dy Maker

World's Largest Sale EVERY FRIDAY 6d. The new craze?

See Back Page

South Pacific' clambake



A team of hula-hula girls met the celebrities with garlands of flowers as they arrived at the Dominion Theatre on Monday, for the premiere of the Todd-AO version of "South Pacific." Pictured (above) is the film's star Mitzi Gaynor receiving her garland. Those at the premiere included Frankie Vaughan, Maxion Ryan, Petula Clark, Max Bygraves, Bob Monkhouse and Benny Hill. The film is reviewed on the centre pages.

Now is the time to ban these

Says STEVE RACE

COUPLE of years ago, when threatened with an influx of sadistic American horror comics, the decent, responsible people of this country fought a battle to keep them off the news-stands of Great Britain.

I hope the same people are ready to wage war again, this time against a new kind of money-spinner known as the "Horror Disc."

"Dinner With Drac" is the title of the first horror disc "Dinner With Drac" is the title of the first horror disc to be released in Britain. Having reached the U.S. hit parade, it is on sale now in British record shops. Try this extract on your young son or kid sister—it's a sample of the lyric for which John Zacherle, singer on the record, receives nice fat royal-

A were-wolf once tore his own

"A were-wolf once tore his own hide
To find out just what was inside;
He ripped and he tore
Till his hands ran with gore,
But before he found out, he died."
It's not that I am particularly squeamish. That sort of thing does not arouse in me any especial emotion, other than a sick shame that my own pro-

Back Page, Col. 4

NFJ HOPING FOR BILLIE HOLIDAY

New York, Wednesday.—At present on business in the States, Harold Pendleton—the National Jazz Federation's Executive Secretary—is angling for Billie Holiday. He hopes to present her in Britain prior to her June opening in Paris (see page 2).

Edinburgh Festival b

PAGES

giving this week's MM "Who's Who" of the stars:

VICTOR

FRANK SINATRA

ALMA COGAN

LAURIE

EW YORK, Wednesday.—Louis Armstrong has been invited to play at Britain's top annual longhair shindig-the Edinburgh Festival.

Satchmo is the first non-classical artist to be hon-oured by the Festival Com-mittee which wants him to play 15 concerts with his All-Stars between August 24 and September 13 as well as making appearances with a symphony orchestra. symphony orchestra.

Terms have been agreed between Louis, his agent Joe Glaser and the committee Only snag is that Armstrong is already committed at that time to dates in Scandinavia, Glaser is bening to suitable the dates. is hoping to switch the dates.

Longest tour

Whether or not he makes the Edinburgh Festival, Louis will leave America in late August for his longest-ever tour of Europe and Africa. He will be away for between six and eight months and is expected to fix British concerts as well as the long-mooted trip to Russia for the State Department.

He has also had offers to

He has also had offers to film in Europe,

On July 4—his 58th birthday
—Louis will play a concert at
New York's Lewisohn Stadium,
where he holds the box-office

BIRDLAND STARS PACKAGE PLANS FOR BRITAIN

THE "Birdland All-Stars" jazz package show will probably tour Britain in the late summer.

Plans to bring the show from America in late August or early September were this week dis-cussed in London by agent Harold Davison and Jack Green, of New York's Willard Alexan-der office.

Miles Davis

The package features the Miles Davis Greup—including Cannonball Adderley (alto), John Coltraine (tnr.) and Jo Jones (drs.)—plus Buddy De Franco (clt.), Oscar Pettiford (bass) and Kenny Clarke (drs.).

Green also discussed Ted Heath's fourth American tour in October—in exchange for the Duke Ellington Band—and a third British trip for the Count Basie Band in February.

BACK IN (THE MUSIC) BUSINESS



Sid Millward made his comeback with the Nitwits on last weekend's "Sunday Night At The London Palladium" show. This
was Sid's first appearance with the band after his five-month
illness. He is pictured (above) talking to American singer Julie
Wilson, Julie took a break from her cabgret season at the
Colony Restaurant to appear on the show.

SHIRLEY BASSEY, tempestu

ous British song star who took Australia by storm, ends her 25-week tour of the Tivoli circuit at Melbourne tomorrow (Saturday).

After a TV appearance in Sydney, Shirley leaves for a brief holiday Honolulu, then travels back to London on May

She opens in Variety at the Empire, Chiswick, on Whit Monday (May 26), then follows with weeks at the Hippodrome, which were the Hippodrome, with weeks at the Hippodrome, which were the Hippodrome, which was a summer to the Hippodrome, which were the Hippodrome, which was a summer to the Hippodrome, which were the Hippodrome, which was a summer to the Hippodrome, which were the Hippodrome, which were the Hippodrome, which was a summer to the Hippodrome with the Hippodrome was a summer to the Hippodrome with the Hippodrome was a summer to the Hippodrom

Birmingham (June 2), Empire, Finsbury Park (9th), and New Theatre, Cardiff—her hometown

on June 16.
A star spot on "Sunday Night
At The London Palladium" is
under discussion.

Eddie Jarrett, executive of the Lew and Leslie Grade office, flew to Australia on Tuesday to arrange further tours of the Tivoli circuit by British and American recording personali-

the Stars

Carl BARRITEAU Week: Empire, Sunderland

BEVERLEY Sisters Week: Odeon, Southend

Jim DALE Week: Hippodrome, Bristol Johnny DUNCAN
Sunday: De Montfort Hall,
Leicester.
Week: Empire, Liverpool

Charlie GRACIE
Sanday: Granada, East Ham
Week: Empire, Glasgow
Peter GROVES Trio
Tommy Steele tour

Russ HAMILTON
Week: Empire, Leeds
Fraser HAYES Four
Week: Hippodrome, Manohester

HILLTOPPERS Week: Empire, Edinburgh Michael HOLLIDAY
Week: Theatre Royal, Hanley

JAZZ AT THE PHILHARMONIC Friday: Gaumont State, Kilburn Baturday: Gaumont State, Kilburn

KING Brothers Week: Metropolitan, W. Jerry LEWIS Season: Palladium, W.

Gary MILLER Week: Empire, Finsbury Marvin RAINWATER Sunday: De Montfort Hall, Leicester

Week: Empire, Liverpool Johnnie RAY Sunday: Gaumont, South-

Sunday; ampton Dorothy SQUIRES Week: Theatre Royal, Ches-ter

ter
Tommy STEELE
Wednesday: Caird Hall,
Dundee
Thuraday: Usher Hall, Edinburgh
Friday: City Hall, Newcastle
THREE KAYE Sisters
Season: Palladium, W.

THREE MONARCHS
Season: Prince of Wales, W.
Sarah VAUGHAN
Sunday: Regal, Edmonton VIPERS Week: Hippodrome, Bristol

Terry WAYNE Week: Empire, Bunderland

YANA Week: Empire, Leeds

* TRUMPETS

* TROMBONES

strated List MM|11B of Edmundo Ros hadrades List Mights of Ammanda introduction for the molers: DIM GREY & SONIS (Landon) LTD. - OS Pood Street, London, E.C.2

BRITISH TV FOR MINDY AND GL

NEW YORK, Wednesday.—Mindy Carson will be in England for the "Sunday Night at the Palladium" TV show on May 11. The following Saturday, she appears in "Saturday Spectacular." There is also a deal in the works for her to make personal appearances at either the Colony or the Savoy.

Guy Mitchell, who, like Mindy Carson, is managed by Eddie Joy, will do the Sunday Palladium show on May 18.

Variety

During his stay in Britain, Mitchell will appear in Variety at the Empire, Liver-pool, the Hippodrome, Birm-ingham, and the Empire, Glasgow Glasgow

He will later make concert appearances in Italy, Copenhagen, Frankfurt and Stockholm, all early in June, with a return to Britain for "Saturday Spectacular."

FRANKIE VAUGHAN

Record reaction

"MAN ALIVE," Frankie Waughan's first stateside made LP, has just been released here. Initial reaction was called

will also issue a new Vaughan single when the singer returns here within the next week for return appearances on the Patti Page show and the Dick Clark show.

EYDIE GORME

Desson

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new prices of some of our more popular models.

Visitor to Britain

ONE of the strongest pair of pop singers around the scene, Eydle Gorme and Steve Lawrence, Mr. and Mrs. in private life, may visit England private life, ma later this year.

NEW PRICE

MEET THE STARS WICH REN

BETTY SMITH

Talk of the town

THE talk of the week here is a British-made record by

a British-made record by the Betty Smith Group.

The disc couples "Hand Jive," and a revival of the standard, "Bewitched" from the Rodgers and Hart catalogue. With a strong initial two-sided reaction, the record certainly seems on its way to a bright future.

SAL MINEO

Teenage appeal

Jack Green, of the Willard Alexander booking firm in New York, is busy in London discussing 1958 American visitors. In addition to the heavy line-up of talent already mentioned, the name of Sal Mineo has also come up.

Mineo had been mentioned some months ago for a possible British tour, and the name persists as one with considerable appeal to younger British audiences.

PAT BOONE

PAT BOONE will definitely be back with his regular ABC-TV show next fall. In the meantime, another strong current artist, Andy Williams, is being groomed to take over as Boone's

Star team to aid jazz cricketers

An evening of all-star jazz at the Humphrey Lyttelton Club on May I will help to raise funds for the Ravers Cricket Club—a team of jazz musicians.

Among the stars who will appear, engagements permitting, are the bands of Chris Barber, Mick Mulligan, Graham Stewart and Acker Bilk. Guest artists include Bruce Turner, Walty Fawkes, Sandy Brown, Ottilie Patterson, George Melly, Jim Bray and George Webb.

The affable couple, who both got their start on TV via the early Steve Allen "Tonight" show, four years ago, are among the performers most in demand for TV guest appearances.

Both have had singles hits and have been unusually successful with albums.

Discussions have been initiated for a series of British TV shots, possibly in the late summer, but no details have yet been confirmed.

Summer replacement on the weekly show.

BUDDY HOLLY

Less frantic

NEW hot records of the week to watch: Pat Boone's "Sugar Moon" and a revival of "Cheri, I Love You": Buddy Holly in "Rave On" and "Take Your Time," the latter a slightly smoother than usual approach NEW hot records of the week to watch: Pat Boone's "Sugar Moon" and a revival of "Cheri, I Love You"; Buddy Holly in "Rave On" and "Take Your Time," the latter a slightly smoother than usual approach for the frantic Texas rocka-billy.

billy.

Two excellent sides by Jimmy Rodgers. "Secretly" and "Make Me A Miracle"; and, of course, the fine effort by Britain's Betty Smith Group of "Hand Jive" and "Bewitched."

Command **Matinee**

From Helen McNamara

TOEONTO, Wednesday.

—A Royal Command
performance will be held
at the Stratford Shakespearean Festival on July 31
when Princess Margaret
visits this annual drama
and music festival while
en route to the Vancouver
Festival on the West Coast.

A special concert will be presented for the Royal Party by Duke Ellington and his Orchestra in the afternoon. The Duke will premiere a composition written for the occasion. In the evening, Princess Margaret will attend a performance of "Winter's Tale."

Poetry

O THER participants stated to appear in the jazz portion of the festival are Maishall W. Stearns, executive Director of the Institute of Jazz Studies, and Canadian folklorist Edith Fowke, who will speak on "Where Jazz and Folk Song Meet." On July 23, poet Langston Hughes will give a reading of his poetry, with background music by Henry Red Allen, Coleman Hawkins, Cozy Cole, Buster Balley, J. C. Higginbotham and Claude Hopkins. give a reading of his poetry,
give a reading of his poetry,
with background music by
Henry Red Allen, Coleman
Hawkins, Cozy Cole, Buster
Balley, J. C. Higginbotham
and Claude Hopkins.

JAZZ NOTES . . . from BURT KORALL Film music with Billie Holiday

NEW YORK, Wednesday.—Due to a musicians' strike in Hollywood, Lester Cowan will record the sound-track of "Lady Sings The Blues"—film biography of Billie Holiday—in Paris

this summer.

Miss Holiday will do her portion of the sound-track during her May-July concert tour of Europe. She will not appear in the picture. The screenplay was written by William Dufty, author of the book of the same title, and Ann Ronell.

THE TRENIERS

East coast tour

THE TRENIERS make their first appearance on Patti Page's "The Big Record Show" tonight. Currently, the four brothers' act, which features twins Cliff and Claude Trenier, is making a swing through the East. The group will leave for an eight-week tour of Britain on May 1.

JOTTINGS

PRENCH conductor, composerarranger Michel Legrand is
coming to New York to cut a
jazz album. The deal was set
by Nat Shapiro, Columbia-Philips
A&R man. . . . Verve Records
will release a group of live concert recordings in the next few
weeks. Included in the release:
"Ella At The Opera House"
(Chicago); and separate volumes
spotting Roy Eldridge and Coleman Hawkins, Stan Getz and
J. J. Johnson; and the MJQ plus
the JATP All Stars.

BRITISH DISC PLANS

JIMMY SACCA and the Hilltoppers, starring at Glasgow Empire this week, plan a recording session while in Britain. Negotiations are also proceeding for the group to appear on ATV's "Sunday Night at the London Palladium."

The Hilltoppers will be leaving for the Continent after Variety weeks in Edinburgh, Liverpool, Manchester, Bristol, Sheffield, London and Southampton, SCAPROPOUGH, Was South between the Big Division of the Proceedings of the Proc

SCARBOROUGH.—The South-landers vocal group will appear with Cyrll Stapleton and the Show Band for the summer at the Futurist Theatre.

LEICESTER.—Treasure Island
Jazz Club has moved from the
Plneapple Inn to the Hind Hotel,
meeting every Tuesday.

BLACKPOOL.—Holidaymakers
will be welcome on Thursday
nights at Blackpool Jazz Club
sessions at the Raikes Hall Hotel.

WHITLEY BAY.—The Sunday evening Rex Hotel Rhythm Club is to hold its second Jazz Band Ball on May 15.

BRIGHTON.—Club Mambo will reopen at Whitsun with nightly sessions at the Old Gem Cinema.

LEEDS.—Club Columbus's first jams promotion—s concert featuring local groups—has raised £25. The money will be divided

between the Big Bill Broonzy Fund and the South African Treason Trial Fund. . . Former Ken Colyer trombonist Eddie O'Donnell has re-formed his jazz band. He now leads Martin Fox (cit.), Willie Bouskill (bass). Rod Symons (bjo.) and Gordon Til-burn (drs.)

NORFOLK. — Tonight (Friday) the "Dancing Diesel" will run from Nor-wich to take fans to hear Johnny Dankworth at the Pavilion, West Runton,

BIRMINGHAM. — Trumpeter Johnny Everett has left the Milenburg Jazz Band to Join Ken Ingram's Eagle Band.

DORKING. — Tony Stanley, singer with Dave Goodall's Band, has been presented with a daughter, Marie, by his ice-skater wife Wendy Baker.

Jerry Dawson





hear

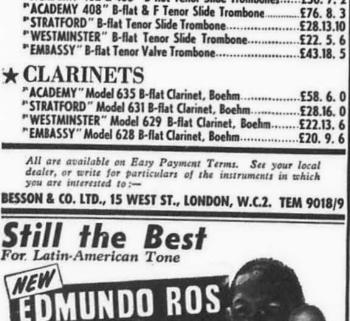
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And the toast is... The Ladies!



Vera Lynn and her husband Harry Lewis talking to MPCPA Vice-President Frank Patten.

Anne Shelton chats with songwriter Peter Hart and Ray Thackeray (F, D and H).



Chairman Leslis Osborns welcomes Rita Williams and Marion Ryan,

BRITAIN'S song-pluggers for the past 12 years have looked forward to their annual "stag party." Women: They didn't want to know.
But last Friday it was different. For "The Ladies" were the guests of honour at their association's annual dinner—the Music Publishers' Contact Personnel Association.
"It gave people a chance to bring along their wives and friends," said MPCPA Secretary Tommy Hudson. "The girls added a lot of sparkle and colour to the party."
Among guests were Vera Lynn, Rita Williams, Marion Ryan, Joan Savage, Julie Dawn, the Tanner Sisters, Anne Sheiton, Libby Morris, Diana Coupland, Rita Williams and Frances Day. After-dinner speeches were made by Vera Lynn ("The Association") and Rita Williams ("The Guests").



answer that question, this week I probed top recording companies, disc wholesalers, and A & R men.

The answer? Yes—and no.
Yes, because there's a sales
"recession" in some music
stores. Less money to spend
and a saturation of rock-'n'roll are blamed as the major
factors. factors.

Another reason is the "mush-room growth" of record shops that have cashed in on the big

By Laurie Henshaw

disc boom of the past two years. With more shops bidding for buyers' favours, the individual turnover is consequently less.

But the established stores have felt a pinch. Says a spokesman for one big West End shop:

"There has been a drop on pop sales—singles and LPs.

"Our takings are down by about £20 a day. The boom is definitely not what it was."

An official of a large Northern wholesalers said: "The increase in sales for the first quarter of 1958 has not been so great as in previous years. But business is still good."

Said a Midlands dealer: "There has been a big change

still good."

Said a Midlands dealer:
"There has been a big change in record-buying habits. For the past two years sales of LPs in particular have increased rapidly as people acquired three-speed gramophones.

"I feel that the upward surge is now levelling out.

Johnnie Ray ends his concert tour

JOHNNIE RAY'S two-week British tour of one-night stands ends this week-end with concerts at Cheltenham tonight (Friday) and at Cardiff tomorrow. On Sunday morning Johnnie travels by road from Bristol to London Airport, where he will pick up an El Al (Israel Airways) Britannia aircraft for his flight to Israel.

Betty Smith Five go into Variety

The Betty Smith Quintet will make its Variety debut at the Met., Edgware Road, on May 12.
Betty makes a solo appearance, backed by three of her quintet, on ATV's "Jack Jackson Show" tomorrow (Saturday).

Palladium date

make its Variety debut at the Met. Edgware Boad, on May 12.

Betty makes a solo appearance. backed by three of her quintet on ATV's "Jack Jackson Show tomorrow (Saturday).

Four-week cabaret

Timmle Rogers, American entertainer who arrived in Britain last month, began a four-week cabaret season at the Blue Angel, W., on Monday.

He returns to London on Friday. May 2, in readiness for his two-week season at the London Palladium, starting on the Monday. His next date is on May 23 in New York for a four-week season at the London Palladium, starting on the Monday and Dallas, Texas.

He expects to return to Britain in late August or early September to start work on his film with Sheree North and Max Bygraves for 20th Century-Fox.

LP demand

"At the moment, the Top Ten records are not selling as well as they might, but the demand for LPs remains steady."

This last point is endorsed by a London A&R man: "Six months ago you had to sell 400.000 to get a top hit," he says. "Today, a third of that will put a disc in the best-sellers."

Hitting out at rock-'n'-roll, a spokesman for the Decca group said: "Skiffle and rock-'n'-roll are showing a very obvious fall off. But this is compensated for by an increase of ballad sales.

"Our sales of all records are definitely up on last year's."

Another A&R man says: "There was a crazy boom—now it's levelling out. But slump? It's hard to say whether or not one is on the way."

Pop Disc Catalogue

The 253-page Master Edition of Vol. 4 of the Popular Record Catalogue compiled by Edgar Jackson is now on sale, price 2s. 6d. It lists all records issued from April, 1957, to March, 1958.



Publisher Lawrence Wright poses with the Tanner Sisters-Frances (1.) and Stella.



Doroiny Squires examines the table plan with Bert Corri (F. D and H) and Jimmy Phillips (Peter Maurice).



Norrie Paramor jokes with (1.-r.) Monty Norman, Diana Coupland and Mr. and Mrs. Fred Jackson (Mills Music).



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Salute Silvester

DATE: 9.35 p.m., April 26, 1937.

Announcer: This is the National Programme: "Dancing Time," with Victor Silvester and his Ballroom Orchestra.

Victor Silvester: We present "Dancing Time," a programme of dancemusic with no vocal effects, in which rhythmic melody predominates.

And so into "Ida, Sweet As Apple Cider." This was the beginning, 21 years ago, of one of the most fabulous ventures in the story of dance music.

Since that Spring evening in Coronation Year, more than 27 million Victor Silvester records have been sold over the counters of music shops in every part of the world.

Single idea

Week after week, year after

year, the Silvester music is plucked from space by listeners from China to Peru, from Labrador to Lowestoft.

A single idea brought it about: the idea of dance music played in strict tempo and without vocal effects.

Top bandleaders of the 1930s who had built their reputations on sparkling orchestrations and star vocalists smiled indulgently. Some of them still smile—perhaps not quite so indulgently.

gently.
The fact remains that Silves ter's is probably the only dance band instantly recognised by everybody, wherever and when-ever it is heard. His is the most distinctive sound in the world

of dance music. How has Silvester done it?

New noise

Eric Maschwitz, whose surprise appointment as Head of Light Entertainment in BBC Television startled the younger denizens of the White City and delighted the more mature, presided at Silvester's one and only audition at Broadcasting House in 1937. When I reminded him of the occasion, Eric said:

"I hope I can say I was always sympathetic to anything original and, looking back to 1937. I am sure that what appealed to us was that this man Silvester was offering us a new musical noise.

"No other bandleader of that

He's sold 27 million discs in 21 years

GALE PEDRICK

writes about the man who, 21 years ago, couldn't find the music he wanted and so made his own

fessional dancer, decided to run his own orchestra:

"I did so because I ran a dancing school and not one of the top recording bands of the day gave me the kind of music I wanted. The last thing to be considered was the unfortunate dancer.

Big public

"My wife Dorothy and I would spend hours listening to gramophone records suitable for the dancing school we ran in Bond Street at that time. The more I thought about it the more convinced I was: a big public really wanted music for dancing.

more convinced I was. a map public really wanted music for dancing.

"So in desperation, after one of the gramophone companies had rather reluctantly agreed to let me try out my theory. I formed an orchestra."

"I worked on the assumption that the average person will listen to the finest dance band in the world, and never know whose it is until they are told.

"My theory also was that the basic essentials of true dance music are melody, simplicity and consistent rhythm.

"Then, to add something completely different, we had Oscar Grasso and his muted violin. I felt it was essential to use a violin particularly for waltzes and tangos.

"No other bandleader of that time would think of giving an audition without a crooner, but here was someone quite convinced he could give us what we wanted without 'vocal effects.'"

Here is Victor Silvester's own explanation of why he, a clergyman's son who became a pro-"I didn't want to have anyone playing the violin up in the
top register all the time because
it's rather a thin sound, so, for
the greater part of the time I
asked Oscar to play down in the
lower register, muted.

"He's made a speciality of it, and the result is exactly what I wanted—an intimate, persua-sive style, so different from that of any other violinist today."

of any other violinist today."

When to the day, and almost to the hour, the BBC pay a compliment to Victor Silvester's coming-of-age (April 26, Light Programme), we shall hear David Miller, producer of Silvester shows for 17 of these 21 years; Victor Silvester, Jnr., indispensable behind the scenes; and some of that happy band of people who have found a full-time career with the man who couldn't find the kind of music he wanted—and so made it for himself. it for himself



HUMPHREY LYTTELTON talks about—

AST OF NOSTA

IT would take total im-L munity from charm, human warmth and integ-rity for even the most soured critic of Louis Arm-strong to come away from "Satehmo the Great" in an

Basically, the film is no more than a competent piece of routine reporting. On paper, some of the sequences might well have given the sophisticated jazz enthusiast a ten qualms a few qualms.

There were uneasy moments in the early morning interview between Ed. Murrow and Louis, when Murrow's questions about "gutbucket" and "boogiewoogie" seemed almost deliberately square.

KINDLINESS

With a kindliness which is instinctive rather than con-scious, Louis gathered up each thudding question from the floor and juggled with it with

obvious gusto.

The "generosity of spirit" so aptly pinpointed in an excellent

"Daily Telegraph" review is not reserved for the cognoscenti—it is shown without stint to the acute and the dull alike. Ed. Murrow is an astute enough craftsman as an interviewer to have deliberately engineered this revealing scene.

Again, the Return to Africa sequence was fraught with every kind of hazard. The very theme, set against the complex background of racial problems in America and elsewhere, is dangerous.

where, is dangerous.

GLEE

But as the scene unfolded, as we saw Louis welcome with unreserved glee the appearance of a local enthusiast painted up like a sort of super Kentucky minstrel, as we saw him—supremely and genuinely oblivious of problems and neuroses — dedicate to Prime Minister Nkrumah a version of "Black And Blue," so we realised, with increasing humility, that we were the spectators of something which we do not, perhaps never will, fully comprehend.

If there was uneasiness or embarrassment it was in us, not in the vast family gathering whose dignity threw into devastatingly comic relief the scoutmasterly antics of a British official acting, unaccountably, as Master of Ceremonies.

MEMORY

For those who still relish the memory of the All Stars' tour here, there is a feast of nostalgia. Barrett Deems hitching up shape-less trousers... the ele-gantly wiggling back view feast of hospital process of the elegantly wiggling back view of Jack Lesberg revolving at the Empress Hall. Ed. Hall's diffident vocal in "Bucket". Billy Kyle beaming sleepily like the Cheshire cat. and so on. But the star of the film—indeed, the film itself—is Louis. From the opening blue cadenza to the final majestic "St. Louis Blues" it's his party all the way.

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ATTURE TO THE STREET OF PROPERTY OF THE PROPER

Dean Martin taught me a great deal

HERE, at last, is a comedian who does not want to play Hamlet. Said Jerry Lewis: "I'm quite happy making other people happy. I happen to think it's important."

Unfortunately, when Jerry Lewis goes on to talk about the therapeutic value of laughter, he intersperses the most intriguing anecdotes with stern warnings — "That's

stern warnings — "That's not for publication, incidentally," or "This is strictly off the record."

Good works, he emphasises, should not be publicised. But of the man behind the clown, at least this can be said. He sees himself as a human being with a mission. with a mission.

"I never forget when I'm out there," he said, waving toward the Palladium stage, "that I have an important job to do.

The mask

"Sitting right down there in front, there may be someone with cancer. If I can help to make that someone forget his trouble for half-an-hour, then here's nothing more worth while in the world."

Jerry Lewis is a philosopher who deliberately adopted the nask of the cretin. He admits o taking himself seriously and

is heading

for the top

of the tree

"SOME comics come on and do a 20-minute act. Others may do 35 minutes. I do a career!" Thus Jerry Lewis during his stage show at the London Palladium. And he's not kidding.

He is on stage for just under 60 minutes. And for the whole of that time—apart from a slight sag during his Japanese vocalist impression—he maintains his hold on the audience with a non-stop

on the audience with a non-stop

succession of gags, dancing, im-pressions, songs and deliberately corny trumpet playing that indi-cate his future as the world's most

says JERRY LEWIS in an interview with Tony Brown

trying to get life into perspec-

trying to get life into perspective.

Looking back on past rancours, he renounces bitterness.
The Dean Martin estrangement
was inevitable.

"Like being in a band for too
long with the same people," I
suggested.

"More like being married,"
he corrected with dark emphasis. "Faults get magnified.
There are restrictions."

His sudden afterthought was
a command.

a command.
"Stand up!" he rapped out—
and repeated the order when I
gaped.

Enjoys life

I stood up. And as I rose, he gripped my arm with determined fingers and hauled me

back. "Stand up again," he insisted. And the pantomime was repeated without hint of humour.

repeated without hint of humour.

"Get it?" demanded Jerry, as of a not very bright infant.

"You were me," he enlightened. "I was being Dean."

"Dean Martin was holding your career back," I suggested hopefully.

Jerry Lewis shook a sombre face and sighed.

"I wanted to rush about doing everything. Couldn't sit still. Dean was relaxed and casual. He enjoys being alive. He'd say: 'Stick around awhile. It'll keep...' **Jerry Lewis**

Gained

"He was a great guy," he maintains stoutly. "The greatest. I don't regret a single day. I gained from that partnership—far more than Dean. It was the most valuable time of my life."

Jerry Lewis goes on to praise the singing of Dean Martin—his nature. "He's sensitive and intelligent. I think now what I've always thought. He's a great performer."

performer."
And about the
Jerry Lewis vocal
gifts he's equally
definite.

L gag

"'Rock-a-bye My Baby'? I did that just to please my wife. It was a gag." I remarked that it was a lucrative gag with over a million sales. "A million, three hundred thou-sand," he amended.

Lewis, the up-and-doing, the bundle of

BRAND

Serious moments

PAT

All these—and a serious moment or wo. As when he says; "I do a areer," Because this is no longer the Jerry

ewis we saw t this theatre

versatile comedian.

ve years ago Dean fartin. No

inger the " juvenile delinuent" feeding a partner ith a type of humour that ost of us found rather un-

Here is a solo performer, rong in his own right, hose present style, versality, confidence, ability and toice of material are the oice of material are the uits of a career in show isiness that began in the icks and has taken him to the topmost ranks of baret, TV and screen itertainment.

"I'm a ham." he consess. "A complete ham. I

opened the refrigerator the other night. And when the little light came on I sang four songs before I realised what I was doing."

Very top

A ham—who loves per-forming, whose natural habi-tat is the theatre. And whose love of the theatre is apparent in everything he does.

Which is why he will un-doubtedly one day reign at the very top of his profes-

restless energy insists that he nurses no serious singing ambi-tions himself. He sings in his act, admits that it "breaks it up."

"Why I'm not serious about singing? I believe a man should stay in his own backyard, that's why."

But he writes his own mater-ial, produces films and finds no paradox in it.

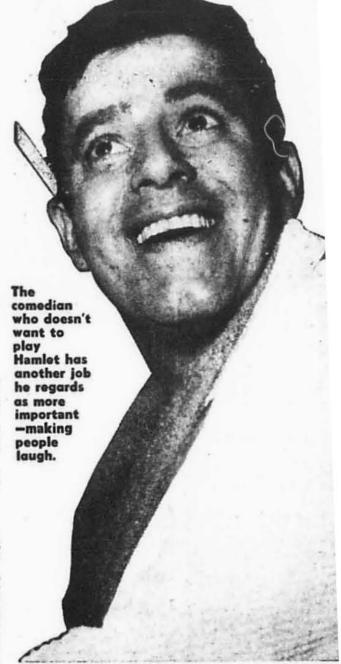
Great acting

He views the Dean Martin acting career generously. "He's done a great job in 'The Young Lions,' a real acting job."

I spoke to Jerry Lewis just after he had faced his firstnight audience at the Palladium—the house where he and Martin had been heckled on their one and only visit to England in harness. It took something in the way of self-belief, or willpower to come back alone. I asked him if he was satisfied with his reception.

"Yes I am. I have life more

"Yes, I am. I have life more in proportion now. Though I still think those hecklers were planted before.
"By whom." he reflects morosely, "I don't know."



Jerry Lewis sees himself as a man with a mission.
"I never forget when I'm on stage that I have an important job to do," he says. "If I can make someone forget his trouble for half an hour then there's nothing more worth while."

What is the AVEDIS ZILDJIAN cymbal set-up of your favorite drum star?



Above (1/2 actual size) is a sample page of the new 48 page "Cymbal Set-Ups of Famous Drummers" book which is just off the press.

Write for your free copy to

AVEDIS ZILDJI 39 FAYETTE STREET . NORTH QUINCY, MASS., U.S.A.



TO me, Frank Sinatra is the greatest—always has been. I can't make up my mind whether I prefer him on beat stuff or ballads-I like the way he does everything.

My favourite number, I'd say, is "All The Way." But really I like them all. I think I've every record he ever made. He's always been an idol.

Mind you, he did have a slump some years ago. Some of the records he made then weren't up to his standard. But now he's way ahead of the rest. No one near him.

I don't blame Frank

We admire him for his whole outlook on life—and particularly for his attacks on racial intolerance of all kinds.

Yes, I know some people say that he can be difficult. But they say such peculiar things in the papers sometimes.

I don't blame Frank for objecting to anyone prying into his private life. That can cause a lot of trouble. They had me married to Billy Eckstine once—only he was married already!

Those things have happened occasionally before. Over here, one paper quoted me as saying that

quoted me as saying that Frank and Lauren Bacall had broken up.
I didn't say anything about that. How could I? I don't know anything about it.
Don't misunderstand me. I don't know Frank Sinatra socially. I've only met him once and that was a few years ago. I was on his TV programme.

Relaxed

Then, he was just what you'd expect—relaxed, easy, friendly. It was just like a party. We had laughs. All I can say is, he

treated me fine.

The papers can take you for a ride sometimes. Today I read that I'd been in a brawl in the

YOU can say what you like

I am amazed and dis-gusted. How dare reader John Heath (MM 12/4/58) say Barber's music is a "pretty corny mess." It is not possible for him to be a

supporter of British tradi-tional jazz without agreeing

that Barber is the greatest.

The band is, in my opinion, the best in the world.—Caroline Williams, Leicester.

World's best

about Johnnie Ray.

Stork Club. Someone was sup-posed to have tripped over my foot and a fight started over it. The report mentioned every-one that was there with me. Only I didn't see any brawl. It must have been a quiet one.

in an exclusive

MM interview

Practically anything that
Frank does, it gets printed in
the papers. And plenty he
doesn't do, I'd say. I was at
the Carmen Basilio and Ray
Robinson fight and everyone
— spectators newspapermen,

everyone—was loo Frank to come in.

Frankrelaxed. friendly

They were speculating on who he'd bring. Everyone said it would be Lauren Bacall. But Frank brought Nancy with him.

And even then they were say-ing that his daughter must be Lauren Bacall!

So far as I'm concerned, what he does is his own business. As a singer, he'll always be the top with me.

BOSH from **BOSCH**'

IN every line of his article, "The Hell of Skiffle," Jean Van Den Bosch bites the hands that have fed him for the past year.

Wally Whyton leader of the Vipers Skiffle Group, replies to last week's attack on skiffle, skiffle enthusiasts.

hundreds of thou sands of teenof teenagers who,
far from
closing the
Variety
theatres,
have kept
what was
left of them
wide open wide open.

He insults

Not only did they keep Variety alive, they caused cinemas to be opened to live entertainment for the first time in years.

Imagination

what's more, as Jean very well knows, it is not only teenagers we play to. Probably more than half the audience is well over that age bracket.

In thinking the Vipers "must be going through hell" when they appear on the stage, I can only say he has a hell of an imagination. We enjoy every minute of our performance and, unlike Van Den Bosch, we love our audience.

I dread to think of the dreariness that would hit the nation if Jean was at the helm,

See also letters column—"Skiffle Hell"

Uncanny skill

Criticise Frankie Vaughan to your hearts' content. I don't even mind if you malign Presley. But when it comes to insulting Chris Barber I lose all patience.

SURELY the Barber band is the most authentic jazz band Britain has produced.

This group of young musicians has the uncanny skill and innate feeling to play good New Orleans jazz—so rare on the British traditional scene today,—Donald Hockley, West-cliff-on-Sea, Essex.

Letters of protest have poured in from irate Barber fans.

WHEEL TURNS

So the wheel has turned full circle and Nat Gonella has reappeared on the British jazz

For teenagers of the 'thirties he was the home-grown equivalent to Louis Armstrong. It would be interesting to hear homa again with a small group.—

D. Reid, Crayford, Kent.

Nat's fans have certainly not forgotten him, judging by this and many similar letters.

BIGGER BARRIER

NOT only is Chris Barber's one of the most popular bands in the country but Holland recently voted it one of the best trad bands in the world. Any one of its LPs is a testimony in full to its competence and superiority.—A. D., Hopkins, Windsor, Berks. PAT BRAND has been mis-informed on the work of

the British Council in Turkey ("On The Beat" MM 19/4/58). The demand for British and American songs is merely an offshoot of the deep interest in the English language in Turkey today.

The information services of a great industrial nation like Britain are more concerned with the realities of technical and cultural liaison than in acting as unpaid agents for acting as unpaid agents for private firms.

Our record companies need no advice on exploitation from

Service of the servic

Edited by Bob Dawbarn

the Melody Maker. For many years they have, with great efficiency, exploited and cast aside our finest writers and artists. Now at last they have abandoned all pretence of professional integrity as they tear down every musical standard in the exploitation of the cult of the teenager.

Having sold out their own country they lack neither the experience nor the ability to exploit another.

However, they will find Turkish nationalism a more formidable barrier than British apathy.—Johnny Martin (member, Songwriters' Guild), Kingston-on-Thames, Surrey.

SKIFFLE HELL

HAVE just read Jean Van Den Bosch's unnecessary article (MM 19/4/58). I am a "serious" writer in my thirties who, because of the remarkable quality of their work, never missed a Vipers session at the "2 I's" from September 1956 onwards. Jean knows perfectly well that the youngsters were given good stuff.

Pride, contempt and bad temper will turn anything into a hell, and in his article Jean shows all three. You cannot educate an audience which you despise. — Miss Iris Orton, London, Wil.

See Vipers leader Wally Whyton's reply in col. 1

ROCKY ROAD ...

VALERIE KLEINER'S article, "Rocky Road To Nowhere," (MM, 12/4/58) was an inter-asting piece of whimsy. In my esting piece of whimsy. In my view, it was also complete nonsense.

nonsense.

Has she never heard of June Christy, Anita O'Day or Frank Sinatra? Or even our own Anne Shelton, Lita Roza or Dickie Valentine?

All these singers, who are lasting successes, gained the valuable experience they needed by working with bands.—C. Taylor, Ramsgate, Kent.



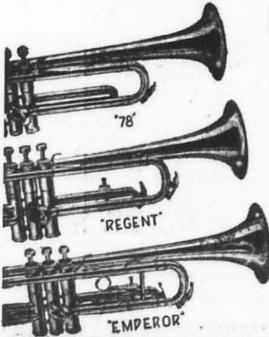


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********** You've got to have fun

THAT'S THE SECRET OF SUCCESS

THE West Kensington flat was elegant, the motif Italian-gold, cream and white leather. Alma had just come in and was wearing a suede jacket and woollen skirt to match, a cashmere sweater and a mink tie-no jewellery. She looked very pretty as she handed me a Coca Cola in a Venetian goblet.

"Alma," I began, "you're an international star now. Was it hard to get there?" -

"Well, I feel as if I've been in show business a million years instead of eight-and now I'm 25. It might have been hard but I've enjoyed it.

tells

enjoyed trudging around Charing Cross Road looking for "I even enjoyed

"Today I'm going to find work'."

"Did you know you would become a star?"

"It's difficult to say. Although I enjoyed myself when I was in the chorus, I knew I had to get out or I would have got lost among the 20 girls."

"Well, now you are a star have you any advice to young singers?"

"The most important thing in show business is to enjoy it. Take Tommy Steele. He doesn't look mixed-up, he has no message—he's just having a wonderful time. All the great artists of the past have given that impression."

Experience

"Would you call Tommy Steele a great artist, then?"

A great artist can only be so when he or she has had years of experience. I saw Judy Garland six times when she had a bad

Hammerstein breaks the tradition

OSCAR HAMMERSTEIN
II is one of the great
men of the theatre and of
music. The "New Yorker"
once called him the Robert
Burns of the American
stage

When I asked him if he'd ever written poetry, he grinned sheepishly.

"No. I've never tried. If any of my lyrics sound like poetry, then it's acci-

Hammerstein the Great
—in London for the premiere of "South Pacific"—
is a large and gentle man,
given to soft utterance and
self-deprecation. He has
the shaggy look and slow
speech that smacks of the
out-doors.

He looks

speech that smacks of the out-doors.

He looks TONY BROWN to the very by TONY BROWN and to it it hesis of an artist. Yet they say that his simple and sentimental lyrics cost him much in mental struggle. He laboured for five weeks on the words of "Hello, Young Lovers"—and in vain. He hurled the painstaking scribbles from him, then wrote his minor masterpiece in two days flat.

If the public. I think that's a great mistake. You try to do something as well as you can and just hope people will like it."

If the public has loved his work, professional colleagues—not always lacking in malice and envy—have warmed to the man himself.

The collaboration of Hammerstein with com—"They're just plain with the surces of feuding.

"Perhaps," he says, "it's because we've both had experience of working with others. If we arrange to meet—say at a restaurant—to discuss a project, we both get there right on time." "Artists," he declares loudly, "are not so erratic as they're made out to be. In fact, they aren't erratic at all—not the successful ones. I'd say they're very businesslike. They have to his work, professional colleagues—not always lacking in malice and envy—have warmed to the man himself.

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* ☆ * ☆ * ☆ * ☆ * ☆ * ☆ *

terpiece in two days flat.

"I don't write down to the public. I think that's a great mistake. You try to do something as well as you can and just hope people will like it."

If the public has loved his work, professional colleagues—not always lacking in malice and envy—have warmed to the man himself.

The collaboration of Hammerstein with composer Richard Rodgers has they're the real muddlers. They're disorganised, too."

"They're just plain time."

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"I'll tell you something. It's the business men who are temperamental. They're disorganised, too."

"They're just plain full in the public has loved his work, professional colleagues—not always lacking in malice and envy—they're very businesslike. They have to be.

"I'll tell you something."

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Cross Road looking for work because I Maurice Burman thought, 'Today I'm going to find work'."

"Did you know you would become a star?"

"It's difficult to say. Although I enjoyed myself when I was in the chorus, I knew I had to get out or I would have got lost among the 20 girls."

"Well, now you are a star have you any advice to young singers?"

"What do you think of rock-'n'-roll?"

"It's like a dress. When a big fashion house brings out an original, everybody wants it and the copyists move in. The public wants rock-'n'-roll so they all copy the original—Elvis."

"Speaking of dresses, how many have you got?"

"About four dozen stage dresses."

"I hope so. I get letters from strangers asking me to design their wedding

"And do you?"
"Of course I do. I get them to send particulars—colouring, size, etc.—and I send them back a design. I love drawing I was going to be a film fashion artist." 公本公本公

Getting back to the stage, I asked: "How much did you earn when you began as a singer?"
"Eight pounds a week."
"And what do you earn prow?"

There was a pause then.
"Ask my mum," Alma replied.
"Mum!" I shouted, as Mum was in the kitchen.
"What does Alma earn now?"

Silence

Mum entered rather hur-edly. They both stared

Mum entered rather hurriedly. They both stared at me in silence.

"Well, come on. What do you say when someone asks you that?"

"Nobody ever asks us," said Mum, mildly.

Alma sat relaxed and still—no mannerisms.

I found her modest, charming and warmhearted. She does a lot of kind acts but refused to discuss them. She offered no opinion about her latest record but I have found out that she's made her first LP—for HMV—entitled "I Love To Sing."

She looked at her watch, then at my notes: "You're writing a book—better call

PARTS I AND 2



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As listed by "Variety"-Issue dated

April 23, 1958

18. (13) BATCH A FALLING STAR
PETTY Come (RCA Victor)

19. (--) LAZY MARY

20. (--) MONTE (RCA Victor)

20. (-) MY BUCKET'S GOT A HOLE

(4) WITCH DOCTOR

T

s delayed

ONNIE DONEGAN'S comedy film for RKO, "The Slit Trench," originally set for May or June, has been held up by production delays. Work may now start in September.

Lonnie will play opposite co-author Eric Sykes. He will be one of four soldiers forgotten by the War Office after hos-tilities and stranded in noman's-land.

Folk music

First Donegan LP for 18 months is scheduled to be made by Pye-Nixa in June. It will be entirely folk-music and entirely. 2. (3) TWILIGHT DOCTOR
David Seville (Liberty)
2. (3) TWILIGHT TIME
3. (1) HE'S GOT THE WHOLE
WORLD IN HIS HANDS
Laurie London (Capitol)
4. (—) ALL I HAVE TO DO IS
DREAM
Everly Brothers (Cadence)
5. (2) TEQUILA spirituals.

spirituals.
Out last week, a Donegan EP recorded at London's Conway Hall, features what Lonnie describes as "remarkable audience-participation."
Donegan appears with his skiffle group in "Chelsea At Eight "on Tuesday, and the Jack Jackson Show on May 3.

GRANZ WANTS TO BUY VIPERS LP

6. (2) TEQUILA

Champs (Challenge)

Champs (Challenge)

Champs (Challenge)

YOUR NEOK
Evis Presiev (RCA Victor)

RETURN TO ME
Dean Martin (Capitol)

8. (16) DON'T YOU JUST KNOW IT
Huey Smith (Acc)

10. (5) LOLLIPOP Monotones (Argo)

11. (15) CHANSON D'AMOUR
Art and Dotty Todd (Era)

Kathy Linden (Pelsted) 12. (13) BILLY

Kathy Linden (Felsted)

13. (6) A WONDERFUL TIME UP
THERE Pat Boone (Dot)

14 (12) WHO'S SORRY NOW?
Connie Francis (MGM)
(11) BELIEVE WHAT YOU SAY
Ricky Nelson (Imperial)

16. (—) KEWPIE DOLL
Perry Como (RCA Victor)

17. (16) SUGARTIME
MCGUITE Sisters (Coral)

A MERICAN record boss
A Norman Granz is negotiating to buy his first British
skiffle disc.
He is interested in buying a
78 from the Vipers' LP "Coffee
Bar Session." The LP is currently receiving much deejay
attention in New York.
Vipers leader Wally Whyton is
at the moment completing a
written "History of Skiffle"
which BBC producer Jimmy
Grant is considering turning into
a radio programme.

Cry Babies

The Lana Sisters vocal group will sing their own composition.

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Donegan film Melody TOP TWE

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1	(1)		Marvin Rainwater	MGM
2	(2)	CATCH A FALLING STA		RCA
		Ronnie Hilton (HMV). Catch a Falli Stott (Phi)	ing Star-Other discs-Jeremy Lubb	ock (Par) : Wally
3	(5)	SWINGIN' SHEPHERD BLUES	Ted Heath	Decca
4	(8)	A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW	Lon) : Ken Mackintosh (HMV) Pat Beone	London
5	(3)	MAYBE BABY	Crickets	Vogue- Coral
6	(4)	NAIROBI Bob Merrill (Col)	Tommy Steele	Decca
7	(6)	DON'T/I BEG OF YOU	Elvis Presley	RCA
8	(12)	BREATHLESS	Jerry Lee Lewis	London
\$	(13)	WHO'S SORRY NOW	Connie Francis	MGM
		Betty Smith (Dee); Johnnie Ray (Phi Cole (Cap); Teddy Wilson (HMV); i (Dee); Gloria De Haven (MGM); Pre Eddie Barclay (HMV); Benny Carter Ray (Phi); Lisa Noble (Dec)); Eric Rogers (Dec); Victor Silveste Sid Phillips (HMV); George Lewis racher Rollo (MGM); Joe Davis (Par r (Par); Rosemary Clooney with De	r (Col); Nat " King " (Lon); Andre Previn r); Joe Loss (HMV); pris Day and Johnnie
10	(9)	TEQUILA Eddle Platt (Col); Don Lang (HMV); (Dee); Johnny Gray (Fon); Ralph Ms	Champs : Stan Kenton (Cap)': Bill Shenherd	London
11	(7)	LA DEE DAH Colin Hicks (P-Nix); Billy and Lillie (Jackie Dennis	Decca
12	(-)	TO BE LOVED Jackle Wilson (V-Cor); Ronnie Carro	Maicolm Vaughan	HMV
13	(-)	LOLLIPOP Mudlarks (Col); Ronald and Ruby (R	Chordettes	London
14	(20)	THE GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN	Lonnie Donegan	Pye-Nixa
5	(11)	APRIL LOVE Ronnie Carroll (Phi)	Pat Boone	London
16	(-)	SWEET LITTLE SIXTEEN	Chuck Berry	London
7	(10)	THE STORY OF MY LIFE Dave King (Dec); Alma Cogan (HMV)	Michael Holliday	Columbia
8	(-)	TEQUILA	Ted Heath	Decca
9	(-)	HAPPY GUITAR/	Tommy Steele	Decca

THIS WAY AGAIN Joan Regan (Dec); Robert Earl (Phi); Dennis Lotis (Col); Glen Mason (Par)

PRINCESS

MAY NEVER PASS

Joan Regan (Dec); Robert Earl (Phi); Dennis Lotis (Col); Gien Mason (Par)

STORES SUPPLYING INFORMATION FOR RECORD CHART
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RRIGHTON—Dobell's Record Shop; BLACKWOOD—Gyn Lewis, Ltd., PORTSMOUTH—Weston Hart, Ltd. PLYMOUTH—C. H. Yardley and Co. CRAWLEY—S. C. Withers, GLASGOW—McCormack's, Ltd., C2. BOURNEMOUTH—
Beales. SOUTH SHIELDS—Saville Brothers, Ltd., LIVERPOOL—Nems, Ltd., 1. SLOUGH—Hickies, LEEDS—R. S.
Richen, Ltd., 1. MIDDLESBROUGH—Sykes Record Shop. BOLTON—Engineering Service Co. SOUTHAMPTON—The
Record Shop. WORTHING—J. W. Mansfield, Ltd. EDINBURGH—Bandparts Music Stores, Ltd., 1. REWCASTLE—
J. G. Windows, Ltd., 1. HULL—Sydney Scarborough, Ltd. WEST HARTLEPOOL—Hoggett's, Ltd.

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STAR (A) (2/-)
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6. (4) SUGARTIME (A) (2/-)
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Robert Mellin

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☆★☆★☆★☆

ABOUT THE

Ronnie Hilton

CHARLIE GRACIE-one of turns to the States after his current British tour.

This week he is at Finsbury Park Empire. He follows with weeks at Glasgow (Monday) and Newcastle (May 5).

Florian flew into London Airport on Monday for his Zabach second British visit in five months. The American violinist stars in ATV's "Sunday Night At The London Palladium" this week-end and also in "Saturday Spectacular" on May 3.

CHARLIE GRACIE—one of the stars in the recent "Disc Jockey Jamboree"—will make two more films for Warner Brothers when he returns to the States after his current British tour.

This will join the Treniers and the Hedley Ward Trio on the supporting bill for Jerry Lee Lewis who opens his British tour at Edmonton on May 24. Billie has aigned planist Colin Keys as her accompanist.

HMV

Eddie and the Londonaires are booked into Dub-lin's Crystal Ballroom on May 7 and 8. Back at the Crystal after an operation is ex-Harry Gold singer Jon Clark.

Shirley starts a week's cabaret at the Sunset Club, W., on Sunday, doubling with the Orchid Ballroom, Purley, where she is featured vocalist with Syd Dean.

☆★☆★☆★☆★☆★☆★☆

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Johnny Mathis is at his best on his new LP

ON first hearing Johnny Mathis, record chief George Avakian commented (vide the sleeve note on this new "Johnny Mathis" LP): "before Johnny had finished his second song, I knew I was going to sign him" . . .

"I visualised a series of intimate small-band sessions with a variety of arrangers, each given carte blanche as to instrumentation and treatment."

And Avakian adds: "Johnny's singing is thoroughly jazz-orientated, so naturally arrangers were chosen who had a thorough command of the jazz idiom."

Avakian's discernment has certainly paid off on this LP, which features Mathis singing in uninhibited fashion to accompaniments variously directed by Gil Evans, John Lewis, Ray Coniff, Ray Ellis, Bob Prince and Teo Macero.

These arrangers have given full rein to their imagination—which in turn seems to have stimulated Johnny Mathis to commanding heights. This is particularly noticeable on "Easy to Love" and "Star Eyes."

(Fontana 12in. LP TFL5011) * * * * * * * *



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by LAURIE HENSHAW

Boy Friend music

"HE Likes To Go Dancing" is another LP in the "Music For The Boy Friend" series of old favourites trotted out in album form.

Notable tracks on the latest are "Whispering" (Gordon Jenkins and Orchestra) and "The Way You Look Tonight" (by Jerry Gray and Orchestra). This latter is so DeVol-ish in style it almost sounds as though it was arranged by Frank.

"Whispering" is garnished by some of that delightfully languid Jenkins plano.

(Bruns. 12in. LP LAT8230)

Stan Jones

STAN JONES, writer of Prairies styled songs, strikes me as a composer of exceptional talent in his particular idiom. On his latest LP, "Creakin' Leather," the tunes and lyrics are good, and Jones sings them himself in direct, unaffected style.

Titles—all Jones compositions—are "Creakin' Leather"; "Deep Water"; "Sedona, Arizona"; "Burro Lullaby"; "Wedding Day"; "Cottonwood Tree"; "Wringle Wrangle"; "Snooze In The Quiet Air"; "Woolly Lamb Song"; "El Diablo"; "Hunter's Return"; "Too Young To Marry "; and "Riders In The Sky." (Pye "Disneyland" 12in. LP DPL39000)

Jim Dale

Jim Dale, a favourite on "Six - Pive" Special," should find a ready response to his "Jim!" LP. One of the highspots is "Jane Belinda," a composition inspired by Jim's baby daughter of that name. This one is projected against an infectious beat backing from the Ken Jones Orchestra.

rom the Ken Jones Orenes tra.

Remaining titles: "The Story Of My Life": "I'm In The Market For You"; "Tread Softly Stranger"; "Crazy For You"; "Undecided"; "I Sit In My Window"; "Song Of The Pine Trees"; "Kisses Sweeter Than Wine"; "Tain't What You Do." (Parlo, 10in, LP PMD1035)

Don Lang

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A NOTHER one for the "Six-Fivers" is Don Lang's "Hand Jive" LP. This one comes complete with illustrated instructions on how to do that peculiar pantomime that has become something of a fixture on the TV show.

Ttiles: "6.5 Hand Jive"; "Riverside Rock"; "Texas Tambourine"; "It's Time To Jive"; "School Day"; "Red Planet Rock"; "The Climb"; "Rock Around The

Cookhouse". "Hand Jive Boogle"; "Rock And Roll Blues." (HMV 10in. LP DLP1179)

Timmie Rogers

THOSE who instinctively twitch to an infectious beat should dive into the

beat should dive into the nearest record store and get "Saturday Night."

I wrote that when reviewing Timmie Rogers' debut disc here back in May, 1953.

The same applies to the Rogers version of "Fla-Ga-La-Pa." now released to coincide with Timmie's British trip. This one, though on a rock kick, really rocks.

"Take Me To Your Leader," an out-of-space noveity, missires by comparison.

(London HLU8601)

Jackie Dennis

YOUNG Jackie Dennis Comes through with a successor to "La Dee Dah" with "My Dream," another effort gimmicked up in the now familiar style. I see no reason why this should not also make the Hit Parade.

"Miss Valerie," a soft-shoe type of number, indicates that Jackie has a pure quality to his voice—when he gives it a chance. Certainly both sides go with a swing.

swing. (Decca F11011)

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WATCH THIS!

LAURIE LONDON did so well with the spiritual-styled "He's Got The Whole World in His Hands." It is hardly surprising he new offers the familiar "I Getta Robe." This doesn't quite match the verve of its predecessor.

decessor.
"Dasey Jones," a railroad nevelty, has more
drive. Now keep an eye on
the best-sellers!
(Parlo. 45-R4423)

Don Cherry

A NOTHER Time, Another number by the Awardwinning team of Jay Livingston and Ray Evans—comes from the film of the same name.

This tuneful song—an oasis in the desert of rock-in-roll—makes a perfect vehicle for the relaxed delivery of Don Charry. Plaudits, too, for the Ray Conniff accompaniment.

The reverse is "The Golden Age," from the "erry Dene film "The Golden Livings 45-PB816)

Readers' queries

☆★☆★☆★☆★☆★☆★

WHAT is the title of the music that introduces the ATV series "The Killing Stones"?—T. N., Halifax.

"Tom Hark," played by Elias and his Zig-Zag Jive Flutes (Columbia DB 4109). IN what year did "South Of The Border" become popular?—A. M., Penrith.

WHO wrote the theme music for the film "The End of The Line" and is this available on record?—J. G. Barrow-in-Furness.

Edwin Astley The music has not been issued on records. WHAT is the personnel on the Victor Silvester Jive Band record "I'm Comin' Virginia", "Poor Butterfly"? (Columbia FB 2996, now deleted).—F. M., Warrington.

George Chisholm (tmb.); Tommy McQuater (tpt.); Billy Munn (pno.); 5. O. Pogson (tnr., cit.); George Elliott (gtr.); George Sensor (bass) and Ben Edwards (drs.) *

IN what film did Doris Day sing "Canadian Capers"? -K. T., Broadstairs. "My Dream Is Yours."

WHO was the "CheeOhee" girl and can you
name her most popular
record?—D. J., London.

Rose Murphy. Two of
her well-known records
were "Busy Line" and
"Me And My Shadow."

(Now unobtainable.)

CAN you tell me if the vocal team Group One has made any records?—
K. M., Birmingham.

Comin' Virginia"/" Poor Butterfly"? (Columbia FB 2995, now deleted).—F. M., Warrington.

Victor Silvester tells us Neat"/" Made For Each that his Jive Band included Other" (HMV POP 463).



Mathia-jazz singer



Vaughan-a seller?

Mario Lanza

POR those who go for the expansive-voiced style there are Mario Lanza's "Never Till Now" (from "Raintree Country") and "Arrivederel Roma" (from "Seven Hills Of Rome").

Mamie van Doren

MAMIE VAN DOREN sings a good deal better than some European glamour girls who have ventured on to discs. But this

WATCH THIS!

"KEWPIE DOLL," Frankle
Vaughan's latest disc, was
featured on "Six-Five Special"
last Saturday. Although the
motif is again rock-styled, this
is a cute sumber with an infectious beat. Certainly the lyrics
are well above average.

But the treatment is the thing—
and this gets a Grade A workout from Mr. Show Biz and the
Wally Stott Orchestra and
Chorus. If this one fails to
make the sellers, then I'll eat
my hi-B equipment.
The reverse, "So
Women," was made
Frankle was in the States
recently.

(Philips 45-PB825)

Dale-ready response

本

recently. (Philips 45-PB825)

is hardly a top-weight compli-

Mamie makes her Capitol debut with the rock-styled "Something To Dream About" and the ballad "I Fell In Love" (45-CL14850). Latter is the better.

Sonny James

SONNY JAMES' "Walk To The Dance" is a slow ballad for teenage comantics. "Kathaleen" has a catchy lift that could click. (Cap. 45-CL14848)

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NATIONAL JAZZ FEDERATION

The Firehouse Five plus Two are currently play-

ing in Hollywood night



Marvin show was a comedy, says Bill Halden

as skiffle cellars in Soho.

Monday. Paul Raymond's

Theatre in Berwick Street

and the Casino de Paris in

The languorous beat of

burlesque is starting to vie

with the up-tempo throb of

the tea-chest bass. And the time approaches when

So it's nice for Son to know

that, while he sips his cappu-cino in the Heaven and Hell,

his past visits have helped pave

Jazz to Strip

FOR it's out of the profits of the Heaven and Hell that Eric Lindsay and Ray Jackson have opened their Casino.

ARLTON

way for Father's night out.

Denman Street.

separate ways.

Two new ones opened on for it.

Father and Son will journey Dixon (drs.), with special mate-

together to Old Compton rial by Bob Gray, at Paul Ray-Street—and then go their mond's Theatre.

ave opened their Casino. may not be far distant when a (Though it's sad to realise front-page headline announces:

N THE BEAT

IT looks as if there'll soon that the premises fell vacant "STONEAGERS IN ELLING-be as many strip shows because of the collapse of the TON BAND EXCHANGE."

And there's this to be said for it. All these places tand there will be more to come, are

providing regular work for musicians and composers: pianist Norman Long and bassist Tony Pyke, with originals by Norman and Phillip Midgeley, at the Nell Gwynn; pianist Alan Leigh and bassist Leslie Smith, with originals by C. Phillip Willing C. Phillip

with originals by C. Phillip Whiteley, at the Casino; Robby Desmond (alto, clt., vibes), Eddie Atkins (pno.), Derek

Take heart

AND if the skiffle players have any qualms about being elbowed out of their territory, let them take heart.

ing more than a casual eye in their direction. And with the Union pressing hard to bring them into the fold, the time

American A&R men are turn-

ROUND THE NEW SHOWS WITH THE M REVIEWERS

A musical conedy ANY musical comedies have been presented The cast: Marvin Rainwater, Johnny Duncan, Basil

by BILL HALDEN

Hastings-managed to save the situation.

On folk songs he was reasonable, but it

ACT 2.—After a succession of attendants

during the 58 years of the London Coliseum. On Sunday yet another was staged.

Kirchin and Phil Fernando.

With Rainwater's record of "Whole Lotta Woman" in Number 1 position, a packed house of 2,500 could have been expected for his first concert. Instead, there were only a few hundred.

The action of the "comedy" went something like this: ACT 1.—A few jazz numbers from a group led by genial Basil Kirchin went down very well, but gradually the audience got restless. And after 45 minutes, even Kirchin had wandered on and off and numerous crashes had been heard from behind the curtain, the audience roared into a few rousing choruses of "Why Are We Waitpaused to find out

Competition

"WE [the entertainers] are the Second Oldest Pro-fession. And, like the Oldest Profession, ours has been ruined by amateurs."—Rita Williams, replying for The Guests at the Music Publishers' Contact Personnel annual

Export

A LREADY, a craze that A started in the coffee bars looks like sweeping the States. Somebody played Betty Smith's recording of "Hand Jive" over a New York station, And over 1,000 inquiries poured in from people wanting to know how to perform it.

So London Records have had to issue an illustrated handbook

to issue an illustrated handbook for disc-jockeys all over the

A case, almost, of Hand Jive

If

If we [the female section of the entertainment business]

were to perform on TV like some of the men, we'd be locked up."—Rita Williams at

Not responsible

MY recent notes on the cur-

VI rent music scene have pro-voked Fred Jackson, of Mills

Across the Sea.

he MPCPA Dinner.

Contact

Personnel annual

act had arrived. It hadn't.

Finally came Johnny Duncan and with
The next number he
announced was "FlyDenny Wright, Johnnie Bell and Lennie announced was "Fly-ing Home." A "short" interval ended in applause—
of the slow hand clap variety.
ACT 3.—Phil Fernando, an Indian rock'n'-roller in the programme was described
as "sensational." Someone must be using

whether the next

By-play

The gallery promptly suggested that he should.

a different dictionary.

ACT 4.—Marvin Rainwater. The first two numbers couldn't be heard at all. Then, after frantic signals from the wings, his amplifier was adjusted. It didn't make This started quite a by-play between the band and the gallery. Then at 8.25 p.m., the curtain fell abruptly. much difference.

o be a bit ludicrous to see a man of out with the rock-n'-rollers like solly, Miss Molly " and his "Whole 40 p.m. the curtain suddenly dropped he end of one of his numbers. It

or a minute or two that the stunned realised that was THE END.

CHESTER RECEPTION

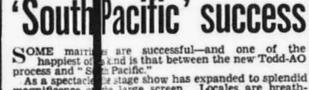
Manchester Hippodrome on Monday, Marvin Rainwater's offering was chiefly iny and Western, with a couple of roll numbers thrown in. He cracked of gags, using very old and worn that but proving that he has a sense and worthy of a better cause. Theless, he got laughs and also a enough reception from a stiff, first-Monday audience, which augurs well the time when his act is streamlined to geds of British music halls.—Jerry Manchester Hippodrome on Monday

stage show has expanded to splendid the large screen. Locales are breath-the colour is warm and pellucid. takingly beaut show achieve a new maturity and mers spring to life. is indeed, one of the few screen musi-bear to see again. The songs s charm; the cha "South Pacifi

story value to sustain a hefty film or over two hours. Quite topical, too. (Mitzi Gaynor), a Navy nurse, comes aransas, and rejects her elderly French azzi when she learns he has been mar-sand girl. He seeks death and glory Caule (John Kerr) in an Important

eld territory.

—so the film has practically every-and France Nuyen are worthy of



wo hour run

It has suffic from Little Roc lover (Rossano ried to a dusk with Lieutena Mission on Jay

There is con thing. Misses



Mitzi, with husband Jack Bean, at the premiere.



THE trouble with "Expresso Bongo" their shrewd eyes on to the compart of it, anyway—finishes before the play.

Bongo, the teenage discovery, is built up into a star attraction—and the telling of it provides plenty of satire. Fan mobbing, bad songs, socialite patronage, sharp managers, sharper

Thus, we have characters on the stage faithfully reporting what happened eventually to Bongo Herbert, the boy wonder, long after we cease to care.

The strength of the play is in the situation more than the characters.

Bongo, the teenage discovery is built with a tired on the characters.

Paul Scofield plays the cynical is built with a tired on the characters. Paul Scofield plays the cynica with a tired air that didn't co-that he would last long in jungle. James Kenney, as Bo too straight to evoke teenage i

Fan mobbing, bad songs, socialite patronage, sharp managers, sharper agents—none have escaped the caustic pens of Wolf Mankowitz and Julian More.

These gentlemen might have turned the others—in tune.—A. H. A.



Laurie London-talked

Lovely Marti Barris, singing actor 'cause he has the sensi-daughter of ex-Rhythm Boy tivity of James Dean," said co-and songwriter ("I Surrender, star Dolores Hart on a TV inter-Laurie may have

NEW YORK, Wednesday.

to play truant

IMINUTIVE, 14-year-old Laurie London blew back into

burgh, Cleveland, Detroit and Chicago, visiting important

favourite I guess is Range Rider, but I watch all the others, Laurie was excited when Joe Mathews announced that he was

Talking about singing, he said there was some

bad, "but gener-ally I'm not very fond of it. Folk music is what I like the best to

for lunch at Al and Dick's Restaurant.

he can give me some lessons, too," said Laurie.

Manhattan this week after a whirlwind tour of Pitts-

has been legally restrained from interfering with the employment of members the union suspended because they joined the new Musicians' Guild of America.

Levely Mesti Bassis singles

Hollywood headlines

Our local musicians' union a hit with her own composition get to hear the new "Sing A and recording of "Scottish Song Of Basie" LP they'll never needed to be a single of the single of know why they let Annie Ross leave England.

Screen actor (now singerplanist) George Sanders has
signed with ABC-Paramount
Records . . "It's easier to get
into the White House than
ASCAP." says Gene Autry. . . . organisation.

gramme.

After 12 years at MGM
musical director Johnny Green
has signed with the Lucille BallDesi Arnaz TV production
organisation.

Academy Award nominee Care-lyn Jones will do an LP, "Songs For Bachelors." . . . Woody Herman expects to tour South America for the State Department, starting in August.
One-time Boyd Raeburn singer David Allen made his comeback on the Steve Allen show last Sunday and he has a new World Pacific LP to follow.
Evantic Laine has signed

Frankie Laine has signed Michel Legrand for two more albums plus a TV pilot film and Hollywood Bowl and Greek Theatre engagements. . . The Mastersounds were the group picked to be featured on the

'Stars Of Jazz" television pro-After 12 years at MGM musical director Johnny Green has signed with the Lucille Ball-

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Music, into telling me: "You forget that music publishers are not in any way responsible for his situation.

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We have not given records their exaggerated importance, nor have we invested disc-We are, moreover, in the hands of the music-buying public. We have to produce the music the public wants if we want to stay business.

He agrees, however, that many rules arrived at years ago are now out of date.

Ridiculous

IT is ridiculous, for in-stance," he points out, "for us to pay eight guineas' arranging fee to a band for two broadcasts of a tune which might not mean anything, and which will, in any case, bring us performance fees of roughly four to five pounds.

"At a net loss of at least £3 8s. per tune, if a publisher has many such tunes on the air

as many such tunes on the air and provides many such arrangements he will soon find nimself a substantial amount out of pocket. "Because this amount is no

longer recoverable through other media, such as sheet music sales or records." Address

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"SLEEP? I'd sooner stay awake counting the sheep going in to buy my records."—

A&R man in the new musical, "Expresso Bongo."

EVER there was rock over here that was not too bad, "but generally I'm not very boll GREATEST SOUNDTRACK



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South Pacific overture; Dites-moi; Cock-eyed optimist; Twin soliloquies; Some enchanted evening; Bloody Mary; My girl back home; There is nothin' like a dame: Bali Ha'i; I'm gonna wash that man right outa my hair; I'm in love with a wonderful guy; Younger than springtime; Happy talk; Honey bun; Carefully taught; This nearly was mine; Finale

ONLY ON

RCF

wood to broaden our act, but

we don't know now when

said GENE PUERLING,

leader of the Hi-Lo's, last

week. . . . JIMMY RODGERS

has a seven-year contract

with MGM and stars in

"Snob Hill." . . . MAMIE VAN DOREN just did her

has been legally restrained from

first album for Capitol.

we'll be going to Europe,'

sometimes they weren't so good. This can hurt a singer and it's probably hurt some of your artists who have been over." Screen tests

hear and to sing.

Chas McDevitt is very good. He
was in America, you know."

Discussing the music situation in Britain, Laurie said that

the musicians in London were fine, "but in the provinces

REN

There is still some chance that the Londons may go to the West Coast for screen tests. In the meantime, the disc jockey

tours go on.

Laurie did a fine appearance on the Ed Sullivan TV show, proving himself a seasoned, relaxed performer. He is set for the Dick Clark show and there

the Dick Clark show and there is a possibility of some Holly-wood TV work as well.

"I'm on my Easter vacation now," Laurie told me at lunch, but, with the end of the stay here not yet in sight, the lad may well wind up missing some school time.



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RCA RECORDS DE A HOUSE ALBERT EMBANKMENT LONDON SEIL

The birth of

egend

USUALLY use this column to give songwriting lessons to learners. This week I have been taking my own lesson from another Lerner-Alan Jay Lerner who wrote the book and lyrics of "My Fair Lady."

I found him backstage at Drury Lane Theatre, where the show opens next Wednesday, and sought to discover just what it is that has put him and his musical partner Frederick Loewe in the neons with their successful musical

Casual meeting

Lerner and Loewe have been writing together for 16 years, and their introduction to each other came about through a casual meeting at New York's Lambs Club. This is a famous rendezvous for writers, actors and pursuers of the Arts.

Though he is now the team's "words" man, Alan Lerner started out by learning music and composition. But the

Songwriters

MS must bear name end address of the sender, and must be accompanied by s.a.e. Post to Songwriters' Advice Bureau, " Meledy Maker," 189, High Helbern, London, W.C.1.

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Only in

reception given to his witty lyrics written for college shows convinced him that "words" were his forté. From then on he looked after the libretto and lyrics while Frederick Loewe handled the music.

But the fact that Lerner understands music is a great help in their collaboration. I have often stressed that there are more good songs written by a team than by individuals. The composer who can grasp immediately what his lyricist is driving at is more apt to compose a melody which suggests the atmosphere of the words.

And the lyric writer with a knowledge of music is the blatter.

And the lyric writer with a knowledge of music is able to feel the rhythm of a melody, and this helps him to use words and phrases which match naturally the accentuation of the melody.

College boys

Before American television really got into its stride, apparently every college boy who could put two words together, or finger out a melody, elected to join an advertising agency to write "radio copy." Everything from "air plugs" to full-length revues rolled off their pens, but it was great practice for the rigours of songwriting days ahead. Lerner started this way.

When he met Frederick

enormously successful "Briga-doon," and followed this up with "Paint Your Wagon."

Special trip

It was film director Cabriel Pascal who first thought of turning Shaw's "Pygmalion" into a musical. In 1951, Lerner and Loewe met Rex Harrison at a mutual friend's house, and asked about his plans for the future. Rex said he would like to try his hand at a musical if the opportunity arose.

Twelve months later, Lerner and Loewe made a special trip to England to contact Rex Harrison once again. He was appearing in the straight play

"Bell Book and Candle" at the Phoenix Theatre. The pair spent five weeks here, and by the time they returned to New York the whole framework of "My Fair Lady" had been devised. The dovetailing of all their plans took longer than they anticipated, and it was not until the late summer of 1955 that things began to take shape. But perfect casting it was, for Rex Harrison, Julie Andrews and Stanley Holloway were signed up as the stars. The rest is history.

signed up as the stars. The rest is history.

The show got an enthusiastic reception at its New York première on March 15, 1956.

Plans to present "My Fair Lady" in Australia in the late summer have now been finalised, while Mexico City will see a production in the autumn, and Stockholm is likely to see it next spring. next spring.

My tip

In the States, records of the songs are selling phenomenally. That excellent LP—already well known here—has sold over HUBERT W. tells the story of 'MY FAIR LADY'

1,600,000 copies, while the indi-

1.600,000 copies, while the individual songs between them have grossed over 2,000,000. This includes 1,000,000 of "On The Street Where You Live"—myown tip for top spot over here. Meanwhile, Alan Jay Lerner and Frederick Loewe have been working for the past six months on a film musical version of "Gigi." This was seen here last year, at the New Theatre in St. Martin's Lane, as a straight play with Leslie Caron in the lead.

She is also starred by MGM in their film version, which opens in New York on May 15. When I asked Alan about the future, he was rather noncommittal. I should say it is likely to be a full-time job looking after all their various interests in "My Fair Lady," for this is likely to be a meal ticket for life! It will become a legend of the theatre. the theatre.

NEW YORK, Wednesday.

FEELING the need for an exchange of ideas, American clarinettist Tony Scott talked to and played with jazz musicians and fans all over Europe and South Africa during his world tour last year. "There is great enthusiasm for jazz in foreign lands," he says.

for jazz in foreign lands," ne says.

"Because jazz is not native to their culture, the European and African musicians and writers tend to emulate their American idols. In the countries where the exposure of jazz is heavily encouraged, and where there are enough opportunities for the jazz musician to practise his art, great progress is being made. When he met Frederick Loewe, Loewe was a classical concert pianist. But his love of composition led him to experiment with the "class" type of popular melody, so a happy collaboration began.

The team first attracted Broadway attention with a musical called "The Day Before Spring." Hot on the heels of this show they produced the The Day Before Captular Market Spring." Hot on the heels of this show they produced the The Day Before Captular Market Spring. The countries where their American idols. In the countries where there didds. In the countries the didds. In the

is not just an interest of the country's youth; older people are equally fascinated by it. As in most European countries, and in Africa, people accept jazz without the reservations often encountered in America.

"IN PARIS, considering the receptions I received elsewhere, audiences were a little colder than I had expected.

Jazz starved

periences for a musician. The crowd sensed it and gave me the biggest ovation I have ever received."

"IN AFRICA, though the feeling for jazz is strong, the people have seldom, if ever, been exposed to it 'live' Everywhere I went, the enthusiasm and understanding of the audiences was thrilling.

"The level of musicianship of the African jazz musicians is not high, but they are doing everything they can to improve in spite of the lack of opportunity to hear and learn about jazz.

jazz.
"Perhaps the biggest thrill I had in Africa was playing for integrated audiences at several of my concerts. This was certainly a departure in procedural." cedure!" BURT KORALL.

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This world

BLUES singers have visibut never so formidable a partnership as Sonny Terry and Brownie McGhee. This week, these Southern folk musicians—who have made New York their home for the past 18 years—introduce us to some vocal and instrumental duetting the like of which we have never heard before.

They arrived last Friday at Waterloo Station carrying, among other essentials, a pair of guitars and a small leather bag containing 25 harmonicas.

The "mouth harps" from which Terry produces such a wild and wonderful assortment of sounds are small, relatively cheap diatonic tremolo models.

In the old days, Sonny tells me, his harps cost no more than 50 cents, but today he pays around two dollars.

He always carries a number of them with him—two or three of each in the keys of A, B flat, C, D, E, F and G—and reckons to "blow one out" in the space of a week or so. Sonny, by the way, did not play harmonica in the "Baby Doll"

Soundtrack

BROWNIE McGHEE has a well-tried Gibson guitar and a more recently acquired Mar-

tin. The latter, he says, was given to him by actor Andy Griffiths after the making of the film "A Face In The Crowd."

Pilmgoers will remember the striking prison scene in which Griffiths hits a guitar and sings a rough blues. McGhee taught Griffiths how to do the song, and himself played guitar for the soundtrack.

'I just sing ...

BROWNIE, who used to play plano in church, still likes spirituals and disagrees emphatically with those who say blues and gospel songs don't

"I just like to sing," he told "I just like to sing," he told me at the end of an evening's impromptu recital with Sonny in Bob Dawbarn's flat, "Spirit-uals, blues, prison songs, songs of my own creating... just sing. And the drunker I get, the more I sing spirituals.

"Church people who separate the types of song aren't doing our music any good. The music is not supposed to be split. It stands to reason, there's a lot of different things to be said through songs, and different ways of saying them. One isn't necessarily better than another." another.

McGhee has recorded spirituals for Circle, under his own name, and Okeh, as Brother George and the Sanctified Singers. And he recorded with Marie Knight and Ethel Davenport for Decca, and Bessie Grifiths, Rosa Lane and Barbara Shaw on Sittin' In.

and Big Tom Collinson King." Brownie informed me.

Pete Johnson

Pete Johnson

"The April 12 'Melody
Maker' was a real knockout because of the news and
picture of Pete Johnson, a very
old friend of mine," writes
American pianist Earle Howard
from Helsinki.

"From reading the MM the
seven years I have been in
Europe I can safely say that
English people will really get
a big bang out of Pete's playing
if he does come to England.

"Pete is really a man-sized
pianist. I remember many
nights when we used to meet
after work. Pete worked at Cafe
Society in the Village and I
Uptown, and we would go to
Pania Gershin's house, pull out
our jug, and Pete would play.

"Many a night we would sit
there and gab, lush and play
until seven or eight in the
morning, thanks to Fania's love
of music. Pete really would go
on those sessions. Often there
were others, and it would end
up in a real cutting contest.

Miss Lee

Miss Lee

"You also carried a note on the death of Fletcher Henderson's wife. Before Fletcher even came to New York, I remember she was the trumpet player in the ladies' orchestra that played in the pit at the old Lafayette Theater. With her were Alice Cardwell, the drummer, and David Martin's mother on string bass.

"Miss Lee (as she was called) was the same quiet nice lady

bara Shaw on Sittin' In.

"Other names I used for my blues dates were Henry Johnson (Decca), Blind Boy Williams could play the trumpet straight (Jade), Spider Sam (Atlantic) but wonderful."



Brownie McGhee (left) and Sonny Terry with Chris Barber, who, with the NJF, brought the blues team over here.

Midlands welcome Terry and McGhee

to the tour.

The Americans were introduced by Chris Barber after two band numbers—"Bucket's Got A Hole" and "Stevedore Stomp" — had opened the second half.

In this setting, with a backdrop of lofty organ pipes, the blues men looked out of place though oddly impressive. But from the start, a driving duet on "Midnight Special," it was evident that incongruity of environment was not going to affect the authenticity of their music.

TOGETHER

"Climbing On Top Of The World" was another joint voce, with a call-and-response feeling. On these two songs the pattern had been vocal duet with a background mixture of guitar and harmonica. On the third, "All Alone Blues," Terry emerged as soloist with guitar support. He

THE last time I went to Birmingham Town Hall for a concert, local bloods gave guest of honour Big Bill Broonzy a rough passage.

On Tuesday evening, a 95 per cent. house listened attentively to Sonny Terry and Brownie McGhee and received them very warmly; a promising start to the tour.

The Americans were introduced by Chris Barber after two band numbers—"Bucket's

Brownie took over for a reflective "Me And Old Sonny," and later for "Mean Old Frisco," "Pawnshop Blues," "My Pault" and "Move To Kansas City." Smoother than Terry, he is a warm singer and accomplished guitarist.

I wish I had space to deal with the powerful "John Henry" and "Preachin' The Blues," an engaging prison song, "Corn Bread," and two closing spirituals with the band.

closing spirituals with the band.

The music's fascination was enhanced by the fabulous movements of Terry's hands over and across the harmonica. I urge every blues lover to see this remarkable team.

Max Jones

(Times: BST/CET) SATURDAY, APRIL 28:

12:30-1.0 p.m. A 1: Ferguson, Elling-

12:30-1.0 p.m. A 1: Fergusor, Ellington.
5:15-5:45 Z: Swing Serenade.
6:5-6:30 B-218m: Kings of Jazz.
8:0-10.0 T: (1) Miller AAF, Mathis, Ella Mae Morse. (2) Noone, Guffre, McGarity, Hamp-Wilson, Sims-Cohn, NORK, Galbraith.
9:0-9:20 W: Jazz Time.
9:0-9:55 J: Bandstand USA; Operation Entertainment.
10:8-10:38 B: Tharpe by Panassié.
10:50-12:0; 12:10-2:0 a.m. I: Schneebiegi, Pops, Sauter.

biegi, Pops, Sauter.
11.0-11.55 P 1: Carles de Radzitzky.
11.5-12.0 J: America's Pop Music.
11.10-11.30 Y: Jazz Gallery.
12.5-1.0 a.m. J: D-J Shows.
1.0-2.0 E-Q: Dr. Jazz's Library. 2.5-3.0 H-Q: Hollywood-New York.

SUNDAY, APRIL 27:

2.45-3.15 p.m. A 1 2: American Folklore. 5.42-6.15 A 1: Stan Getz. 6.20-6.30 A 1 2: Jazz News.

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8,0-10.0 T: (1) Carle, Kenton, Dukoff. (2) Waller, Morrow, Hamp, Tristano-Kenitz, Cole-Edison, Phil Woods-Gene Quill. 10.10-11.55 S: Jazz for Travellers (short break at app. 11.0). 11.0-11.55 P 1: Jazz Microgrooves.

MONDAY, APRIL 28:

1.0-1.45 p.m. DL: Chris Barber. 8.0-10.0 T: (1) Eckstine, Bailey, Blue Stars, Basie, T.D., Shaw, Miller. (2) Acker Bilk, Milles D., Rugolo, Basie, Diz, Mooney, Duke, B.G., Jazz from Sweden and Nor-

way. 10.10-10.30 F 3: Duke, Louis, Con-

don.
10.10-11.0 S: For Jazz Fans.
10.10-11.0 E: Jazz Programme.
10.30-11.30 app. K: Jam Session.
11.5-1.0 a.m. J: D-J Shows (nightly).

TUESDAY, APRIL 29:

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Seimer, Model 333
Seimer, Model 555
Seimer, Model 555
Seimer, Model 555
Seimer, Model 577
Seimer, Triumph
Seimer, Olympic

ACCORDIONS

12.6-12.20 p.m. C 2: Pla Beck Trio. 4.5-4.50 P I: Modern Jazz 1958. 5.30-6.0 C 2: AVRO Jazz Club. 8.0-10.0 T: (1) James, New Miller.

T.D.-Berigan, Herman Joe Williams. (2) Hamp, Louis, Ella, Duke, Kessel, Silver, Diz. 10.6-10.35 J. Modern Jazz 1958. 10.6-10.35 B-258m: The Real Jazz. 10.10-11.0 S: For Jazz Fans. 10.30-11.0 N: Jazz Programme.

WEDNESDAY, APRIL 30: 6.15-6.45 p.m. DE: Jazz Session. 8.0-10.0 T: (1) Lena Horne, B.G., Kenton, T.D., Basie. (2) Tony Scott, in person, speaks of his eight months tour of Europe and Africa.

Africa.
9.30-9.55 S: Life of Diango.
9.30-10.30 P 3: Jazz for Everyone.
10.10-11.0 S: For Jazz Fans.
10.20-11.0 Q: Jazz Developments.
10.50-11.12 Z: Jazz Astualities.

THURSDAY, MAY 1: 12.38-12.55 p.m. C 1: N.O. Syncopa-

12.38-12.55 p.m. C 1: N.O. Syrcopators.
5.0-5.30 C 2: Modern Swing Combo.
6.30-7.0 B: Scobey, M.L.Lewis, Basis-Elia, Calvin Jackson, Duke.
8.0-10.0 T: (1) Kenton-Christy.
Thornhill, Hi-Lo's, Peterson. (2)
Tony Scott (part 2).
10.10-11.0 S: For Jazz Fans.
10.30-11.0 P 4: Jimmy Witherspoon.
10.40-11.15 DL: Jazz Club.

FRIDAY, MAY 2:
5.35-6.5 p.m. L: Jazz.
8.0-10.0 T: (1) Herman (30 mins.),
Pop Stars. (2) Louis, Basic, Milt
J., Les Jowett Seven, Sonny Terry,
Perkins, Jazz Lab Quintet, Chaloff,
Dake.

Perkins, Jazz Lab Quintet, Unate Duke. 8.45-9.5 Z; Jazz à la Carte. 10.0-10.25 J; Stars of Jazz. 10.10-11.0 S; For Jazz Fans. 10.15-10.45 P 2; The Living Jazz. 10.15-11.0 R; Jazz Programme. 11.15-12.0 C 1; Jazz Musie.

Programmes subject to change. The 8.0-10.0 VOA Transmission is repeated nightly between 11.0 and 1.0 a.m.

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III. BA CRAFTSME

BOBBY HACKETT AND HIS JAZZ
BAND (LP)

"Ootham Jazz Scene"
At The Jazz Sand Sall (c); Lazy
Meed (a); Wolverine Blues (c);
The Continential (a); Rose Room
(b); Cornet Chep Susy (b);
Caravan (a); Tin Roof Slues (b);
Albatross (b); Henry Hudson (c)
(a), (c)—Hackett (cornet); Ernic
Caceres (clt., bar.); Dick Cary (E.flat horn); John Dengler (tuba); Tom
Gwalinsy (vib., clt.); Micky Grans (pno.); Mill Hinton (bass).
(b)—Mill Hinton (bass).
(c)—Mill Hinton (bass).
(d)—Capitol.)

(d)—Mackett (cornet); Ernic
Caceres (clt., bar.); Dick Cary (E.flat horn).

(d)—Mackett (cornet); Ernic
Caceres (clt., bar.); Dick Cary (E.flat horn).

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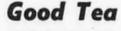
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Caceres (clt., bar.); Dick Cary (E.flat horn).

(d)—Mackett (cornet); Ernic
Caceres (clt., bar.); Dick Cary (E.flat horn).

(d)—Mackett (cornet); Ernic
Caceres (clt., bar.);



BOBBY HACKETT AND JACK TEAGARDEN (LP)

JACK TEAGARDEN (LAT)

"Jass Ultimate"
Indiana; Oh. Baby!; It's Wonderful;
I've Found A New Baby; Sunday;
Baby, Won't You Please Come
Home; Everybody Loves My Baby;
Mama's Gone, Goodbye; 'Way
Down Yonder In New Orleans;
5th And Broadway; 'S Wonderful,
(Capitol 12 In, T933—33s. 8jd.)
Hackett (tpt.); Teagarden (tmb.);

Hackett (tpt.); Teagarden (tmb.); Peanuts Hucke (ck., tnr.); Ernle Caceres (ck., bar.); Gene Schroeder (pno.); Billy Bauer (gtr.); Jack Les-berg (bass); Buzzy Grootin (drs.). September, 1957. New York. (Am. Capttol) Capitol.)

September, 1957. New York. (Am. Capttol.)

FOR this album Hackett is Joined by Teagarden, as he was on the highly regarded. "Coast Concert" LP, plus guitarist Billy Bauer and five Condon regulars, for a programme of traditional jazz.

The programme-similar in type to a Condon recital—makes use of several Dixieland warhorses, a few old tunes (like "Sunday" and "Mama's Gone") not yet done to death, and one original blues.

Of passing interest is the presence of both "S Wonderful," the Gershwins' 1927 song, and "It's Wonderful," a Stuff Smith item from 1938. The latter gives Tea and Hackett a chance to extend themselves in slow ballad interpretation. On the former, Hucko's bouncing tenor is heard in the ensemble and among the solo volces.

"Indiana." "Oh, Baby." "I've Pound," "Everybody Loves" and "Way Down Yonder" are pleasant Dixieland improvisations lifted above average by the consistent Hackett and Teagarden.

"Mama's Gone has a particularly warm, relaxed sound and impeccable trumpeting and tromboning. "55th And Broadway" brings up familiar but always masterly trombone phraseology, some modern-tinged Hackett, and smooth blues playing by Hucko (tenor), Caceres (clarinet) and Schroeder.

Hucko again pleases with Freemanish tenor on "Sunday," and Tea plays yet another rendering of "Baby, Won't You." Jackson's solos here have a very familiar ring but the tone and execution are superiative, and admirers of the trombone champion will probably want to add the version to stock.

There is a good deal of exhiliarating and cleanly played music in this package.—Max Jones.

The Blues

JIM HALL TRIG (LP)

Ain't What They Used To Be; This is Always; Thanks For The Memory; Tangerine; Stella By Stariight; 6.30 Special; Ocop in A Dream; Look For The Silver Lining; Seven Come Eleven.

(Vogue 12 in. LAE12072—38. 3d.)

Hall (gtr.); Carl Perkins (pns); Red Mitchell (bass). 10 and 24/1/57 USA. (Am. Pacific Jass.)

THIS is 27-year-old Jim Hall's
I nest record as a leader. I,
confirms the opinion reached by
many people—after hearing him
with Chico Hamilton on Vogue
and the "Grand Encounter"
album (Vogue LAE12065)—that
he is one of the world's finest
contemporary guitarists.

contemporary guitarists.

According to the sleeve note by Jimmy Giuffre, with whom Hall was playing until quite recently, Jimmy's favourite jazz soloists are Tal Fariow, Jimmy Raney, Barney Kessel, Milt Jackson and Hampton Hawes.

"But," adds Giuffre, "his strongest influences during his formative years were Django Reinhardt, Charlie Christian and Barney Kessel, . though he gives most credit to tenor players in recent years, especially Zoot Sims and Bill Perkins."

As is so often the case with

As is so often the case with those who have had so many and varied influences, Hall has developed a style that belongs to no one individual, trend or period.

798 JO 257 VA NESSEE



Bobby Hackett—seen here with Bud Shank—is a strong leader.

It is made up of the simple directness of the blues—note, for instance, Ellington's evergreen "Things Ain't"—as expressed through the mind of a modernist a Bachelor of Music degree, and a technique perfected by study under classical guitarist Vincente Gomez, enables him to put his ideas into telling practice.

Also on the record is pianist Carl Perkins. Younger brother of tenorist Bill Perkins, Carl would today have been almost 30. Unfortunately, he died last month.

As you can see from the pleasure.

would today have been almost 30. Unfortunately, he died last month.

As you can see from the ploture on this page, his left forearm is held parallel to the keyboard. This is not just a pose for the cameraman. It was Carl's more or less normal way of playing, probably a result of his being entirely self-taught.

But it did not prevent him from being justy considered one of the most technically proficient of the younger modern-style jazz planists.

He does his fair share with Jimmy Hall and that excellent bass player, 31-year-old Keith "Red" Mitchell, in making this one of the best of this year's small jazz group LPs.—Edgar Jackson.

Versatile, but-

CANDIDO (LP)

"Candido The Volcanic" "Candido The Voicanie"
Peanut Vendor (a); Takeela (a);
Moonlight in Vermont (b); Take
The "A" Train (c); The Lady
In Red (d); Kinda' Dukish (a);
Warm Blue Stream (a); Tin-TinDeo (c).

(H.M.V. DLP1182—27s. 10id.)

(M.M.V. DLP1182—27s. 10id.)

(a), (b)—Candide Camero (bongos, conga drm.); Art Farmer, Bernie Glow, Jimmy Nottingham, Chartie Shavers (tpts.); Jimmy Gleveland, Frank Rehak, Tommy Mitchell (tmbs.); Jim Buffington (French horn!); Jay McAllister (tubs.); Hank Jones (pno.); Bill Grow (bass); Osie Johnson (drs.); Ernie Wilkins, Gleader). Arr. (a) Wilkins, 1967 USA. (Am. ABC-Paramount.)

(c), (d)—Same personnel, except Ernie Reyal (tpt.) replaces Farmer; Ed London (French horn) replaces Buffington; Oscar Pettiford (bass) replaces Crow. Arr. (c) Wilkins, (d) Alham. Do. Do. (Do.)

CHANO POZO may have been the first as well as the most brilliant South American percussionist to bring Afro-Cuban rhythm to jazz. But ever since Pozo was shot dead in a street brawl in 1948, the most sought-

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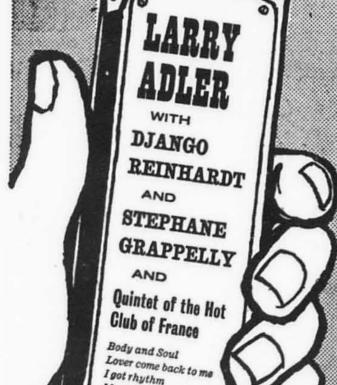
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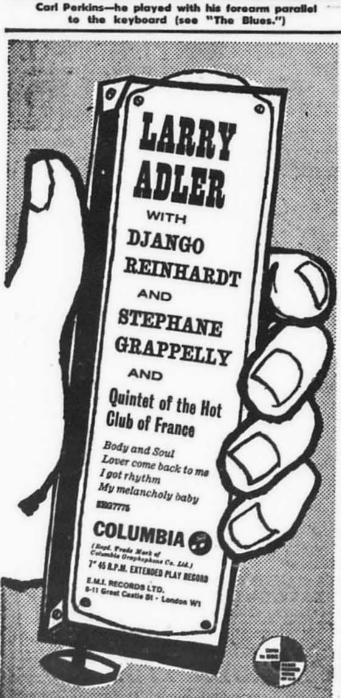
'58 JAZZ

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ARES HEREKOF PERSON IN THE REAL PROPERTY.

Basie reunion at Newport

after bongos and conga drum player for records has been Candido Camero from Cuba.

Since arriving in New York, after working six years with CMQ Radio in Havana and another six with Armando Romeu at the Tropicana Club in the same city, he has recorded with Dizzy Gillespie, Stan Kenton (with whom he toured during the autumn of 1948), woody Herman. George Shearing, Dinah Washington, Coleman Hawkins, Earoll Garner, Tito Puente, Machito and Charlie Parker, to mention a few.

From this it may be assumed that Candido is generally accepted as the greatest living afro-Cuban-style percusionist. At any rate when playing for other leaders. But judging from this album, when he has a group under his own name he is not always so commendable.

He seems so impressed by the need to let us know that this is his session that, not content



Candido see "Versatile but-"

Capsule reviews

SARAH VAUGHAN (LP) "Swingin' Easy

Shulle A Bop; Lover Man; I Cried For You; Polka Dots And Moon-beams; All Of Me; Words Can't Describe; Prelude To A Kies; You Hit The Spot; Pennies From Heaven; If I Knew Then; Body And Soul; They Can't Take That Away From Me.

(EmArey EJL1273-35s. 10d.) .

CEMARSY ESLITYS—358. 180.7)

ARAH sings 12 songs in a trio
setting—Jones, Haynes and
Richard Davis on four; Maiachi,
Haynes and Benjamin on the
rest. Eight titles have been
issued before, but if you don't
own Mercury's "Images" LP this
is quite an attractive Sarah
Vaughan demonstration.
"I Cried." "All Of Me,"
"Pennies From Heaven" and
"Words Can't Describe," the four
"new" titles, contain some
creative singing.—M. J.

TOP JAZZ EPs, LPs

1. (2) JAZZ AT THE BLACK HAWK (LP) Dave Brubeck (Vogue)

2. (1) SUCH SWEET THUN-DER (LP) Duke Ellington (Philips)

1. (4) NEWPORT JAZZ
FESTIVAL (LP)
Ella Pitzgerald and
Billie Holiday
(Columbia-Clef)

4. (--) JAZZ ULTIMATE (LP)
Bobby Hackett and
Jack Teagarden

(Capitol) (5) NEWPORT JAZZ FESTIVAL (LP) Count Basie (Columbia-Clef)

6. (7) BASIE WAS HERE (EP) Count Basie (Columbia-Clef)

ELLA SINGS "PAL JOEY" (EP) Ella Pitzgerald (HMV-Verve) " PAL 7. (8) ELLA

(—) MILES AHEAD (LP) Miles Davis (Fontana)

9. (6) JOHNNY HODGES AND THE ELLINGTON ALL STARS (LP) (Columbia-Clef)

18. (—) FOR MUSICIANS ONLY (LP) Dizzy Gillespie, Stan Getz and Sonny Silit (Columbia-Clef)

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R. O. Mansell, Ltd., NEWCASTLE
—J. G. Windows, Ltd., 1; LIVERPOOL—Beaver Radio, Ltd., 1;
CARDIFF—City Radio (Cardiff),
Ltd.

section, consists entirely of brass.

Among these rare occasions are parts of Ellington's latest inspiration from train rhythms, "Kinda Dukish," and the Pozo-Gillespie piece, "Tin-Tin-Deo." Here Candido does get together with the band and at once everything swings.

Other compensations are Hank Jones' plano and the writing for the trombones and French horn in Kenny Burrell's "Takeela"; the Rehak-Cleveland trombone chorus in the unhurried "Lady in Red"; Shavers' lovely trumpet playing in "Warm Blues Stream"; and Ernie Royal's trumpet in "Tin-Tin-Deo."—Edgar Jackson.

Basie's guests

1957 NEWPORT JAZZ FESTIVAL (LP) Count Basis Band with Lester Young, Illinois Jacquet, Roy Eldridge, Jo Jones, Jimmy Rushing: Swingin' At Newport (a): Poika Dots And Moonbeams (b): Lester Leaps In (b): Sent For You Yesterday (V) (c): I May Be Wrong (V) (c): Evenin' (V) (c): One O'Glock Jump (d).

AL BELLETTO SEXTET (LP)

"Whisper Not"
Falling In Love With Love (a);
Whisper Not (b); Cross Your Heart (c); Lover Man (a); "Deed I De (a); All For Blues (b); Sunday (c); Rudy Toetie (d); What's New? (d); 64 (b)
(Oapitol 12 in. T901—33e, 8id.)

A N encore by American Capitol's singing instrumentalists. Best soloists in this proficient but rather suave group are altoist Belietto himself and Jimmy Guinn, an adept trombonist.

Best track is "Whisper Not," but the others are none the worse because only two, the third and seventh, are vocal.— E. J.

Reissues

SIDNEY BECHET—Baby, Won't You Please Come Home?; I'm Goin' Way Down Home. (Prev. Esquire 10-094, 20-058.) Margie; After You've Gone. (Prev. 20-058.) All now also EP EP178.

HAMPTON HAWES GUARTET ("Move")—Hamp's Paws; Move; Once in A While; Buzzy, (Prev. Esquire 20-079, revd. 4/5/57.) All now also EP EP179.

BUNK JOHNSON BAND — The Entertainer; Someday; Chloe; The Minstrel Man; Till We Meet Again; You're Driving Me Grazy; Kinklets; Marie Elena; Some Of These Days; Hilarity Rag; Out Of Nowhere; That Tensin' Rag. (Prev. Columbia 353X10151, revd. 10/4/54.) All now Philips LP BBL1231.

BENNY GOODMAN SEXTET with PEGGY LEE ("Peggy With Benny") — On The Sunny Side Of The Street. (Prev. Parlophone R2655t.) Where Or When?; Blues in The Night. (Prev. R2645t.) All now, together with prev. unissued The Way You Loek Tonight, Philips EP BBE13172.

HUMPHREY LYTTELTON BAND—Orece Serenade. (Prev. Parlophone

HUMPHREY LYTTELTON BAND-Oreole Serenade. (Prev. Parlophone, R433, 45R4533). It's Mardi Gras (Prev. R4262, 45R4262; revd. 9/3/57.) Martiniquen Song (Last Year). (Prev. R3787, MSP6061; revd. 2/1/54.) Red Beans And Rice. (Prev. R4277, 45R4277.) All now also EP GEP6668.

GERRY MULLIGAN SEXTET—Broad-way: The Lady is A Tramp. (Prev. inc. in EmArcy LP EJL101.) Now also EP ERE1560.

also EP EREISOO,
JACK PARNELL ORCHESTRA—April
In Paris; Cotton Tail. (Prev.
Parlophone R3733; revd. 9/10/53.)
Garisea. (Prev. R37191; revd.
1/8/53.) Gathering Wheel. (Prev.
R35381; MSP60001.) Skin Deep.
(Prev. R3621, MSP6078; revd.
20/2/54.) Summertime; The Champ.
(Prev. R36007.) Sure Thing. (Prev.
R3904, MSP61221.) The Hawk
Talks. (Prev. R3662. MSP6031; revd.
3/5/33.) Trip To Mars. (Prev.
R3904, MSP6128.) Now all LP
PMD1053. PMD1053.

ANTO PECORA DIXIELAND
BAND — Mahogany Hail Blues
Stemp; March Of The Mardi Gras.
(Prev. inc. in Columbia-Clef EP
BEB10079; revd. 19/10/57.) Now
also standard '8 LB16084.

FREDDY RANDALL BAND—Clarinat Marmalade. (Prev. Parlophone B3573, M5P60071.) Ostrich Walk. (Prev. R3412.) Shaik Of Araby. (Prev. R3603.) South. (Prev. R3303.) Now all EP GEP9061.

HOWARD RUMSEY LIGHTHOUSE ALL STARS—Mad At The World; Sad Sack; Who's Sleepy? (Prev. inc. in Contemporary LP LAC12(55.) Now all also EP EPC1243.

(Golumbia Giel 12 in. 33CX10110—412. Sid.)

(a)—Basie (pno.); Bill Graham, Marshall Reyal (altos); Frank Foeter, Frank Wess (inr.); Charlie Fowlkes (bar.); Wendell Gulley, Renaueld Jones, Thad Jones, Joe Newman (tpts.); Henry Coker, Bill Hughes, Benny Powell (tmbs.); Freddle Greene (gtr.); Ed. Jones (bass); Senny Payne (drs.). 77/57. Newport Jazz Festival. (Am. Norman Grans.)

(b)—Bame personnel, except add Lester Young (tnr.); Jo Jones (drs.) replaces Payne. Do. Do. (Do.)

(c)—Personnel as for (b), plus Jimmy Rushing (voc.). Do. Do. (Do.)

(d)—Personnel as for (a), plus Illinois Jacquet, Young (tnrs.); Roy Eldridge (tpt.); Jones (drs.). Do. Do. (Do.)

Eldridge (tpt.); Jones (drs.). Do. Do. (Do.)

DASKE is Basie, and the demands of a Newport Festival cannot seriously affect either the band's drive or vitality.

On the first side we hear last year's orchestra on its own for a medium blues, then playing "Polka Dots" and "Lester Leaps In" with Lester Young added and Jo Jones in place of Payne.

The second half reunites Jimmy Rushing and the band (still with Young and Jones) for three songs; and the disc closes with a hectic "One O'Clock Jump," which boasts Young, Illinois Jacquet and Roy Eldridge in the solo strength.

Lester Young definitely scores with "Polka" and "Leaps" and contributes swinging solos to the Rushing titles—especially "I May Be Wrong" and "Evenin". And plenty of beat and excitement are generated everywhere.

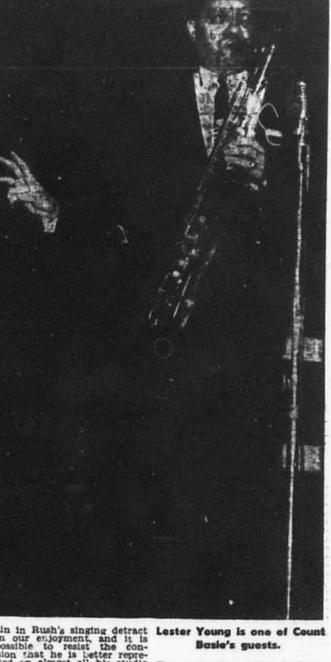
Yet the record is not a satisfactory sample of this orchestra's music. Very little of the tone and subtlety come through; the beautiful quiet playing is not captured; and Basie's soloists get few chances to shine.

Wess blows most agreeably on "News plows most agreeably on "News plows most agreeably on shounds naturally fine despite none too faithful recording.

Behind Rushing—who Jumps as only he can on "Sent For You" and the others—the orchestra punches powerfully again, and it is easy to guess that the live performance was truly atimulating. On record, though, the signs of

strain in Rush's singing detract from our enjoyment, and it is impossible to resist the conclusion that he is better represented on almost all his studio recordings (compare the recently issued 'Evenin' on the "Little Jimmy" EP, for instance).

With "One O'Clock," we get good plano, tolerable Young and Jacquet, slightly wild Joe Newman and some atrocious Eldridge.



To my ears, at any rate, Jo Jones does not improve the Basic rhythm here, and the final attempt at rousing the audience makes an unpleasant ending to a rather disappointing, though undoubtedly roaring disc.—Max Jones.

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Ellis Larkins

Sarah Vaughan

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ALL BRITAIN SCOOP! Where? Chialehurst Caves, of course When? Next Saturday, Who? See next week's "MM." Where'

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DICK CHARLESWORTH AND HIS JAZZBAND. "TRAD. GEAR."-See als

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WOOD GREEN: TERRY LIGHT 800 CLUB: STONEAGERS JAZZ-BAND.—All Saints Large Hall, Oak-leigh Road, N.20, commencing 8 p.m.

AFTERNOON, 3-8, CY LAURIE Club: Bill Brunskill's Jazzmen. EVENING, 7.15-10.45: Cy Laurie Band, AGAIN, CLUB-OCTAVE: THE NEW GORDON BECK QUINTET—FABU-LOUS. 7-18.15 p.m.

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Dave Jones Quintet. WOOD GREEN: BOURBON STREET

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Wed., May 21: CY LAURIE,

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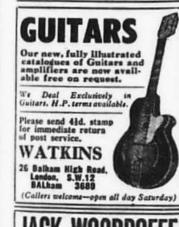
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STEELE ANGERS 222nd gift from the fans SWEDISH FA

STOCKHOLM, Wednesday.—Tommy Steele gave the brush-off to fans and photographers when he arrived here from Copenhagen last Friday.

Nearly 2,000 fans—some had queued up eight hours before the plane was due in—waited at Bromma Airport for Tommy. But a taxi went out to the plane, and

PLAY THAT BIG GUITAR



Ken Gray (1), a Nottingham schoolmaster, was presented with a guitar by Bert Weedon on Friday as the winner of a competition run by Selmer's, EMI and Mills Music to Write a lyric for Bert's Parlophone disc "Pley That Big Guitar." Winner of the second part of the contest—to write a number for him—was London pianist Derek Scott, Bert will record Derek's song, tentatively titled "Big Note Blues."

HUMPH TOLD: 'THIS *IS YOUR LIFE*

HUMPHREY LYTTELTON was a surprised man on Monday told by Eamonn Andrews "This Is Your Life,"

Humph thought he was to appear with his band in a "warm-up" before the show. Only his band knew 12 million viewers were to see the Lyttelton life story.

ANDY WILLIAMS I

His friends

Also in on the secret were friends and fellow-musicians of Humph's who took part in the show. They included Nat Gonella—an early inspiration of the bandleader - trumpeter—former Lyttelton sidemen Keith Christie, Bruce Turner and Wally Fawkes; his former leader, George Webb; agent Lyn Dutton; Carlo Krahmer, with whose band Humph used to sit in at the Nuthouse Club during the war; and bandleaders Johnny Dankworth and Al Fairweather.

For the programme the BBC

Dankworth and Ai Fairweather.

For the programme the BBC had flown Humph's sister Mary from Malaya, where she lives with her husband and three children.

The show had meant four hectic days for producer Leslie Jackson. It had originally been intended to televise the story of traffic expert Alex Samuels, but Humph became the subject when Samuels found out about it.

Sarah robbed

SARAH VAUGHAN was robbed of £70 worth of jewellery and her British working permit while ap-pearing at Gla-gow's Odeon Cinema on Monday night.

Condon for Brussels

NEW YORK, Wednesday.—Eddie Condon has been invited to take his band to the Brussels Fair for a week from July 28. He may follow up with a full Continental tour.

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HOT SOLOS (Dinah, etc.) WOODY HERMAN 3/6 POST 3 MELROSE SAX AND CLARINET FOLIO 5/- POST 5/4

Tommy was whisked into the town via a back gate.

The disappointment this caused the fans is beyond description

description.

No pictures
At the Castle Hotel, Tommy
met the Press. But suddenly
Tommy left the room, leaving a message that he was ready to return when the photographers had left—but if he saw a single camera, it would be goodbye to the Press.

the Press.

This message was not too well received, especially as photographers from two big news agencies who had arrived late, failed to get any pictures.

Police guard

Nevertheless, the Stockholm concerts opened last Saturday in grand style; 30 policemen were ordered to the Royal Lawn Tennis Hall to keep the fans in order.

order.

Even so, one girl managed to run on stage to kiss Tommy.

The singer's performance? The public screamed so much it was practically impossible to hear either Tommy or the John Barry Seven.

But how they loved it!

But how they loved it!



Mario Lanza cuts his concert tour

THERE will be no farewell concert for Mario Lanza at the Royal Albert Hall this Sunday. He has already said his farewells to Britain.

Last week, Lanza's secretary phoned his British agent John Coast from Rome with the rews that Lanza was ill.

All his commitments, worth. 30,000 dollars, had to be cancelled.

Edna Savage invited members of her fan club to her 22nd birthday party at her Marble Arch bachelor flit last Monday. And they surprised Edna by bringing along a birthday cake iced with a musical motif. Edna starts a Variety tour at Carlisle on May 5, followed with weeks at Leeds (12th) and Sheffield (19th).

TRANS-ATLANTIC JAZZ INVASION OF FRANCE

All his commitments, worth. 30,000 dollars, had to be cancelled.

Third change

They included a concert in Bradford and two in Ireland, a Gala Exhibition at the Brussels World Fair and an appearance at the première of his film "Seven Hills of Rome" in London.

This is the third time that his concert tour of Britain, which coriginally started on January 4, has been either cancelled or altered.

Lanza is scheduled to start filming in Capri for MGM at the beginning of June.

SKIFFLE and rock-'n'-roll may soon be blasted from the popularity stakes by a new South African beat music called "The Kwela."

It was introduced to the

"The Kwela."

It was introduced to this country two weeks ago by Durban dancing teacher Mrs. Noel Andrews. But already, recording companies are signing up all the available Kwela talent and tapes.

Columbia have already issued one 78 and Oriole are releasing two singles within the next two weeks and an LP next month.

"The youngsters are sure to go for it," says Oriole managing director Maurice Levy. And a Columbia spokesman commented: "Kwela will prove to be more popular than either skiffle or rock-'n'-roll."

Eight million televiewers will hear the Summa Gill Flute and Whistle Five, resident at London's Club 15, playing Kwela numbers on BBC's "Six-Five Special" tomorrow (Saturday).

BAN HORROR DISCS

0 From Page 1

fession should be responsible for it. But then I do not happen to be 12 or 13 years old, with a mind ready to be shaped by all kinds of influences. There is already in this world enough cruelty and bestiality without any help from the dollar-boys. dollar-boys.

According to a Press report, a spokesman for the company

concerned in the British lease of this squalid record sales of this squalid record sales. It is able, but we doubt if it's kind of thing teenagers will for over here.

I commend that as a prince example of double-think.

Issue an admittedly "under able" record, but quieten occonscience by adding that it is not sell very well, is a quickind of morality.

To John Zacherle, therefore and to all the others who was make money from the sale this scabrous disc to you this scabrous disc to you their minds more profitably have in mind a passage from very old book. They might evidere to look it up for themselved at the sale that the sale is the sale in the sale that the sale is the sale is the sale in minds more profitably have in mind a passage from very old book. They might evidere to look it up for themselved at the sale who was a sale in the sale in the sale in the sale in the sale is the sale in the sale is the sale is the sale in the sale is the sale in the sale is the sale is the sale is the sale is the sale in the sale is th

ANDY WILLIAMS DELAYS HIS DEBUT



Andy Williams (r.) talks to Cadenes Records chief Archie and his wife, Janet Bleyer—a member of The Chordet "Lollipop" fame, in London on Wednesday.

Three days in London

IOWA-BORN Andy Williams—the singer whose "Are You Sincere?" is currently a top seller in the States—is in no hurry to tour Britain.

POST 3/9 POST 3/9

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AUSIC

AUSIC

"Agent Leslie Grade says I can come over any time," he told the MM on Wednesday, "but I'm not so sure the British public knows me that much."

Andy, in London on a brief visit from Brussels, says he will almost certainly be appearing on ATV's "Saturday Spectacular" and "Sunday Night At The London Palladium" in the autumn. "When I finish my 13-week series on ABC-TV" he said, "I take over from Pat Boone on July 3."

S SAX AND CLAR. ... 4/- POST 4/3 Copenhagen, etc.) ... 3/5 POST 3/9 Waple leaf Rag, etc.) ... 3/5 POST 3/9 ballads, he is a modernist at heart. He likes listening to Kenton, Shorty Rogers and Gerry Mulliam and collects impressionist paintings. "Tim basically lazy," he grins, "Ten TV shows a year would be enough for me."

Where to find it-in the Jazz Club Calendar every week (Page 16)

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