in the middle of "Lester Leaps In"), it even flashed through my mind that the session might have to be abandoned.

But no. That would have been unthinkable. I had sunk almost four pounds in the project and the show had to go on.

I sent out for a jug of cocoa—it gets chilly on the pier in February—and after plentiful draughts of the life-giving fluid I judged that the boys were sufficiently relaxed to start work.

We cut 74 titles that day, of which the best are now immortalised in "East Coast Jazz, Vol. 19."

Lifeblood The liner notes were subsequently written by famous impetuous journalists, from suggestions supplied by myself. They came up with a model of informed writing, laced with that controlled easy which is the lifeblood of the good liner. I quote:

"It has been truly said that jazz is where you find it. Indeed, it could be found nowhere else but in a hand-picked selection of Britain's top main-streeters met in Rancid's luxurious East Coast studios last month, supervisor Steve Race soon realised that the capricious yet unconquerable spirit of jazz was present that day in Cleethorpes, N.W.S. The instrumentation was

unorthodox, consisting of Alf Blough (trumpet), Fred "Tasteful" Coffin (tenor sax), Jazzpaw Burke (piano) and 24 violinists whose names are something like Schlieidensch-maker. Ingeniously woven into the music by engineer Josiah Parkin) are various "Musique Concrete" concoctions which may sound to the uninitiated like distant aircraft engines, slamming doors, water closets, etc.

"Hiplops of this remarkable LP are too numerous to list, but we will do our best. Especially would we commend the unusual 'stride' piano of Jazzpaw Burke, unfettered by the presence of either a drummer or a bass player. Note the polygonal effect he achieves in Honeydew's "Racing"; his reiterated chord of F sharp major adding piquancy to the front line's free union in 'F' on.

Extension "If one had to choose the best track from this cornucopia of riches, one might settle for the 12-Bar Blues," a chord sequence specially composed during the cocoa-break by Alf Blough. Supervisor Steve Race, having declined to tie the instrumentalists' notes with written arrangements, used at this point every musician in the studio, and the listener may enjoy the unique sound of 24 violins—improvising simultaneously! an interesting extension of the early New Orleans principle.

"Never again" "We commend this exciting album to the discerning jazz enthusiast, and close with the words of Alf Blough as he left the session in the Cleethorpes ambulance. After this," he said, "I feel I never want to hear another note of music as long as I live."

High praise, indeed. But a sentiment which we are convinced every listener will share once he has heard "East Coast Jazz, Vol. 19."

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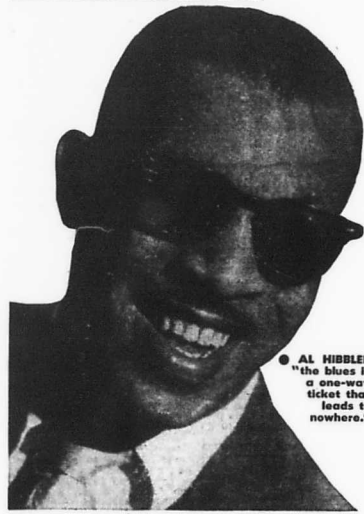
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AL HIBBLER "the blues is a one-way ticket that leads to nowhere."

AL HIBBLER famous jazz vocalist, who starts his first British tour at the Liverpool Empire on Monday, talks to REN GREVATT in New York

# I wish I had been at Big Bill's benefit

"BACK IN 1929 and 1930 I was singing in the barrel-houses and honky tonks of Little Rock, Arkansas. I was a kid then. I'd sing all night in some of those places..." This was Al Hibbler telling me about the early days of a career that has spanned barrelhouse, blues, jazz and, finally, the far broader pop field.

Maybe those early days were the most interesting part of Al Hibbler's life as a performer. It was the day of the great blues artists and I asked Al about them.

"I remember the greatest of them," he told me. "I can remember Blind Lemon Jefferson, Bessie and Clara Smith, Ma Rainey, Lonnie Johnson, Leroy Carr and Leadbelly. Those were the ones who really sang the blues. There aren't many today who can sing like that. They can't feel it, because they're too young to have heard the real blues singers."

"I used to sing the blues, too, back in Little Rock. Then Charlie Parker got me to come to New York in 1941. Bird and I both worked with the Jay McShann band."

After that I sang with Ellington for eight years. I sang more jazz than pure blues. Lately I've done mostly pop stuff. But I may take a turn at the blues again. "There's a good part of Ellington's 'Black Brown and Beige Suite' that goes: 'The blues is a one-way ticket that leads to nowhere. I may record that theme as a song in itself.'"

Hibbler is a buddy of Big Bill Broonzy. He told me he had been shocked to hear of Bill's desperate illness. "I'd sure liked to sing at the benefit concert for him. I remember working with him in Chicago with Lil Green."

I asked Al Hibbler his personal preference in music, aside from the blues. "I like something that sticks to the melody," he told me. "I don't like this modern jazz stuff that seems more like it's written just for musicians."

Hibbler is looking forward to a visit to England. They have real fans over there. They think much more of some of our music and artists than we do over here. And Ted Heath has one of the best bands I've ever heard of. I hope I have a chance to work with them on this trip."

"Jazz is an ever-changing thing, and the trumpet style has changed so much through the years. Originally the instrument was supposed to be an outstanding feature in every ensemble, and in the beginning it was used mainly for accentuation. Nowadays it's more subdued. "With Miles and Dizzy both on the scene at the same time, trumpet players are beginning to realize that the horn can be both fiery and subtle. A trumpet man obviously needs to play double Cs if he can make it, and yet he should be able to come down to earth and produce some warmth, too. "Listening to Dizzy and Miles talk, I would say that Clifford Brown and Fats Navarro, more than any of the others, had this ability to combine the fire and the subtlety. "Fats, particularly, represented that medium which they were all striving to acquire. Clifford and Fats were the leaders—they led the way to the contemporary trumpet style, and everybody's beginning to realize it now."



Big Bill Broonzy He and Hibbler worked together.

## Reunion at Broonzy concert

IT WAS A real "Old Fats" night at London's Dominion Theatre on Friday. We saw Lonnie Donegan back in Chris Barber's rhythm blues band and both sharing the billing with their former boss, Ken Colyer.

Occasion was the National Jazz Federation's Midwinter Matinee in aid of the Big Bill Broonzy fund and for the first time since the old Colyer Band broke up in 1954, Chris and Lonnie appeared on the same bill.

Donegan announced "an all-jazz programme" for the occasion and dealt roughly with requests for "Puttin' On The Style." He seems to be developing into something of a comedian with an agile line of patter. The Barber Band, with Fawkes, played its usual tense blues—Ottile Patterson sang a blues—learned from Big Bill—for which she had written appropriate verses and demonstrated how much she learned on tour with Sister Rosetta Thayer. "It was all in the very best of causes, and the almost-packed house—Bob Dawbarn.

# 'I know where I'm going'—Byrd

RAPIDLY attaining prominence as one of the remarkable crop of musicians who have come out of Detroit in recent years is Donald Byrd, elected in the last "Down Beat" Critics' Poll as the new star trumpeter for 1957. Born December, 1932, in Detroit, Don is the son of a Methodist minister who encouraged him in his musical studies. After several years of theoretical and instrumental tuition, first at Cass Technical High School and Wayne University in Detroit, later at the Manhattan School of Music in New York, Don was ready for his professional debut. However, his career was delayed by two years in the Service—from 1951 to 1953 he was in the Air Force, playing with various Service bands.

### MANHATTAN

After his discharge, Donald spent about 18 months gigging around Detroit with such men as guitarist Kenny Burrell, bassist Paul Chambers and several others who have since achieved prominence in New York. In the summer of 1955 he invaded Manhattan, finding his first job as a member of George Wallington's quintet at the Bohemia. The group also featured Phil Woods (alto), Teddy Kotick (sax) and Art Taylor (drums), and recorded a Prestige LP. Byrd remained with Wallington from August to October. In December he joined Art Blakey's Messengers. Since Blakey's group almost a year ago, he has spent most of his time around New York freelancing and making innumerable records.

### JAZZ LAB

He has been on sessions led by Sonny Rollins, Lou Donaldson, Horace Silver, Jimmy Smith and Paul Chambers on Blue Note, and on various LPs on which he was the leader, on Savoy, Prestige and Transition. He and Giji Gryce combined their talents to form the jazz Lab Quintet, whose remaining personnel has changed from time to time. Talking about the development of his jazz style, Donald recently told me: "I'm still studying, still learning, and I feel I have now discovered the direction in which I am travelling."

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# FRANKIE VAUGHAN

3-Page POP special

"I WANT to be a truly international performer," Frankie Vaughan told me at lunch this week. "From now on I'll be spending much of my time in America, although I don't have any plans for moving here permanently."

says **REN GREVATT**  
in this special report from New York



Frankie Vaughan—he will record in America from now on. He has been working on an LP which will be released soon. Says Frank—"everyone has been so grand to me. I would be foolish not to build myself here as well."

He attended the first annual disc jockey convention in Kansas City, Missouri, last week and was literally astounded to see at least 1,500 jockeys from every part of the United States and Canada.

**Scored**  
Although some who watched Frank perform in the all-star show for the jockeys felt his choice of material was not the best, he still scored a strong personal impression. Last week we mentioned that Frankie was asked to do a repeat engagement on Patti Page's "Big Record" show during a rehearsal for his first appearance. This week, he scored heavily on the Dick Clark "American Bandstand" show and will do a repeat in April. "I'm returning to England around the first week in April to receive a special star of the year award, but I'll be back in America two weeks later for the Cumo show and for my repeat appearance on the "Bandstand" show." Vaughan said. "Then on May 7 I do my repeat on Patti Page's show. By the way, before I go home this time, I'll see the Ed Sullivan show on March 30."

Frankie told me that right after the second "Big Record" appearance, he would go to Atlantic City, New Jersey, for a Convention of American Boys Clubs. Here, he will be a featured speaker and guest of honour along with Vice-President Richard Nixon and Canadian Governor General Massey.

Following this, it's back to England for a few weeks and another return to New York early in June for the Broadway opening of his picture, "The Dangerous Years."

## New LP

Meanwhile Epic has released the first American-made Vaughan record, which couples "We're Not Alone" with "Can't Get Along Without You."

"From now on," Vaughan added, "I'll make all my records in America. I've already been like some of the rock-'n'-roll he has heard."

"If it's authentic and not trash, I like it," he declared, pointing out that Fats Domino would be an example of a true authentic artist in the field. "It's just that there are wonderful opportunities for me here, too, and everyone has been so grand to me. I would be foolish not to build myself here as well. Despite what some might think, America is likely to hear much more from Vaughan."

## Opportunities

Frankie also hopes to do motion picture work in Hollywood. But he is not deserting Britain. "It's just that there are wonderful opportunities for me here, too, and everyone has been so grand to me. I would be foolish not to build myself here as well. Despite what some might think, America is likely to hear much more from Vaughan."

## My hair will always be like this'

I offered him a biscuit. "No thanks," he said. "I saw enough of them at Peet Freen's." "Willie, was anyone told you are a bad singer?" "Nobody has ever told me I am not a good singer. I don't think I'm bad really, but I am as good as Tommy Stinson." "You like Tommy?" "Yes—he's got a good personality." "And his voice?" "Yes—like Sinatra, but he's got a good enough voice and it gets to the public's heart concited. I noticed that Willie has a strong sense of modesty and would not answer anything that might make him appear conceited. I turned to Paul. Good-looking, well-dressed, affluent-looking and all smiles. "You, Sir, with your rock-'n'-roll acts, will have a lot to answer when you get to Heaven." "I like controversy," he said. "Have a cigar. I think people will come to accept them in the same way as they came to accept the Beatles. Willie nodded soberly, his cranium glowing with an orange, pinkish, fluorescent redness. "Well, I said, "Your long sideburns have gone fair." "I like my sideburns long because if they are short, they remind me of the Kate." I found him a gentle, likeable soul with a fair amount of undeveloped talent and not at all as bad a singer as people make out. I walked with them to the main entrance hall, nodding gravely to the night porter as I passed. He stood staring—transfixed like a prehistoric guard—for once, mute and immobile.

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# Charlie Gracie TV Spectacular

CHARLIE GRACIE, 22-year-old rock-'n'-roller, kicks off his return British tour with a star spot in Val Parnell's "Saturday Spectacular" show on Easter Saturday, April 5. With him on the bill are June Christy (switched from the show previously scheduled), "Sunday Night At The London Palladium" appearance, the Hilltoppers vocal group, and American singer James Melton.



Charlie Gracie

**Week in London**  
Gracie's tour now includes a full week in London—at Finsbury Park Empire from Monday, April 21. On all his Sunday concert dates he will be accompanied by Ronnie Allen and the Squadronaires. A possible appearance on a Six-Five Special is likely during the tour.

**Tour dates**  
The remaining itinerary of Sunday concerts and weekly dates comprises:  
• Colston Hall, Bristol (April 6) Empire, Liverpool (week, April 7); Royal Albert Hall, Huddersfield (week, April 8); Hippodrome, Birmingham (week, April 9); Granada, East Ham (week, April 10); Granada, East Ham (week, April 11); Empire, Glasgow (week, April 12); Empire, Newcastle (week, April 13). Another Sunday concert is being fixed for April 14.  
Charlie Gracie ends his tour with Sunday night at the Granada, Woolwich, on May 11.

# WEE WILLIE MANHUNT

LEICESTERSHIRE Police were alerted and an all-out man hunt ordered when Wee Willie Harris was kidnapped in the early hours of last Saturday.

# A 'Juke Box Club' for Ray Ellington

The Ray Ellington Quartet has been signed for two new series—one radio and one TV. On April 5 the group commences 'Juke Box Club'—a new BBC Light Programme Saturday lunchtime series. The shows will feature other music stars and will be pre-recorded before an audience on Thursdays. Producer is John Hooper. The Quartet has also been signed by Granada, TV for programmes on April 11, 18 and 25. The title of the series and guest stars have not yet been fixed.

# Melody Maker TOP TWENTY

This Week	Last Week	Title	Artist	Label
1	(1)	MAGIC MOMENTS/CATCH A FALLING STAR	Perry Como	RCA
2	(2)	THE STORY OF MY LIFE	Michael Holliday	Columbia
3	(3)	NAIROBI	Tommy Steele	Decca
4	(4)	DON'T/ BEG OF YOU	Elvis Presley	RCA
5	(5)	JAILHOUSE ROCK	Elvis Presley	RCA
6	(6)	AT THE HOP	Danny and Juniors	RCA
7	(7)	YOU ARE MY DESTINY	Paul Anka	Columbia
8	(8)	GOOD GOLLY, MISS MOLLY	Little Richard	London
9	(9)	MAYBE BABY	Crickets	Vogue-Coral
10	(10)	OH BOY!	Crickets	Vogue-Coral
11	(11)	CAN'T GET ALONG WITHOUT YOU/WERE NOT ALONE	Frankie Vaughan	Philips
12	(12)	WHOLE LOTTA WOMAN	Marvin Rainwater	MGM
13	(13)	LA DEE DAA	Jackie Deane	Decca
14	(14)	APRIL LOVE	Pat Boone	London
15	(15)	MANDY	Eddie Calvert	Columbia
(-)	(-)	SWINGIN' SHEPHERD BLUES	Ted Heath	Decca
17	(17)	PEGGY SUE	Buddy Holly	Vogue-Coral
18	(18)	ALL THE WAY	Frank Sinatra	Capitol
19	(19)	LOVE ME FOREVER	Marion Ryan	Pye-Nixa
20	(20)	WHY DON'T THEY UNDERSTAND	George Young	HMV

# Laurie Henshaw reviews the latest POP records



Fats Domino, Dean Martin, Marie Adams, Michael Holliday, Tennessee Ernie

ONE of those faultless, staccato-voiced American announcers introduces "The Johnny Otis Show" LP and the assemblage kicks into a preview of the rock-'n'-roll package that has been a favourite with audiences in the States. If you go for rock, then there's plenty to keep you shaking on Capitol T346. The formula follows the familiar pattern, but

# MARIE STEALS THIS JOHNNY OTIS SHOW!

Marie Adams' usual engaging and rhythmic style. The recording is a bit muzzy, though. I want you to know it is another one that could add to the Domino bank deposits. (London HFL4575.)

On his latest LP "Sal" (Fontana TFL5604) he sings 14 numbers. He is happier on the up tempo numbers, but he projects the emotional sentiments of "Secret Doorway," "Love Affair," and "Top You" (his, it's the "oldie") in convincing style. The backings to these tracks feature some celestial cooling that is truly out of this world.

Dean Martin's "The Dark" (Capitol) is a masterpiece of the best of his material. "The irrefragible vocal group adds 'doo-wahs' and the Neapolitan numbers that are right on Dino's doorstep. (Cap. 45-11184.)

Tennessee Ernie's "Bless Your Pea Pickin' Heart," which is based on the theme of Tennessee Ernie's LP show, is a cute number packaged with typical American slickness to a fast beat.

Billie Daniels' "You Do To My Heart" (HMV HLP1171). The accompanying orchestra is directed by Benny Carter. Despite Carter's deserved reputation as a musician, the arrangements sound peculiarly dated, I fear.

Lonnie Filton's "I May Never Pass This Way Again" (Decca) has been recorded by Robert Earl Hines, Lonnie Filton (HMV) and Dennis Lotis (Decca). It's a great thing to see a girl sing like a man. Lonnie Filton (HMV) and Dennis Lotis (Decca) are singing like a man. Lonnie Filton (HMV) and Dennis Lotis (Decca) are singing like a man.

Jimmy Jackson's "The Dark" (Capitol) is a masterpiece of the best of his material. "The irrefragible vocal group adds 'doo-wahs' and the Neapolitan numbers that are right on Dino's doorstep. (Cap. 45-11184.)

Nelson Riddle's "The Dark" (Capitol) is a masterpiece of the best of his material. "The irrefragible vocal group adds 'doo-wahs' and the Neapolitan numbers that are right on Dino's doorstep. (Cap. 45-11184.)

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# NEWS ABOUT THE STARS

JOHNNY DUNCAN plans a two-week trip home to America in July. Apart from visiting relatives, he expects to fix TV guest spots and record promotion appearances at the Barber Jones Tiro for the first time. Light Programme show starts on March 31.

# TOP TUNES

THIS copyright list of the 24 best-selling songs for the week ended March 16, 1958, is published by the Popular Publishers' Committee of the Music Publishers Association, Ltd. (last week's placing in parentheses).

- (1) MAGIC MOMENTS (A) (2-1)
- (2) THE STORY OF MY LIFE (A) (3-1)
- (3) NAIROBI (A) (4-1)
- (4) DON'T/ BEG OF YOU (A) (5-1)
- (5) JAILHOUSE ROCK (A) (6-1)
- (6) AT THE HOP (A) (7-1)
- (7) YOU ARE MY DESTINY (A) (8-1)
- (8) GOOD GOLLY, MISS MOLLY (A) (9-1)
- (9) MAYBE BABY (A) (10-1)
- (10) OH BOY! (A) (11-1)
- (11) CANT GET ALONG WITHOUT YOU/WERE NOT ALONE (A) (12-1)
- (12) WHOLE LOTTA WOMAN (A) (13-1)
- (13) LA DEE DAA (A) (14-1)
- (14) APRIL LOVE (A) (15-1)
- (15) MANDY (A) (16-1)
- (16) SWINGIN' SHEPHERD BLUES (A) (17-1)
- (17) PEGGY SUE (A) (18-1)
- (18) ALL THE WAY (A) (19-1)
- (19) LOVE ME FOREVER (A) (20-1)
- (20) WHY DON'T THEY UNDERSTAND (A) (21-1)

Chris Barber, who has been booked for the first time, will appear on the Light Programme show starting on March 31. Dickie Valentine is considering other films following his role in the celluloid "Six-Five Special". Lorraine Desmond will star with Peggy Jacqueline MacKenzie in a new comedy series on BBC-TV starting on May 12. Colin and his Cabin Boys released the new variety "Hicks Bill at Dudley Hippodrome", which closed on Saturday night. The theatre's directors blamed TV and lack of top attractions. Valerie Maek's search-for-a-singer contest is being shown on ABC-TV. Top Numbers on Sunday with Malcolm Vaughan. Bertice Reading, Wee Willie Harris and other stars. Johnny Hank will appear with his rhythm section. Banker's Club, N.W. on March 28. Laurie files New Year's next month to plug his new recording. "He's Got The Whole World In His Hands" now climbing the U.S. best-seller list. Marie Knight is due in Britain early in May for a soap-opera singing tour with the Humphrey Littleton's Band. Mario Lanza will be touring the U.S. on Tuesday night. He will now take place to go to the U.S. on April 23. Bert Weedon has been added to the annual "Our Friends On The Stage" for 1958. Other stars include Frances Day, Rufe Hamilton, David Hughes, Jimmy Lloyd, Jamie Marden, the Polka Dots, Max Jaffe's Trio, the Radio Revellers, Robin Richmond, Joyce Shock and the Charles Shadwell Orchestra.

Dean Martin's "The Dark" (Capitol) is a masterpiece of the best of his material. "The irrefragible vocal group adds 'doo-wahs' and the Neapolitan numbers that are right on Dino's doorstep. (Cap. 45-11184.)

Nelson Riddle's "The Dark" (Capitol) is a masterpiece of the best of his material. "The irrefragible vocal group adds 'doo-wahs' and the Neapolitan numbers that are right on Dino's doorstep. (Cap. 45-11184.)

Jimmy Rodgers' "On the Beach" (Capitol) is a masterpiece of the best of his material. "The irrefragible vocal group adds 'doo-wahs' and the Neapolitan numbers that are right on Dino's doorstep. (Cap. 45-11184.)

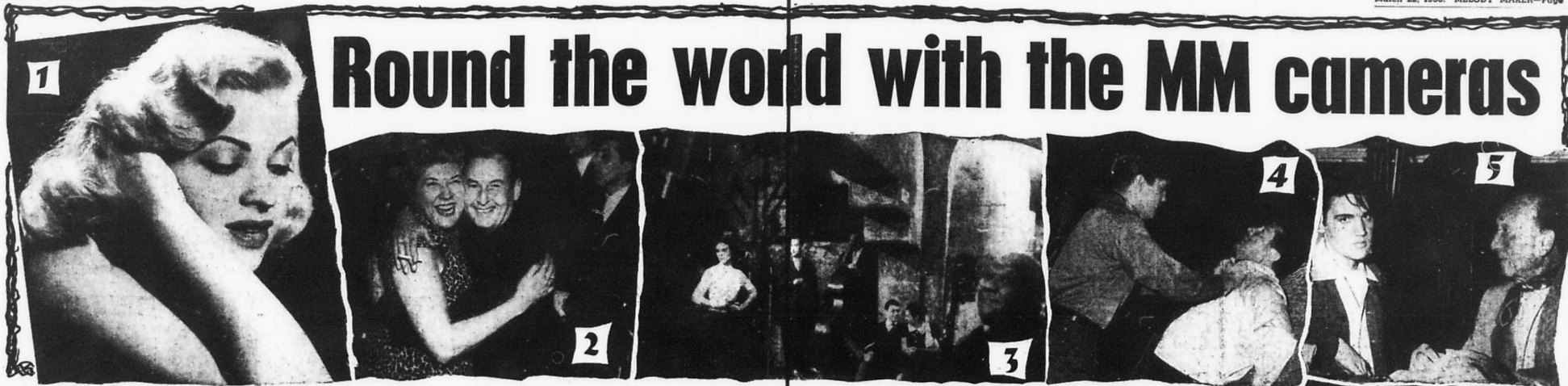
Nelson Riddle's "The Dark" (Capitol) is a masterpiece of the best of his material. "The irrefragible vocal group adds 'doo-wahs' and the Neapolitan numbers that are right on Dino's doorstep. (Cap. 45-11184.)

Fats Domino's "The Big Beat" (Capitol) is a masterpiece of the best of his material. "The irrefragible vocal group adds 'doo-wahs' and the Neapolitan numbers that are right on Dino's doorstep. (Cap. 45-11184.)

Nelson Riddle's "The Dark" (Capitol) is a masterpiece of the best of his material. "The irrefragible vocal group adds 'doo-wahs' and the Neapolitan numbers that are right on Dino's doorstep. (Cap. 45-11184.)

Readers' queries: WHAT was the background music heard during the BBC-TV play "The Voice of The Future" on February 27-1. M. Abernethy. George Shearing's "No More Tears" (Capitol) is a masterpiece of the best of his material. "The irrefragible vocal group adds 'doo-wahs' and the Neapolitan numbers that are right on Dino's doorstep. (Cap. 45-11184.)

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# 'I'M NOT QUITTING'

BY the time the new Anglo Amalgamated film, "The Golden Disc" goes on general release next month, its star, Terry Dene, will be a voluntary patient in a London hospital.

says **TERRY DENE**

the ones who used to pick fights with me in the street. "The trouble was"—and here, Dene seemed to reach the heart of the matter—"whereas before I didn't have enough friends, now I have too many—and I just can't cope!" Customers around the bar stared. Dene lowered his voice: "It wasn't so long ago that I never even had the price of a cinema seat."

### Amazed

He paused, then continued in an amazed voice: "Before I knew what was happening I was going around with some things like a hundred pounds in my pocket. . . . It became an everyday thing. . . . Too much, too soon. The term could apply to Terry Dene. What makes this boy so different from his rock-'n'-roll counterparts? Probably the

### THE DENE STORY

Discovered—"2 T's" Coffee Bar, Old Compton Street, Golo, Easter, April, 1957.

First disc—"White Sport Coat," May 10, 1957, on Decca.

First cabaret—Astor Club, London, July 1, 1957.

First Variety The Palace, Hull, July 8, 1957.

First breakdown—Boxing Day, 1957, London.

Second breakdown—Gloucester, February 18, 1958.

Film premiere—"Golden Disc"—Rialto, London, Thursday, March 13, 1958.

others never felt better in their lives! If Dene is more vulnerable to the punishment that his fantastic existence can exact, then it can only be that he is slightly more complex, sensitive or naive than most. . . . who knows? Dene spoke of the fans who besieged him at every personal appearance. "This is something that he still cannot accept. Says Dene candidly:

### Disgusted

"My experience with girls was practically nil, when I saw couples petting in the back row. I was well-disgusted. He laughed mirthlessly: "I guess it was because I'd never had the opportunity myself. Girls the pretty ones who refused to date me when I was a packer now turn up outside the theatres or studios with "I Love Terry" in bold letters across the front of their sweaters or down the sides of their jeans. . . . Dene views, almost with relief, the prospect of spending the coming weeks in hospital. Will he take any records along with him? "Definitely—no." He states: "I'm going to read, think, and above all. . . . rest!"

Marion Levinson

LAST week MM photographers in various parts of the world reported what was going on in their localities:

- 1—First stop was Hollywood where beautiful jazz harpist Corky Hale has opened a high-class dress shop on the Strip.
- 2—Next stop—Paris, which was the home last week of TV's popular "Six-Five Special" show. Caught enjoying the proceedings are Beryl Bryden and Stephen Grappely.
- 3—Still in Paris and still with the cross-Channel "Six-Five Special" show, Jo Douglas supervises rehearsals with clarinetist Mazin Saury standing by, and veteran soprano saxist Sidney Bechet giving us a special grin.
- 4—Over to New Orleans where Elvis Presley is seen on the set of "King Creole" wrestling with Joe Gray and . . .
- 5— . . . going over a scene with director Michael Curtiz.
- 6—And finally back to Hollywood for lunch with Frank Sinatra, Jack Benny and Nat Cole.

## HOLLYWOOD HEADLINES

ALFRED HITCHCOCK has been signed by Imperial Records to produce a series of albums titled "Music To Murder By." . . . Joe Pasternak says that Jimmie Rodgers can make it in pictures with or without his guitar. . . . At the local Mount Sinai Hospital, Leroy Vinegar (injuries from car crash) and Andre Previn (doubt pneumonia) are making good recoveries. . . . Frank Sinatra's new disc with femme singer Keely Smith is his first duet record since the Tommy Dorsey days. . . . Betty Grable stars at the Moulin Rouge. . . . Singer Margaret Whiting, one-time wife of MD Lou Busch, will marry, this month, for the third time. . . . Debbie Reynolds sold \$10,000 in ads for her charity ball souvenir book. . . . Bob Crosby plays at the Sahara, Las Vegas, on March 25.

### Boones go west

The Pat Boones may buy Nancy Sinatra's house when they migrate west this summer. . . . Louis Prima and his misuses, Keely Smith, will title their first independent movie "The Hangout."

Dean Martin and Jerry Lewis now seem to be friends and may guest on each other's TV shows. . . . Sonny Burke signed ex-Chico Hamilton cellist Fred Katz to record his own jazz arrangements for Decca.

The Debra Hayes rock-'n'-roll group plays in gorilla, Frankenstein, ghoul, devil and similar costumes. The new Mastersounds group (MQJ) instrumentation has a second LP of jazz on "The King And I" score.

Howard Lucreff



Margaret Whiting—she is to be married for the third time.

### TEMPTATION

Temptation; Besame mucho; I get a kick out of you; Speak low; Body and soul; What is this thing called love?; I've got you under my skin; That old black magic; The very thought of you; Poinciana; You and the night and the music; Night and day

### 'FATS' 1938-42

You went to my heart; There's honey on the moon tonight; Fair and square; Same! Shame!; Tell me with your kisses; I'll dance at your wedding; Come and get it; Winter weather; Cash for your trass; Up jumped you with love

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# ON THE BEAT

THE great European Search for Jazz is over. On Wednesday, George Wein and Marshall Brown packed their bags and took flight for New York on the last leg of their 9,000-mile jazz journey. They had completed the most exhaustive (and exhausting) jazz-talent hunt ever undertaken. In 33 days, they had visited 13 different countries and auditioned some 350 musicians.

They had also handled 13 different currencies and heard 13 different languages. . . . But every musician they encountered spoke (with greater or lesser facility) the common language of jazz. And from out of these 350 musicians, they will now select the International Band to be presented this July at the Newport Jazz Festival.

### Impressive 12

WHAT will be Britain's contribution? Said Marshall Brown on Wednesday: "The final selection will be extraordinarily difficult. The response to the Mixovox Mixovox invitation was particularly hearing. And out of the 42 musicians who attended the auditions there were several really excellent players."

Tantalizingly, he added: "George Wein and I were particularly impressed by about 12 of them. . . . In fact, of all the countries we visited, the highest stan-



with **Pat Brand** . . . Conversely, perhaps because of their traditions and training, the Latin countries—Portugal, Spain and Italy—provided the best sight-readers. . . . It will be a week or so before the final selection is made. . . . But, I see a hunch that the British member of the band will be found sitting among the saxes.

### Dr. Jive

FROM out of the coffee bars into the mental homes has gone—hand live. And, says Dr. Frank Furnell, medical superintendent of a Chesterfield mental home for women: "I consider it good recrea-

dards came from Great Britain, France and Sweden."

Hunch HE had interesting points to make on the over-all European scene. "The best improvisers came from the northern countries. In general, the farther north you go, the higher seems to be the standard of improvisation.

Obsolete SO those ridiculous and antiquated Sunday observance laws look like being with us for some time yet. The move to set up a committee to investigate them failed in the House of Commons last Friday.

Because a sufficient number of MPs did not turn up to enable the motion to be put to the House. . . . It's particularly galling, because Mr. David Fulton, Joint Under-Secretary, Home Office, announced that the Government were prepared to appoint this committee if the motion had been passed. . . . And he admitted in the debate that some of the present laws were obsolete and should be replaced.

### On the spot

ONE of the first people to telephone when arranger Norman Perceval advertised an office to let in his Denmark Street premises was—a psychiatrist.

Who naively inquired: "Do you think it would be a good street from the business point of view?"

### Well?

IT wasn't only Irishmen who were celebrating on March 17, Ray Ellington celebrated, too. It was his birthday. . . . Said Ray: "My mother was a White Russian, from Omsk. My father was born in St. Louis, Missouri. I was born in Kennington on St. Patrick's Day. And they sent me to the South London Jewish School. . . . And," he added, "if that doesn't make Faddo O'Ellington an internationalist, then I'm a Dutchman!"

### Impressed

GUESTS left the luxurious new 18-storey Decca Building overlooking the Thames last week, suitably impressed by the inaugural species and all that they had seen. . . . Many were equally impressed by the sight of the boss's car—a Bentley—standing at the entrance. . . . Complete with HMV radio equipment.

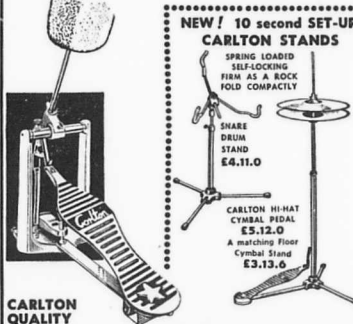
### Eh?

I'M glad to see that HMV have issued "Not Cha-Cha But Cha-Cha"—the bouncing rock 'n' roll disc featuring Willie Smith and Barney Kessel—but sorry that it's only in EP form. . . . One or two of my favourite tracks on the American LP have been left out—notably "You're Meant For Me." . . . I suppose they must be thankful for small Murphies.



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Monday, March 24th CHRIS BARBER'S JAZZ BAND with OTTILIE PATTERSON Tuesday, March 25th ALEX WELSH and HIS BAND with BERTY BRYDEN Wednesday, March 26th HUMPHREY LYTELTON and HIS BAND Thursday, March 27th THE GRAMSH STUART SEVEN

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SATURDAY contd. MERVIN JAZZ CLUB from 7.30 p.m. at Meridian Community Centre... THE SENSATIONAL 'BIVAN' NEWLY FORMED AND THE NEW HAWLIANS...

MONDAY contd. Major House opposite Tube, N.4. ALLAN GANLEY QUINETS... JACKIE HARRIS SEXTET... PETER GURTE at Barina Hall...

TUESDAY contd. AGAIN, SOUTHWALL... 'White Hart', 'Tony Kinsey Quintet'... ANOTHER TRAD. NIGHT...

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# DANKWORTH WEDS CLEO LAINE

## Vic Ash and Jean Logan married

### They kept it a secret

By DICK HALL

THE "Jazz Wedding of the Year" took place on Tuesday when Britain's top bandleader, Johnny Dankworth, married singer Cleo Laine at Hampstead Register Office, in secret.

They both kept it so quiet that not even Johnny's mother or their personal manager, Don Read, were told until the next day.

The only witnesses at the wedding were pianist Ken Moule and Johnny's arranger, Dave Lindup.

### KIRCHIN LINE-UP FOR THE STATES

ASHLI KIRCHIN has set the line-up for the American tour—in exchange for the Jazz At The Philharmonic unit. Drummer Basji will lead Dave Davani (acc.), Johnny Marshall (tr.), Ash (sax.), Roger Siviter (tdr.), Ashley Kozak (bass) and singer yet to be fixed. The Kirchin Band will leave for America on May 4 and kick off its 10-concert tour the following day.

**The reason**  
Seen on Wednesday afternoon at rehearsals for a late-night broadcast, Johnny told the MM: "Yes, it is quite true. The reason for the secrecy is that we both wanted it that way."  
"We have been thinking of marrying for some time, and eventually fixed the date last week."  
"My biggest ordeal was breaking the news to my mother. But the Melody Maker had smoothed the path for me by telling her earlier."

After the 3 p.m. ceremony, Johnny and Cleo celebrated by listening to the Dizzy Reece Quintet at the Star Club, W.

When Johnny broke the news to his band at Wednesday's rehearsal, they responded by swinging into "The Wedding March."



Another MM poll-topper—clarinet-leader Vic Ash—was married on Tuesday. He is seen with his bride, singer Jean Logan, after the ceremony at Carlton Hotel. They held a reception in the evening at Seth's Restaurant, W.

**HEADLINE MUSIC**  
Dickie Valentine and Jill Day BBO-TV musical on April 8 filled "Hit The Headlines," it will be seen at 8 p.m.

**Thank you . . .**  
NOTTINGHAM bandleader Wylie Price advertised in the Melody Maker for a drummer. He reports, he was "literally inundated with replies from all over the country."  
Whatever your musical wants you can find them through a

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SUNDAY, 6th APRIL, AT 3.0 P.M.

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LIVERPOOL, Odeon	Thursday, April 17th
GLASGOW, Odeon	Friday, April 18th
EDINBURGH, New Victoria	Tuesday, April 22nd
NEWCASTLE, Odeon	Wednesday, April 23rd
MANCHESTER, Odeon	Thursday, April 24th
BARKING, Odeon	Friday, April 25th
HAMMERSMITH, Gaumont	Saturday, April 26th
EDMONTON, Regal	Sunday, April 27th

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## Jazz backing for Sarah Vaughan

TWO top British jazz groups will appear with Sarah Vaughan when the American song star commences her provincial tour of one-night-stands at the Capitol, Cardiff, on Monday, April 14.

### Change at Jazzland

The Jeff Howena Quartet on March 31 opens at Jazzland, Nottingham, after three and a half years at Streatham Locarno. It replaces the Vic Ash Quintet.

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Famous American pianist Carl Furchtgott-Rosen died in Los Angeles.

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Presented by JAZZSHOWS

# Melody Maker

MARCH 29, 1958 World's Largest Sale EVERY FRIDAY 6d.

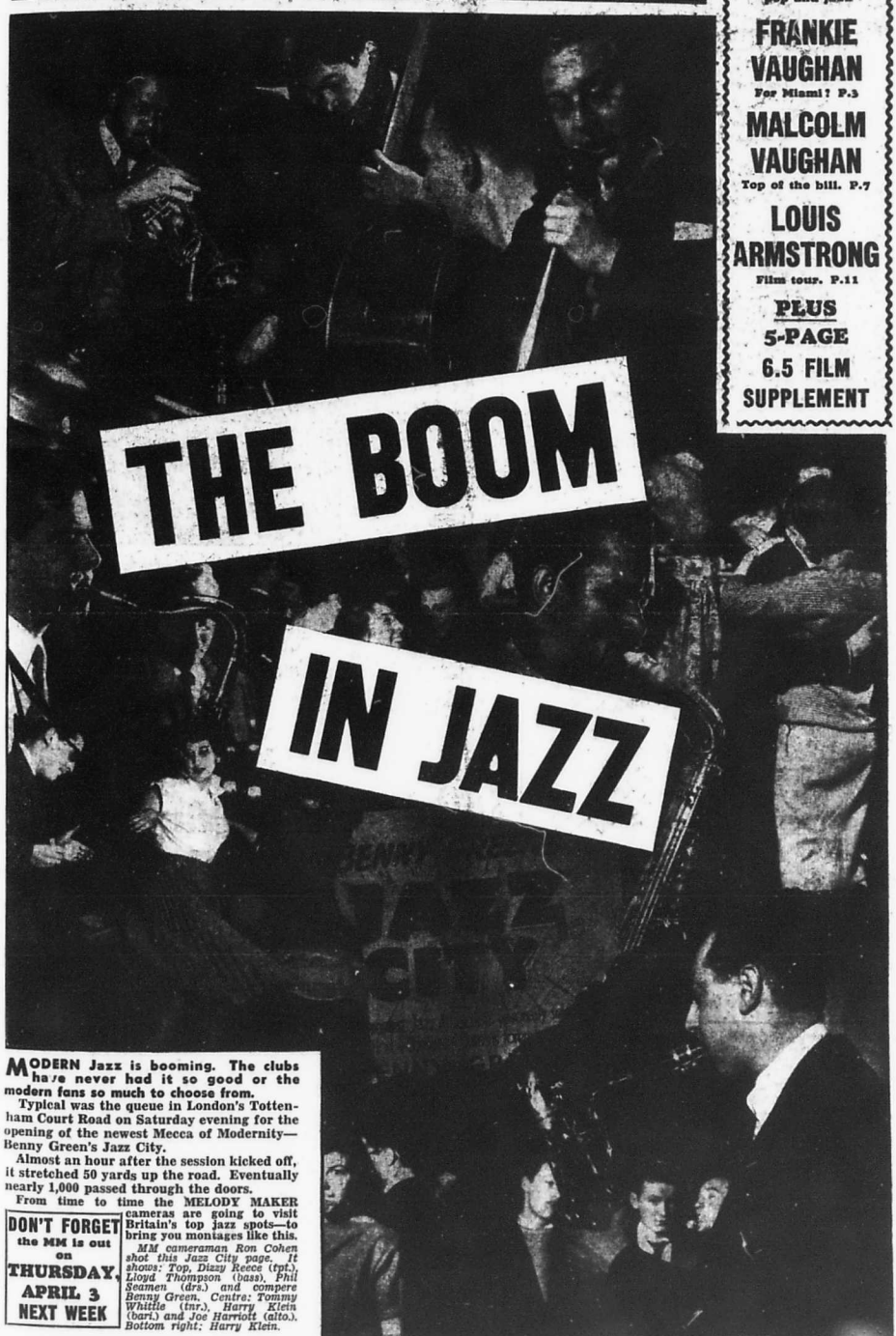
**24**  
PAGES  
Presenting the best in the world of pop and jazz.

**FRANKIE VAUGHAN**  
For Miami? P.3

**MALCOLM VAUGHAN**  
Top of the bill. P.7

**LOUIS ARMSTRONG**  
Film tour. P.11

**PLUS**  
**5-PAGE**  
**6.5 FILM**  
**SUPPLEMENT**



**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 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. Evidently nearly 1,000 passed through the doors.

From time to time the MELODY MAKER cameras are going to visit Britain's top jazz spots—to bring you montages like this.

MM cameraman Ron Cohen shot this Jazz City page. It shows: Top, Dizzy Reece (top), Lloyd Thompson (base), Phil Seaman (drum) and compere Benny Green, Centre: Tommy Whittle (tr.), Harry Klein (bar) and Joe Harriott (alto). Bottom right: Harry Klein.

**DON'T FORGET**  
the MM is out on **THURSDAY, APRIL 3, NEXT WEEK**

## INSIDE: Sex in songs—Dr. Donald Soper

DATES WITH THE STARS

Pat Boone here

(Week commencing March 30) Sister Rosetta THARPE... Pat BOONE... Eddy CALVERT... Alma COGAN...

JAZZ NOTES

NEW YORK, Wednesday—To celebrate the release of their album, a concert...

MARIE KNIGHT arrives in England on May 9 for a concert. Engagements on the Continent will probably follow...

W. C. Handy ill in New York

HOLLYWOOD, Wednesday—W. C. Handy, 85-year-old "Father of the Blues," is critically ill in a New York hospital...

STARS ROW OVER ROCK-'N'-ROLL

NEW YORK, Wednesday.—Mitch Miller, the general Svengali, A and P man behind so many Columbia disc stars, made a slashing attack on rock-'n'-roll and other teenage music...

From REN GREVATT

sonal protest against Mr. Miller's speech, I'm hereby banning all Columbia records from my show.

Nothing adult Miller said that on American radio today is difficult to find a group of hours of the night. "Adults everywhere are longing for a break in the day's cacophony," he said.

ALAN FREED

Still hoping... ALAN FREED once told me that he still hopes to do a British tour.



My correspondent Ren Grevatt says last week with Alan Freed at New York Press reception to launch the soundtrack album of "South Pacific." (Mitz) stars in the film.

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 religious trend here in the record scene.

Tower Ballroom all set

BLACKPOOL'S Tower Ballroom, which caught fire last year, is set to reopen on May 23. Leader is expected to be saxist Charlie Barlow...

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

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

CRAWLEY.—Saxist Malcolm Eveshead who has been gigging with pianist-leader Jack Clark, has joined Teddy Foster on Harrison.

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

STOUPHURST.—A Riverboat Shuffle on the Severn will be reported on June 1 will feature Birmingham's Rock Island Jazz Band and the Ken Ingram Beagle Jazz Band.

TYNEMOUTH.—The Vernon Street Jazzmen and the Gambles String Group will play along with the Frodoes' Conway Orchestra at a Three Bands Concert in the Plaza Ballroom on March 28.



FLIP PHILLIPS

American tenor player who came over with the first "Jazz at the Philharmonic" package show. Widely known as an arranger and composer in the modern idiom.

MANCHESTER.—The Friday Modern Jazz sessions at the Granada Restaurant, terminated. From tonight (March 29) the policy will be to feature latest jazz and pop disc.

Newsbox by Jerry Dawson

Sinatra—Guest of Honour



CLEO LAINE HAS STRAIGHT ROLE

Cleo Laine will make her debut as a straight actress when she takes the lead in "Delta" at London's Royal Court Theatre next month.

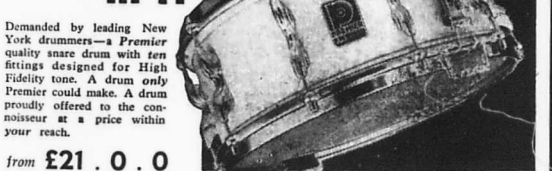
ALMA COGAN IN TOWN

Alma Cogan will top the bill at the Chelwick Empire for Easter Bank Holiday week.

Sister Rosetta is going to Church

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

2 Great NEW Drums! Premier HI-FI



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Form with fields for Name, Address, My dealer is, and H.P. TERMS.

VAUGHAN FOR MIAMI SPOT?

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

Pop and jazz in 1958 Soho Fair

Pop music and jazz will again be heavily featured at this year's Soho Fair—from July 12-19.

OFF TO DENMARK

Britain's Avon Cities Jazz Band has been given the go-ahead by the MD for its April tour of Denmark.

TWO MORE BLUES SINGERS FOR BRITAIN

CHRIS BARBER is bringing famous American blues singer Sonny Terry and Howdy McGhee to tour with him.

Fast working

There will be some fast guitar work tomorrow (Saturday) for the team of Doris and Pepe.

Music Notes

THE newly formed Joe Harriott Quintet has been booked for 15 days' residency at the storey Club, Frankfurt, from April 1.

Joining Jazzmen GUY HUNT—Terry Beaumont, who has been playing in Paris with the Art Simmons Trio, has joined the Four Jazzmen.

Own jazz club DIANIST Norman Day has left the Ken Hine Dixielanders and is opening a jazz club with his own tent for Saturday night sessions at the Richmond Community Centre, Sheen Road.

Shing home AL FAIRWEATHER will make his first visit to the North for Saturday night sessions at the Richmond Community Centre, Sheen Road.

Recuperating AFTER a serious illness, Eddie Standring, General Manager and Director of Champagne Music, Ltd., is now recuperating at the Red House, an independent Memorial Hospital, Harpenden, Herts.

One-night stands THE Vic Ash Sextet, which returns this (Saturday) night to play a six-week season at Nottingham's Jazzland, plays its

IT'S UNBELIEVABLE... That's the latest description of the put of the MM's small ads. It comes from Beryl's call dealer Alan Billington. "Your Classified Advertisements," he writes, "have increased my business by an incredible amount. It can do the same for you. Write or phone the advertiser."

THE BESSON ACADEMY 403 TROMBONE played by HARRY ROCHE featured TV & Recording Artists. The smoothest and lightest slide action ever! Still the Best for Latin-American Tone. NEW EDMUNDO ROS MARACAS

This week's Selmer OSCAR HI-FI. Premier SUPER-4. Selmer saves at all good dealers, see catalogue S.W.7 on request from: Selmer 114 Charing Cross Rd., London, W.C.2

# Give jazzmen their independence!



WHEN one reads the average jazz controversy 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 among all the arts for the special attention of cretins whose powers of reasoning, if ever they existed, have apparently long since shriveled away?

### School mag

As visiting American jazzmen have repeatedly observed, more in sorrow than in anger, the general

## says HUMPHREY LYTTELTON

standard of jazz commentary in Britain (in the national newspapers, for instance) is pitched rather below the school mag level. And it's really little consolation for us to be able to say that we seldom read it and never take it seriously. On reflection, of course, we know all this to be

unfair. We have good critics, though they flourish mainly in specialist journals which allow them to write proper criticism and not the sort of souped-up, staccato journalistic which "attracts the reader."

### Staunch support

And we are all dimly aware of a staunch body of mature jazz-lovers, people of balanced judgment and wide appreci-

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 are harder in jazz than in other artistic fields simply because the bulk of the jazz following is young, of immature judgment and wildly rickie enthusiasms.

### Juvenile idea

Practitioners of the art must grow a protective skin early in life if they are not to be exhausted beyond endurance by 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 "Humphrey Lyttelton has a bit of a traitor to his fans."

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

Can one imagine the Beethoven Fan Club inducing the composer to abandon his quartets and stick symphonies out of loyalty to them? Supposing Shakespeare had hit the jackpot with "Titus Andronicus" would he have been commended to horror comics for the rest of his creative life out of "loyalty to his fans?"

### Old chestnut

Who paddle in the shallows end of the creative pool must keep with his own background, and the fears of 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. Louson, London, NW3.

I was alarmed to find Rex Harris, of all people, referring to me as a "decided to reject the jazz which put him in his present position." That reminds me of the old chestnut about the person 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 "Yes, you're right, you should have seen it when the Almighty said 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 supernatural force, like Absolute Good, is delicious claptrap. "You should have seen it when the Almighty said it to 'imself!'"

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

Compost Heap" (MM 15/3/58) was admitted. Can it be that Mr. Lyttelton, having succeeded in becoming a large 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 with his chosen career, very well that has chosen career. He is hardly in keeping with his own background, and 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. Louson, London, NW3.

## LETTERS

edited by BOB DAWBARN

READER G. R. Watson (MM 22/3/58) says: "We have several drummers well up to American standard," 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 emphasized 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 notable exceptions—Dankworth, Rendell, Ross and

Skidmore—our so-called jazzmen have not got a complex, they are simply inferior.—David F. Horsman, Horsham, Sussex.

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 Carlo, the Deniz Brothers and Francisco Cayez, to mention only a few?—Jonathan Dunsley, Hanworth, Middx.

Latin-American I READ with interest the letter by G. Smith (dtd 22/3/58) and commend his remarks most strongly. It seems to me a gross error that the BBC ignores our own genuine Latin-American bands to such an extent. And while the Edmundro Ros

Jimmie Rodgers says 'Thanks'

My personal manager, Seymour Heller, has just given me a big thrill just about me. My song "Oh, Oh, I'm Feeling in Love Again" will be an issue of "Melody Maker."

I wish to thank you personally for predicting that my song "Oh, Oh, I'm Feeling in Love Again" will be an issue of "Melody Maker."

Middle-class HUMPHREY LYTTELTON 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, fast to clear up the mystery, is the picture from another angle. The other hand belongs to Harry James' oldest Willie Smith.

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. Davison, Sole, 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 caterwauling he calls singing. I hope he has a really tough sergeant.—Don Vincent, Edinburgh.

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

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**NORMAN GRANZ'**  
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**ROYAL FESTIVAL HALL**  
General Manager: T. E. BEAN  
MAIN AUDITORIUM  
THIS SATURDAY, Mar. 29, at 5.30 & 8.30 p.m.  
Tickets: 5/-, 7/6, 10/- from Royal Festival Hall Box Office (WAT. 3191) or at Door

# 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 and they look injured.

"I'm in this business to make money," 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 Dr. Donald Soper, for one.

"If 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—direct references. But there is so often a combination of ambiguity or suggestive words with the gestures and significant phrasing from the singer. Don't misunderstand this, distinctly ironic impact."

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 a command of the piano as Art Tatum."

THEY ALL PLAYED RAGTIME by Rudi Blesh and Harriet Janis

Outstanding

WHAT'S IN A NAME?

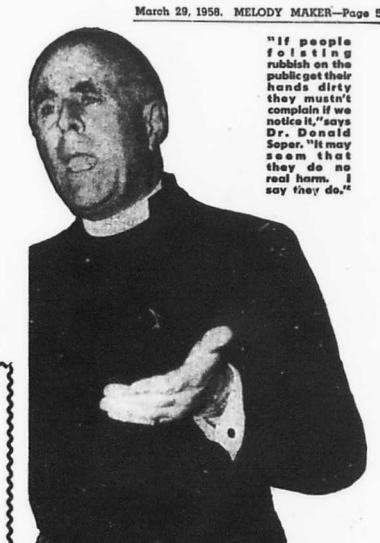
Boosey & Hawkes LTD. FREDERICK CLOSE, STANHOPE PLACE, LONDON, W.2.

## that's what sexy songs will lead to, says...

### Dr. DONALD SOPER

in an interview with Tony Brown

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.



"If people foisting rubbish on the public get their hands dirty they mustn't complain if we notice it," says Dr. Donald Soper. "It may seem as if they do no real harm, I say they do."

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.

"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 ignominious as it is inevitable. It is not only morally dubious. It is practically dangerous.

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.

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

Sex, contends Dr. Soper, plays a leading role 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 digs them into the subconscious.

mental ballads beloved by the late-Victorians— themes like 'Where is my wonder-boy tonight? But at least they were sentimental about morality. We're sentimental about sentiment."

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

"I watch '65 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 situation? Dr. Soper is equally definite that some kind of censorship 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 disc-jockeys 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."

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JAZZ CLUB CALENDAR

JAZZ AT ITS VERY BEST! FRIDAY—contd. SUNDAY—contd. WEDNESDAY—contd. SATURDAY

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PERSONAL APPEARANCE! SISTER ROSETTA THARPE The sensational American Gospel Singer AT MORTON'S RECORD SHOP

Three years at the top ... AND THAT'S WHY MALCOLM VAUGHAN LOOKS SO HAPPY

... AND THAT'S WHY MALCOLM VAUGHAN LOOKS SO HAPPY Because he has saited away all the royalties from disc...



Malcolm Vaughan with his wife, Gay.

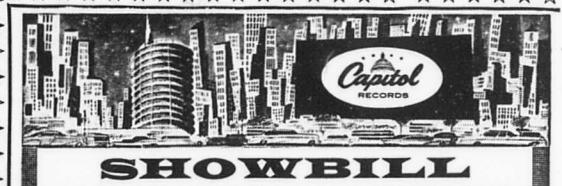
No break For their first week in Variety they got about £16. Now they are in the £20,000-a-year class...



Ronnie Harris with Guy Mitchell and Patricia Medina.

Ronnie Harris is biding his time

RONNIE HARRIS whipped a razor over a taut cheek and said: "It's no use making records just to have yourself on wax..."



Capitol Records Showbill featuring Dean Martin 'Bless Your Pea Pickin' Heart', Stan Kenton 'Tequila', and Johnny Otis 'All I Want is Your Love'.

HAROLD DAVISON presents The only Concert Appearance of America's "Queen of the Cool" JUNE CRISTY accompanied by TED HEATH AND HIS MUSIC

# Mike Holiday is a sell-out

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



Michael Holliday

He started the tour two weeks ago at Nottingham and did the best business since Harry Scombe 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 Pinbury Park Empire this week. Tickets for today (Friday) and Saturday are virtually all sold.

Michael's tour continues at Newcastle (15:11), Sunderland (April 7), Liverpool (14:11), Birmingham (21:1), Hanley (20:1), Brighton (May 5) and Cardiff (12:1).

**Top money**—This is the best that I have ever done," Michael told the M.M. "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 (15:11), Sunderland (April 7), Liverpool (14:11), Birmingham (21:1), Hanley (20:1), Brighton (May 5) and Cardiff (12:1).

# TERRY DENE COMEBACK

**TERRY DENE** makes a big comeback following his recent illness with a series of concert dates, Varley and TV.

This Sunday, Terry appears in "The Record Star Show" for spasms at the Empress Hall, and leaves for Leicester to star in "The Teenage Show Of 1958" at the De Montfort Hall the same evening.

On March 31, Terry is in A.R.T.V. "The Monday Show" on Saturday (April 5) to top the bill in "Star From The Six-Five Special" at the Dome, Brighton, and is at the Klatco.

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

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

# Melody Maker TOP TWENTY

The List	Title	Artist	Label
1	(1) MAGIC MOMENTS/CATCH A FALLING STAR	Perry Como	RCA
2	(4) DON'T/JI BEG OF YOU	Elvis Presley	RCA
3	(3) NAIROBI	Tommy Steele	Decca
4	(2) THE STORY OF MY LIFE	Michael Holliday	Columbia
5	(6) AT THE HOP	Danny and Juniors	HMV
6	(13) LA DEE DUM	Jackie Dennis	Decca
7	(5) JAILHOUSE ROCK	Elvis Presley	RCA
8	(7) YOU ARE MY DESTINY	Paul Anka	Columbia
9	(12) WHOLE LOTTA WOMAN	Marvin Rainwater	MGM
10	(9) MAYBE BABY	Crickets	Vogue-Coral
11	(15) SWINGIN' SHEPHERD BLUES	Ted Heath	Decca
12	(8) GOOD GOLLY, MISS MOLLY	Little Richard	London
13	(11) CAN'T GET ALONG WITHOUT YOU/WERE NOT ALONE	Frankie Vaughan	Phillips
14	(10) OH BOY!	Crickets	Vogue-Coral
15	(-) TO BE LOVED	Malcolm Vaughan	HMV
16	(14) APRIL LOVE	Pat Boone	London
17	(-) SWINGIN' SHEPHERD BLUES	Moe Koffman	London
18	(18) ALL THE WAY	Frank Sinatra	Capitol
19	(15) MANDY	Eddie Calvert	Columbia
20	(17) PEGGY SUH	Buddy Holly	Vogue-Coral

Two records "tied" for 14th and 16th positions. STORIES SUPPLYING INFORMATION FOR RECORD CHART: LONDON—A. S. Topps; E.E.I.; Popular Music Store; E.H. Imhof; W.O.L. Role For Records; B.I.O.; Leading Lightings; N.A. W. Caron; S.M. MANDRETTA; J. Jones; Wholesale; L.L. J. Carroll; L.W. WARD; L.B. WARD; L.C. WARD; L.D. WARD; L.E. WARD; L.F. WARD; L.G. WARD; L.H. WARD; L.I. WARD; L.J. WARD; L.K. WARD; L.L. WARD; L.M. WARD; L.N. WARD; L.O. WARD; L.P. WARD; L.Q. WARD; L.R. WARD; L.S. WARD; L.T. WARD; L.U. WARD; L.V. WARD; L.W. WARD; L.X. WARD; L.Y. WARD; L.Z. WARD. GLASGOW—McCormack's Ltd. LE. NEWCASTLE—J. S. Widdows, Ltd. GAWLEY—S. C. Wilson.

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Dinah Shore back on the map?



Tommy Steele songs not so impressive



Carmen McRae with her usual command

# IT'S GOOD TO HEAR THIN AGAIN

**WILL Dinah Shore's BBC-TV series put the one-time "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 swing beat treatment by Dinah and Harry Zimmerman's Orchestra. Backing is a novel number projected with maximum impact to an L-A beat.

I could fault Dinah's stinging 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 Who Walked in the Park," did not improve on the success of "The Duke Who Walked in the Park."

**Carmen McRae** "A B Love You" is the hymnal A sounding, but not an attractive song featured in "The Duke Who Walked in the Park."

**POP DISCS** by Laurie Henshaw

**TONI DALI** has a big, leathery voice that finds effective vehicles in "If You Loved Me" and "Lullaby Love Her" (Col. J.104406). The latter school favour this.

**Dennis Lotis** "I MAY Never Pass This Way Again" (Col. J.104499) is one of those TPA specialties with religious undertones. The Dennis Lotis effect is appreciably dotted up with a heavy guitar beat and oriental conceptions.

**Jeri Southern** ANOTHER number from Jeri Southern's latest film, "The Duke Who Walked in the Park," did not improve on the success of "The Duke Who Walked in the Park."

**Gordon Jenkins** DID you get Gordon Jenkins' "Night Dreams" (Mercury 14575) in the States? It is a brilliant novelty.

**Ella Fitzgerald** THREE numbers from the Ella Fitzgerald and Ray Charles album, "Ella Sings Ray Charles," are issued on HMV's (R48157).

**Tommy Steele** "The Duke Who Walked in the Park" (Capitol 3548) is a new recording of a song that Tommy Steele really rocks—its even out-enters the old version. It is a brilliant novelty.

**Connie Francis** CONNIE FRANCIS, a graduate of the Arthur Murray School in the States, offers a slow rock version of the oldie "Who's Sorry Who" on EMI (EMI 4112).

**READERS' QUERIES** WHAT is the name of the tune featured in the film "The Duke Who Walked in the Park" which was written by James Taylor and is an ex-Mary of New York?—B. C. HENNING.

THE American vocal group, the Four Aces, are reputed to have made their first British recording in 1955, yet it is certain I saw them some years ago. Can you confirm this?—M. G. LONDON.

WHAT is the record which introduced Michael Jackson's "The Boy Who Swam the Atlantic" to the UK?—G. D. CHESTER.

YOU must have seen the British group of the same name perform at the festival in 1958 after 19 years' activity.

WHAT is the record which introduced Michael Jackson's "The Boy Who Swam the Atlantic" to the UK?—G. D. CHESTER.

COULD you give me details of Alma Cogan's record "To Be Worthy Of You" (HMV 51028).

**Don Rondo** DON RONDO, a rocker with a better-than-average voice, sings a rousing shanty tune on "What A Shore" (London HL 3530).

"Made For Each Other" has the doo-wack-doo sound of a song from the twenties.

**Sil Austin** A COUPLE of "crazy cats" go through the motions of a love session on the sleeve of "Slow Walk Rock," an LP ready-made for the Six-Fivers (Mercury MLP 1653).

**Mantovani** QUITE a change to listen to Mantovani's rich styling of "To My Love" (Decca DFL 3374). 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** BERNIE LEE'S "Meda" (Parlophone P 5784) is more conspicuous for its originality than anything else. This one is highly recommended to readers of Mickey David's "Somebody" column.

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

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# TOMORROW'S HITS

"THE GIRL HE LEFT BEHIND" by Anne Shelton (Phillips 4181).

"GOING STEADY" by Mollie King (Capitol 3548).

"BESSIE BABY" and "YOU'RE MY BEAT" by Ronnie Young (Capitol 3548).

"SARAH VAUGHAN" with TONY KINSEY QUINTET (with Bill Hayes) JAZZ COUQUERS (with RONNIE SCOTT, TUBBY HATES) ROCK-WILSON PICK (27074).

"CHARLIE GRACIE" plus RONNIE ALDRICH and the SQUADRONIERS ROCK - 37513.

"CRESTA BALLROOM LUTON" EASTERN LUTON SATURDAY, APRIL 19, 8.30 and 8.45.

"TOMORROW'S HITS" CHARLIE GRACIE SATURDAY, APRIL 19, 8.30 and 8.45.

# TOP TUNES

"MAGIC MOMENTS (A)" (A) (2) Chappell

"CATCH A FALLING STAR" (A) (2) Egan

"THE STORY OF MY LIFE" (A) (2) Steele

"SUGARTIME" (A) (2) Southern

"LOVE ME FOREVER" (A) (2) Roberts

"ALL THE WAY" (A) (2) Sinatra

"MANDY" (A) (2) Calvert

**SINGING...DANCING...ACTING IN A FABULOUS DUAL-ROLE!**

**TOMMY STEELE**

**THE DUKE WHO WORE JEANS**

with **CHARLIE GRACIE**

plus **ALAN WHEATLEY**  
**ERIC POHLMANN**  
**CLIVE MORTON**

**AND JUNE LAVERICK**

Produced by **PETER ROGERS**  
Directed by **GERALD THOMAS**  
Screen Play by **NORMAN BURGESS** based on a story by **BRIAN BART & MICHAEL PRATT**,  
ANGLO AMALGAMATED FILM DISTRIBUTORS, LTD.

**GENERAL NOW RELEASE NOW**

BY YOUR FIELD... 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 second film.

Hubert W. David's SONGSHEET

It was in Birmingham last August when Tommy was appearing at the Hippodrome against Lionel and Michael meted the original score for the film. "Rock With The Cavemen," in a spare dressing-room, and they wrote the whole story and all the musical numbers as they went, as the studio floor in September. The following Monday morning it was sprung on producers Nat Aspinall, Stuart Levy, and six months' intensive work has produced a film that is to 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 act musical." The quality of his songs has not only guaranteed that one day his ambition will be realized. Many stories come true very quickly in the entertainment business, these days. Lionel and Tommy Steele have always been close friends. Every time Tommy came home on leave from his Merchant Navy stint, he would meet and dream of show business.

This as in 1952 when Lionel was writing up a musical material for amateur revues and concert parties.

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 practiced what he preached today—he studied his market. And if Bill doesn't mind me saying so, he's always a sucker for "situation material"—so Lionel got his first break.

Songwriters

This coupon entitles you to receive you one song or lyric you wish written or an answer to a songwriting query.

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

"I thought we were going to start a jazz club, Mr. Chairman. 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."

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 'Nether Bloxstead Rhythm Society' and he would like to hire him for an evening, 5s. 6d. If there was an X certificate film on."

Third film

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 to South Africa. They are giving themselves plenty of time. I have often said presentation these days is half the battle. Lionel's main object is to write a song a dozen times. But his main object is to be a suitable vehicle for Tommy. Some of the material he suffers because of this, but when everything matches we know we're on the way.

Well, Ladies and Gentlemen, this is your opportunity to do something positive for the Nether Bloxstead Rhythm Society. Mr. Harris would you care to make me an opening bid?

"All right, Mr. Chairman. Three pints! A big hand for Mr. Harris, chaps. Now, who's next?" "Four pints." "Thank you, Mr. Pomsonby. Any more?" "Eight pints." "Marvelous! Thank you, Mavis... well, I don't think 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 to see in the Heath band, which makes £25 12s."

Americans, too

"Perhaps as secretary I can answer that, Mr. Chairman. I don't exactly know what the members of the 'Fed' Heath band get, but I assume they are all members of the Musicians' Union, in which case the rate will be £1 21s. per man. With 16 men in the Heath band, that makes £25 12s."

What small guarantee?

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

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Committee meeting

"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 Bloxstead Rhythm Society."

reported by STEVE RACE



"On a point of order, Mr. Chairman..." "Yes?" "Don't you think perhaps we ought to ask him?"

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Join the Jazz Book Club

Improve your knowledge and increase your enjoyment of jazz by possessing the many fascinating books written by and about jazz music and jazz musicians. Jazz lovers in their thousands all over the world have welcomed the service provided by the Jazz Book Club. Its bi-monthly selection issued to members only, at a specially low price, constitutes an unrivalled library of jazz literature. You too will be proud to have these books on your shelves. They are chosen by a committee headed by Rex Harris, assisted by Humphrey Lyttelton and Gerald Lascelles. Books are regularly published, and available to new members, include Joe King Oliver, Big Bill Blues, Satchmo, Jazz in Perspective, and Play that Music. They can be ordered on joining.

"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 gentleness and personal magnetism which have contributed to his greatness. The All-Stars, too, play with fine drive and heat. How pleasant it would be if "Satchmo The Great" proved so popular that more unadorned 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 soundtracks—rations, interviews, extracts from concerts and impromptu sessions—cut down to 46 minutes. On it are the usual All-Stars, probably with their brilliant bassists. The U.S. record credits Arvell Shaw and Dale Jones. United Artists' synopsis lists Shaw and Jack Lesberg. All three take part in the film.

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JAZZ: Its Evolution and Essence

by Andre Hodier, 25s. (Secker & Warburg, B.C. 6s.)

JAZZMEN

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

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Post Today TO THE JAZZ BOOK CLUB, M.C. 2, 31 William IV Street, London, W.C.2. I will send the Jazz Book Club form (smoothly, purchase six bi-monthly issues and give one month's notice if I wish to resign thereafter.) I will pay 6s. (plus of postage and packing) for each book on receipt. I enclose 40s. 6d. (plus at. ad. postage and packing) for six books (Books and Enr. Payment for six books is requested).

Signed: (please print) Address: Monday, March 31, 1958. 7.00 p.m. to 9.00 p.m. J. (1) Origin of Swingtime, 8 by Herman.



"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, his tremendous possibilities. 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.

by MAX JONES

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Avakian exits

American Columbia will hardly seem true without Avakian in it. During his years of office, George recorded and sold albums by Ellington, Armstrong, Garner, Brubeck, Bushy, Clayton, Goodman, Condon, Jay and Kai, Miles Davis, Turk Murphy and others, as well as the commercial names. He produced and edited such well-planned collector's sets as the four-volume "Louis Armstrong Story" and "Bessie Johnson's 'Last Testament' recordings for ORI release, and tempted Louis to the label in 1954 with his ideas for the W.C. Handy LP.

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Langston Hughes

American author Langston Hughes, whose comedy "Simply Heavenly" will be seen here next month, is making a "Jazz-with-Poetry" LP debut. 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 his potentialities," he says.

by MAX JONES

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Full scale mechanization in new slant bass with nickel silver body, professional model with 41" bell and fast-action nickel silver tuning water key. Bass tone multiphonic AND style and fast action parent protective valve jacket. Pro-ducer finish. All dealers or write "CM" from F. W. Sealmer



# Al Hibbler deserves a better break!

**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.

## 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.

The audience was very sparse and Al doesn't possess a household name in this coun-

says **JERRY DAWSON**

try. His work is for the sophisticated for the lovers of stylized singing with a strong jazz influence. An acquired taste.

At the very least, he should have been presented with the backing of a stage band—polished, rehearsed, able to cope with the recording arrangements which Al had brought with him from America. But even this might not have filled Liverpool Empire on a Monday night without the aid of a few extra comedians maybe, or even a rock or skiffle favourite. As it was, he didn't stand a chance. The audience was very sparse—and Al doesn't have a Variety

act as we know it. He was a lonely figure on the huge stage with only John Malachi at the piano (John was here five years ago with Sarah Vaughan).

## Effort

The Modern Jazz Quartet or the Dave Brubeck Quartet would have been no more at home in a Variety theatre. Yet they did well enough on one-nighters. And the same treatment is planned for Sarah Vaughan next month. Somebody has boobed. And we owe it to Al Hibbler to make a drastic effort to rectify a piece of bad presentation. At least give him a chance to appear before those who can appreciate his undoubted talent—with the right backing.

## 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", "Day Break", "Do Nothing 'Til You Hear From Me", and "Don't Get Around Much Anymore" were way over the heads of his audience.



Al Hibbler—unfortunate

## DELIGHTFUL DINAH!

HERE'S food for thought—in depressing thought, in a way. A top-class American TV show that knocks so many of our 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 arid personality, wistful—and exhilarating informality of its principals.

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

**TREMENDOUS** Singa was tremendous, singing as only he can, and ad-libbing like mad. In a marathonic duet with Dinah, he managed to throw one of her entries—but how the dazzling Dinah took it in her stride! It was a bit of a pot-pourri of ten numbers, a 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.

# on the beat

**SPRING is in the air. And hope, too. Hope for all of us who have for so long been wincing at the British 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

counting the Star Club's seven-days-a-week policy. And new club opens—and queues stretch city-wide outside the "House Full" boards.

**Swinging** THE traditionalists—Barber, Billie Holiday, Coler, Humph, Stewart, Welsh and Al Hibbler, Sister Rosetta Tharpe, jazz like Phil, the long-awaited Satchmo here or there hammering to be let in. Yes, let me back in, here or there the good times roll. Spring is here. And things are swinging.

**Fun** WHOEVER bargled 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** AND who was the thief who had a twinge of conscience after burgling guitarist Benny Wright's room at a London 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 other things." Luckily my guitar was with the rest of the Blue Grass luggage, ready for the next day's BBC Festival of 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. Rev. Mod. War seemed to be dying down, another seems to be taking its place. Somebody was overheard at the opening Jazz Club last Sunday asking:

"Why are the girls in the modern clubs so much better looking than those in the trad. clubs?"

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

happy in his series) lost it because his agent decided to use the terms without discussing them with the guy who employs him.

**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 Beigel series from the Prince of Wales Theatre, London, from late June until early September.

Last week's Palladium TV-spectra numbered over 11,000,000.

**Foiled** AND all this guff about the Six-Five Special! Sure, the time I asked Dennis Main Wilson if there'd ever been any trouble with unrep 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 studio next door—"

"To continue rehearsals for 'Dison of Dock Green'."

**Down** IT was a black day for the profession on Wednesday. None of the obvious choices for the Lincolnshire Handicap came up. Chappell's naturally a treacherous bundle on Magic Moment.

Lynn Dutton was disappointed by Dutton. We were let down by Melody Fair, 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 Lucreati gives MM readers a sneak preview of the film:

1 Will Handy (Nat "King" Cole), pulled to compose and play jazz songs extracted from folk music, is ordered from home in Memphis by his sternly disapproving, clergyman father (Jumbo Hernandez). Will's first composition is a political campaign song, which he sings in a local church. Will's parents is restored by a seeming miracle.

2 Still unable to shake his faith in modern music, Will disappears (somewhere in the New York, Symphony concert), reappears with Gogo as first forerunner. She locates Will and brings him home. Performance is a sell-out, as Aunt Hagar (Pearl Bailey). Referred to as Uncle Sam, witness Will's success in Blue Street Parades.

3 When Will's songs are projected to international fame by Gogo's partner (Eartha Kitt), New York publishers and photographer conspire to get contracts for an early song. But Gogo insists in Blue Street Parades.

4 Still unable to shake his faith in modern music, Will disappears (somewhere in the New York, Symphony concert), reappears with Gogo as first forerunner. She locates Will and brings him home. Performance is a sell-out, as Aunt Hagar (Pearl Bailey). Referred to as Uncle Sam, witness Will's success in Blue Street Parades.

# Hollywood pays tribute to Handy



## HOLLYWOOD HEADLINES

**BOBBY TROUP and Julie Lyons**—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 Maxfield Sloat's swank Avante Garde.

**The Lion** Leonard Freeland interviews the legendary Willie "The Lion" Smith on the new Doc Lerner Lion Rhapsody... Capitol is building a new million-dollar pressing plant in Los Angeles.

**Big T's Jazz** Persian rug; I gotta right to sing the 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; My gonna stomp, Mr. Henry Lee; Somebody loves me; Blue river; Rose of the Rio Grande.

**BING AND THE DIXIELAND BANDS**  
Dixieland band; Nobody's sweetheart; Jamboree James When my dreamboat comes home; Walking the floor over you; I want my mama; After you've gone; That's a plenty; Bingo; Be honest with me; Ida, sweet as apple cider; Goodbye, my lover, goodbye.

**THE DUKE WORE JEANS** (soundtrack to the film)  
It's all happening; Hat do you do; Family tree; Happ'ny guitar; Hair-down; hoe-down; Princess; Photograph; Thanks.

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ALL ABOARD FOR THE FIVE-PAGE... Melody Maker Six-five special supplement Focus on the new 'Six-Five Special' film... SEE INSIDE! Hollywood, please copy 20... Canals comments 21... Jo Douglas 22... What the stars say 23

NAT COHEN & STUART LEVY present The YEAR'S SMASH HIT MUSICAL! Catch the New VINCE Catalogue... Dickie VALENTINE... Jim DALE... Russ HAMILTON... and introducing DIANE TODD... MORE THAN 20 TOP HITS! The "Six Five Special" Team JO DOUGLAS PETE MURRAY FREDDIE MILLS... Produced by HERBERT SMITH... Directed by ALFRED SHAUGHNESSY... Associate Producer JO DOUGLAS... Screenplay by NORMAN HUDS... ANGLO AMALGAMATED FILM DISTRIBUTORS LTD. Dominion TOTTENHAM COURT ROAD... March 30th for 4 Days Only... THEATRE CLOSING FOR INSTALLATION OF TODD(AO) TRANSFERRED TO New Victoria from April 6th GENERAL RELEASE from APRIL 13th

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- DIANE TODD**  
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F 10993 (45/78)
- DICKIE VALENTINE**  
F 11005 (45/78) King of Dixieland
- JOAN REGAN**  
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6.5 Special supplement

# Hollywood and BBC—please copy

THE way some of us talk, you'd imagine that the British musical scene should be smothered rather 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 jazz group with Cleo Laine, for example. My favourite British vocal group, the Ken-tones, for another. Desmond Lane playing a little more cabinet than you might expect. The King Brothers proving that young performers can be conscientious enough to make technical progress. There's that bobby-sox idol, Dickie Valentine, young soprano Diane Todd, Jimmy Lloyd and Victor Soverall—both from the West Indies and both breaking into the bigtime on merit, rather than bluff and gimmicks.

**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 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 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 service to British light entertainment. 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 well to follow.



▶ Dankworth—pulsing  
▶ Cleo—a song

### OPENING DATES

"THE 'Six-Five Special' film opens at London's Dominion Theatre this Sunday for a four-day season. A host of stars have been invited to attend the premiere.

The film will complete its West End run at the New Victoria, where it opens on April 2. The general release date is April 12.

to turn a long string of unrelated acts into a balanced entertainment. The attention to detail has been extraordinary. Here, for instance, the sound of the Dankworth rhythm section. It comes pulsing through, challenging comparison with

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

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

- DON LANG\***  
AND HIS 'FRANTIC FIVE'  
Six-five special:  
Banana-banana's Daddy;  
You started something
- JOHN BARRY**  
AND THE SEVEN  
Let's have a wonderful time;  
Rock-a-billy boogie;  
Every which way
- TERRY WAYNE\*\***  
Boogie the Blues;  
Teenage boogie
- JIM DALE**  
Crazy dream;  
Just born to be your baby
- THE KING BROTHERS**  
Cold cold shower;  
Party time
- LAURIE LONDON**  
Pick a scale of cotton;  
Up above my head, I hear music in the air
- JIMMY JACKSON\*\***  
Six-five five
- \* by courtesy of E.M.J.  
\*\* by courtesy of Columbia
- Wilson—no set formula



Joan Regan—real merit Don Lang—fine trombone Jimmy Lloyd—different material Diane Todd—pretty voice

# Who you'll see—what you'll hear

HERE are the artists you will see in the film, the songs and instrumentalists you will hear, and a capsule comment on each—

▶ **Dickie Valentine**  
"Come To My Arms," "King Of Dixie"

▶ **Petula Clark**  
"Baby Lover"

▶ **Dankworth Orch. and Cleo Laine**  
"Train Gang," "What Am I Going To Tell Them Tonight"

▶ **Ken-Tones**  
"Gipsy In My Soul"

▶ **Lonnie Donegan**  
"Jack O' Diamonds," "Grand Coolie Dan"

▶ **Russ Hamilton**  
"I Had A Dream"

▶ **Jackie Dennis**  
"La Dee Dah"

▶ **John Barry**  
"You've Gotta Way," "Every Which Way"

▶ **Desmond Lane**  
"Midgets"

▶ **King Brothers**  
"Hand Me Down My Walking Case," "6.5 Live"

▶ **Diane Todd**  
"You Are My Favourite Dream," "It's A Wonderful Dream"

▶ **Joan Regan**  
"I'll Close My Eyes"

▶ **Don Lang**  
"Six-Five Special," "Boy Meets Girl"

▶ **Jim Dale**  
"The Train Kept A Rolling," "Sugartime"

by **TONY BROWN**

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

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

Pity that Pat had to adopt the technique of glottal and ejection. Both she and

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

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-

Lonnie lashes exuberantly into two of his current hits.

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

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

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

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

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

A PERFORMANCE of real merit from Joan. Sincere, fun-filled—and professional.

Wish he'd play it more often.

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

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The "6.5 SPECIAL" with **PETULA CLARK'S "BABY LOVER"**



6.5 Special supplement

# A new Deanna Durbin?

**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.

"I like 'Close My Eyes' 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.

**Victor Soverall**  
"Say Goodbye Now."  
AN unusual voice—but on an unsuitable song. I felt.

**Jimmy Lloyd**  
"Ever Since I Met Lucy."  
JIMMY could be heard to better advantage on different material, perhaps.

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# RUSS HAMILTON

(Oriole Records)

6.5 Special supplement

6.5 Special supplement

# I CAN CLAP ON THE OFF-BEAT

"WHAT on earth have you got on, Mr. Burman?" said Jo Douglas as I opened the door. "It's my rock-'n'-roll outfit to make you feel at home," I said. "You make me feel anything but," she said.

Jo sat down. A trim, neat person, she was wearing a tweed suit, yellow gaberdine shirt and a hundred-year-old brooch made of Sheffield steel, which belonged to her grandmother. "Miss Douglas, you look so terribly County—quite unlike TV's rock-'n'-roll girl."



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

**JOSEPHINE DOUGLAS**  
tells **MAURICE BURMAN**

"What do you know about jazz?"  
"What sort of jazz do you mean? I was secretary of our local Jazz club at Huddersfield, my hometown, and I used to order 40 copies of the Melody Maker and distribute them all over the place."  
"It is with regret, Jo, that I learn you clap on the off-beat."  
"No, I clap on the off-beat. I always try to get the kids on the show to do this but the Don Lang boys start lambasting me by clapping all over the place."  
"Would you mind clapping on the off-beat?"  
"Solemnly I set the tempo and true enough, she was dead on the off-beat."  
"Why, dear Jo, is there so much trivia and sub-standard performance on '6.5 Special'?"  
"In spite of everything, Maurice, skiffle made young people make their own entertainment. If only one in ten learns to play properly, it is something. Who would have thought that adolescent British boys would have the courage to go on the stage and sing? But they do—in their thousands."  
"But there's not enough good music at any time, and too much rubbish at all times."

**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 Brucecks, Basies and Tensgardens. 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, you 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 gent."  
"Nonsense, what about you? Do you like 'Aida'?"  
"Of course I do. I cannot, however, like you, defend bad skills."

**Shy**  
She sat, lastly in the chair, but she was shy and unlike the braun type she portrays on the screen.  
"I found her a cultured, clever and warm-hearted person and she has been contracted to make three more pictures. She has also starred in and produced 'The Vigil at the Beloved Country'. She is a first-class mechanic, and she loves people—all kinds."  
"Bill Broonzy, Josh White and CHARLES TERRELL have been transferred to her home—'Mum got on with her very well.'"  
"What of the future, Jo?"  
"I will always be a producer and artist and I will do the things I like irrespective of the money."  
"Put on a Basie record—the nearest I've got to rock-'n'-roll. Solemnly we lived around the flat. All that was lacking was Freddie Mills."

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# WHAT THE STARS SAY

Comments from people in the film



**Lonnie Donegan**  
"It's a great thing that British studios 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."



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



**Jim Dale**  
"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 isn't 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 an new impression, even on TV, I like to break it in in the halls for quite a long time beforehand. It just didn't have the time for that."



**Russ Hamilton**  
"I'm 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? Ballad? 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-'n'-roll. Bill Haley was the only man to produce a rock-'n'-roll sound.'"



**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 Hall is a boy and now lives in Leicester; and Vincent O'Hagan is a Geordie (Tyne-side) of Irish ancestry."  
"On April 6 the group will appear in ABC-TV's 'Top Numbers' and then embark 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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I'LL CLOSE MY EYES - YOU ARE MY FAVOURITE DREAM - COME TO MY ARMS  
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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.

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6.5 Special supplement



### EN-TONES

men are seen rehearsing in a railway dining could be more true to life," said I've lost count of the hours we've in dates, working-out and rehearsing only way we can keep the act up to hard-working, perfectionist attitude international quartet, Celia Wright Glasgow Scot; Ken hails from the ant was bombed-out of Grimsby as a pioneer; and Vincent O'Hagan is a Irish ancestry.

will appear in ABC-TV's "Top Num on a two-week tour of Sweden and Steele, followed by a 14-week Variety

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# 6.5 SENSATION —THE TRUTH!

"SIX-FIVE SPECIAL" will soon be speeding "over the points" minus three key members of its crew — Josephine Douglas, Pete Murray and Freddie Mills.

### By Laurie Henshaw

Pete Murray and Freddie Mills bid goodbye to their eight million teenage audience after tomorrow's show; Jo Douglas commères her last programme on Saturday, May 10.

### No Terry Dene

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

### FESTIVAL FOR FRASER-HAYES FOUR



The Fraser-Hayes Four is pictured on Tuesday during the first of the BBC's Festival Of Dances Music programmes. This was their first appearance in the Festival. To the r. are bassist Tony Hayes, pianist Kerris Sims, guitarist Jimmy Fraser and accordionist Nicky Welch.

### 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 the Colston Hall on Easter Sunday, April 6—taken place at the Rialto, York, on Sunday, May 4.

and the BBC just could not get together. The BBC offered him £50,000, but no deal could be concluded. No successor to Pete has been fixed. It's a tough assignment to find a replacement. Freddie Mills' contract with the BBC has ended. He was taken on originally for the sports spot, but retained when this was dropped. "His role 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 for 15 months," she told the M.M. "and now is the time to get out. I'm a producer and serious actress. I don't want to be a comedienne all my life."

### Good music

Will the loss of the "Six-Five" trio make any change in the show's basic format? "It is changed. All the time," says Main Wilson. "We follow the teenagers' tastes—and we follow them."

### 6.5 talent show

J. Arthur Rank has planned a nationwide talent contest as a special feature of the "Six-Five Special" on the Gaumont circuit from April 1 commencing April 6.

## 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 Usher Hall, Edinburgh (May 1) and City Hall, Newcastle (2nd).

### GERMAN MU BANS BRITISH GROUPS

The German Musicians' Union has banned plans for the Graham Stewart Seven and the Soho Skiffle Group to play resident nights at Frankfurt's Störch.

### ACID-BATH MUSICAL

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

### LOVE ME AGAIN

Recorded by  
DICKIE VALENTINE (Decca) PETULA CLARK (Nixa)  
EVE BOSWELL (Parlophone) JIMMY YOUNG (Col.)  
MAL PERRY (Fontana) JOE LOSS (HMV)

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### STOP PRESS

JOHNNIE 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 fortnight at the London Palladium from Monday, May 5. This will be his only appearance in London.

### FELDMANS

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### 'Our Friends the Stars'



TOP music stars were on the bill for the Songwriters' Guild's annual "Our Friends The Stars" concert at Victoria Palace last Sunday. Almost £200 was raised to help British popular music.

### PRESLEY HAS CREWCUT—ARMY STYLE!

ELVIS PRESLEY on Monday became a Private of the U.S. Army—with a salary of 18 dollars a month.

### MIDNIGHT DATE WITH SATCHEL

A N all-star Midnight Premiere will launch the long-awaited Louis Armstrong film, "Satchel The Great" when it opens at London's Cannon-Royal on April 11.

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

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

Laurie London's appearance on Sullivan's New York TV show has now been fixed for April 13.

### FIRST LONDON SHOW

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

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# Melody

APRIL 5, 1958 World

# THE EARLY PART

CHARLIE GRACIE PAGE 4  
JUNE CRISTY PAGE 5  
PAT BOONE PAGE 1  
LIBERACE PAGE 1



### JUNE CRISTY

—America's queen of "cool" British how on Easter Sunday with an afternoon show. The next day she flies to Holland to resume her European tour.

### 6.5 IS SLASHED TO 15 MINUTES—COMICS OUT!

THE "Six-Five Special" timetable will be drastically cut from Saturday, May 17. From that date—and for several weeks after—the BBC-TV show will be reduced from its usual 30 minutes to 15 minutes.

A viewer's digest is how producer Dennis Main Wilson describes the new policy, which is being introduced shortly before the England and New Zealand Test Matches.

### Test break

The programme cut follows a similar pattern to that made during last year's Test Matches. Mike and Bernie Winters will be seen in "Six-Five Special" after May 15—the time when commère Josephine Douglas quits the programme. As previously reported, Pete Murray and Freddie Mills have left the series.

### Nancy in 'Tonight'

Singer Nancy Whiskey has signed for a week on BBC's "Tonight" programme, starting on April 14.

The front-pictured on of its first