

Melody Maker

4-Page LP
Supplement

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PAT BOONE—the teenage film idol—will give two concerts at the Elephant and Castle's Trocadero on Saturday backed by the Ken Mackintosh Orchestra.



JUNE CHRISTY—America's queen of "cool" singing, makes her British bow on Easter Sunday with an afternoon concert at the Royal Festival Hall. In the evening she stars in ATV's Palladium show. The next day she flies to Holland to resume her European tour.

Honeymoon express!

AN Easter Parade of U.S. stars will take place on the tarmac of London Airport this weekend.

Co-passengers on BOAC Flight 550 arriving from New York at 3.30 p.m. on Good Friday are Pat Boone and Charlie Gracie. Both will bring their wives—Gracie was married secretly only a week or two ago.

'Cool Girl' here

On Saturday morning, at 8.40, "Cool Queen" June Christy arrives from Rome with her husband, Bob Cooper. And two hours later Liberace is due in from New York on BOAC Flight 510.

Pat Boone appears at the Trocadero, Elephant and Castle, for two concerts on the Saturday evening with the Ken Mackintosh Orchestra. He stars in "Sunday Night At The London Palladium" the following day.

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Jazz premiere of Armstrong film

A GALAXY of jazz stars will shine at the Cameo-Royal, Charing Cross Road, on Thursday (April 10). The big occasion is the Midnight Première of the Louisa Armstrong film, "Satchmo The Great," which starts its run at the cinema the next day.

Scores of musicians and jazz personalities will be there to give the long-awaited film a musical send-off.

The film will be introduced by Humphrey Lyttelton, Kenny Baker and Nat Gonella. They will play "St. Louis Blues" on stage, backed by the Lyttelton rhythm section.

Tour shots

Released by United Artists, "Satchmo The Great" was produced by Ed Murov and Fred Friendly. It is the story of his European and West African tours of 1955 and 1956—including a long sequence filmed during concerts at London's Empress Hall.

Featured with Louis are his All-Stars—Trummy Young (tmb.), Edmond Hall (clt.), Billy Kyle (pno.), Barrett Deems (drs.), Velma Middleton and three bassists, Arvell Shaw, Jack Lesberg and Dale Jones.

Cleo Laine in ATV 'Startime' tonight

Cleo Laine appears in ATV's "Startime" tonight (Thursday), and tomorrow stars in AR-TV's "Cool For Cats."

On Easter Monday she starts rehearsals for the thriller-play "Della." The production starts a two-week provincial run on May 5 before its opening at London's Royal Court Theatre.

Barber kicks off series



The front-line of the Chris Barber Band is pictured on Monday during the first programme of its first ever radio series. Titled "The Chris Barber Bandbox," the show is heard at 1 p.m. every Monday. Seen (l-r) are Chris, Sundry Brown (clt.) and Pat Halcox (tpt.).

6.5 IS SLASHED TO 15 MINUTES —COMICS OUT!

THE "Six-Five Special" timetable will be drastically cut from Saturday, May 17. From that date—and for several weeks after—the BBC-TV show will be reduced from its usual 35 minutes to 15 minutes.

"A viewer's digest" is how producer Dennis Main Wilson describes the new policy, which is being introduced shortly before the England and New Zealand Test Matches.

Test break

The programme cut follows a similar pattern to that made during last year's Test Matches. Mike and Bernie Winters will not be seen in "Six-Five Special" after May 10—the date when commère Josephine Douglas quits the programme. As previously reported, Pete Murray and Freddie Mills have also left the series.

Nancy in 'Tonight'

Singer Nancy Whiskey has signed for a week on BBC's "Tonight" programme, starting on April 14.

Charlie Gracie still has plenty of fans

A PINT-SIZED American guitarist will fly into London Airport on Good Friday. Except for a few odd paragraphs his arrival is not likely to attract much attention in the Press.

It was different seven months ago when he arrived at the same airport. Then he was greeted with his name in headlines because singer Dorothy Squires had stalked out of the London Hippodrome in protest at his name being top of the bill.

A fluke

And she had plenty of sympathisers. Because at the time Gracie was an unknown. In fact it was something of a fluke that he had been given the Hippodrome job.

But his enthusiasm and keenness won over the critics. MM Editor Pat Brand, who was at the opening night last August Bank Holiday, reported that he worked like a real trouper, and praised his genuine talent at the guitar. Gracie also won over the

British record buyers. In his seven-week tour he built up a huge fan following which sent two of his records into the MM's Hit Parade.

And even though Gracie hasn't been clicking so well with his discs since he returned to the States, judging by the bookings for his Variety weeks and Sunday concerts, British fans are still ready to give him a cheering welcome.

His "plug" record this time will be "Crazy Girl" and "Dressin' Up," which London Records are issuing today. Anyway, Saturday-night stay-at-homes this weekend can see Gracie on their ITV screens in Val Parnell's "Saturday Spectacular."

This Easter edition will be nearly all musical. Appearing with him will be cool girl June Christy, here for a concert with the Ted Heath outfit at the Festival Hall, and American singer James Melton.

Also on the bill will be another American Hit Parade act—The Hilltoppers.

'Only You'

It's two years since they were here, but they will best be remembered by record buyers for their "Only You" and "Marianne" recordings. Well, there it is. There's



Charlie Gracie's not only a hit with the teenagers. Here he entertains cleaners at the London Hippodrome.

never been so much American talent in this country at once. And every one of the acts will be bidding for your ticket and record money. Happy holidaygoing!

SONGSHEET

In the last six months pop songs seem to have settled down into two main classes—rock-'n'-roll and serious songs.

Any analysis of record and sheet music hits during this period brings out one main point.

Rock numbers come in with a terrific burst and individual records flash up the frame in a couple of weeks. However, they can fall out just as quickly, for competition in this field is pretty strong—a new number introduced in "6.5 Special" this Saturday can oust a top spot song the following week.

Albums

Sheet music sales are negligible compared with the terrific record appeal. But publishers have realised that if they cannot sell the separate editions of these songs, there is quite a market for them in album form.

These are usually produced with some well-known recording star's name attached, and the contents include half a dozen of his best-known songs, his life story and photographs.

Often priced around 3s. or 3s. 6d., these albums find a ready market with the fans, and Elvis Presley, Lonnie Donegan, Tommy Steele and others have cashed in on this extra income and publicity.

Our other class, the serious song, is just as good a proposition for the publisher as the rock idiom, for these numbers have great staying power.

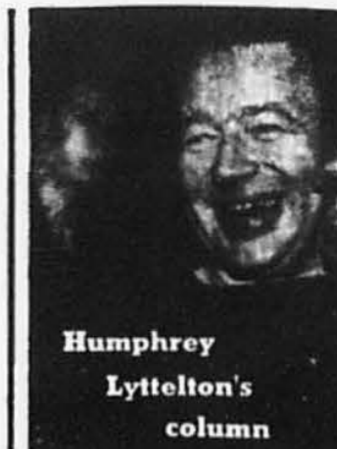
By a serious song I mean the sort of material used by Pat Boone, Perry Como or Frank Sinatra. "Magic Moments," "Catch A Falling Star," "April Love" and "All The Way" come into this category.

by
HUBERT W. DAVID

But remember that today every song must be served up in an attractive setting.

For instance, how about the "gimmick" phrase which opens up Perry Como's versions of "Magic Moments" and "Catch A Falling Star." A similar trick was used 25 years ago—it was then called "vamp till ready!" But it certainly helped to get many a song a good hearing.

However good or bad songs may be today, they are all helped by some trick introduced into the musical accompaniment—a personal gimmick of the artist who sings the song, or some sort of new atmosphere created on a record (often the brain-child of an enthusiastic A&R man).



Humphrey Lyttelton's column

"WHAT happens when you run out of things to write about?" This is the most familiar question asked of the journalist by the non-journalist.

Up to now I have always treated it as an academic question. Every writer has stored away in the musty box-room of his mind a drawerful of odd, fragmentary ideas from which he can run up a few hundred words, if pushed. It's when the drawer sticks that he's really in trouble.

Too much fuss

No American tours to discuss—there's not another word to be wrung out of the Brubeck affair and, anyway, I find, not entirely to my surprise, that while I still recall vividly the sound of Armstrong, Hampton, Basie, Condon and the MJQ, the music drummed into one ear by the Iron Brubeckian fists has gone straight out of the other.

Joe Morello was such an excellent drummer that it's really not worth mentioning that I thought there was altogether too much fuss about him. Many people, including colleague Steve, seem to imagine that until he came along no other drummer existed.

I can only say that they should have heard Sid Catlett for one—it's quite clear that Morello did.

Not a titter

Catlett's breaks followed the same casual pattern, with plenty of humour—until the moment came for him to turn on the heat.

He had a dominating personality to suit his giant physique. I remember once at the Nice Festival when he threw up a stick and dropped it. Before the audience had time to react, he had an admonitory finger up to his lips, cautioning silence.

And there wasn't a titter from the audience until he had taken up another stick and repeated the throw successfully.

A true giant. One day, when the ideas are flowing, I'll do a piece about him. Now I must confess that I'm stuck. Even the fruitly controversies have dried up. The "6.5 Special" is in a state of flux, and we await breathlessly to see what new form it may take now that the gym-mistress, the head prefect and the odd-job man have all left.

As for Tin Pan Alley—well, it's still there. So I'm sorry, gentle reader—there will be no piece this week.

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This coupon entitles you to free advice on any one song or lyric you may have written OR an answer to a songwriting query.
It must bear name and address of the sender, and must be accompanied by S.A.S. Post to Songwriters' Advice Bureau, "Melody Maker," 185, High Holborn, London, W.C.1.
The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until April 19, 1958, for readers in Britain; until May 19, 1958, for foreign and Colonial subscribers.

I won't record rubbish!

I'M calling this my first visit to London. I hesitate to even mention the one hour spent in London in 1953, when I was with the Kenton orchestra.

It's especially thrilling to be working again with Ted Heath and the boys—this time on their home ground.

Ted has a great band. It's commercial, but all his music is in fine taste. Most of the present-day popular music is so horrible that it really shouldn't be called music. It's actu-

JUNE CHRISTY

... over here for a Festival Hall concert on April 6, tells the MM what she expects from popular music

ally just some kind of a product.

However, I'm very optimistic for the future. I think they've finally reached the bottom of the barrel. A

short while ago I couldn't even contemplate the Top Ten. Now there are often one or two quite good things.

A while back I did some things I didn't believe in. I thought it my duty to go along with the suggestions at Capitol. Truthfully, no one was more glad than I that they didn't sell.

I've been so fortunate at Capitol to have Bill Miller for my recordings. I'm allowed complete freedom.

No one expected the "Something Cool" LP to sell outside the jazz field. But it did—extensively. Our subsequent albums have been in the same vein.

Now, I'm not looking for any single hits and I wouldn't lower my musical standards to get one.

Sarah and Ella are in the jazz field, too, of course, but they sell to the pop market just the same. Ella has always been my idol. Every singer just has to admit that.

In the earliest days Anita O'Day influenced me a lot, too. I was often accused of copying her. I didn't consciously. However, when I listen to my old records I think I may have done. I have always wanted to sound like myself, but some-



JUNE CHRISTY—"it's thrilling to be working again with Ted Heath."

times, in the beginning, that's very difficult.

Talking of my favourites, I must mention Chris Connor, too—I think she's wonderful.

People have often asked me if it was difficult singing with Kenton because the vocal backgrounds were often loud and involved. You know, I never even thought about it. I was such a fan of Stan's and the music. I was young and inexperienced and so utterly thrilled to be with the band.

Pete Rugolo has done the writing for all my albums so far. Pete, I respect and love dearly. We feel so much the same musically. I never even make suggestions to Pete.

However, "Coop" (husband Bob Cooper) will do the arrangements for my next album. I'm a fan of his, too!

I'm always being told there are so few new jazz singers. It seems most potential jazz vocalists go into the ultra-commercial field where there's more money. Johnny Mathis is a good example. Furthermore, with so few big bands in the States these days there are no training grounds.

While in England I'm hoping to hear some of the British singers and musicians. If there are other musicians as great as those in the Ted Heath band, I'm in for a treat.

Rosetta's secret is sincerity

RELIGION in popular song, with its phoney sentiment and doubtful theology, invariably makes me squirm with embarrassment. Why, then, can I listen to gospel singers with unqualified pleasure?

On renewing acquaintance with the art of Sister Rosetta Tharpe at the Royal Festival Hall on Sunday, I feel the answer is a mixture of authenticity and sincerity.

The philosophy may sound odd to European ears, but Sister Rosetta so obviously believes in what she is doing that one accepts it without question.

Her performance at the second house on Sunday was the most satisfying to date. Much of the credit must be shared with the excellent rhythm section of the Mick Mulligan Band.

Despite scanty rehearsal Messrs. Pete Appleby (dr.), Alan Duddington (bass) and Neville Skrimshire (gtr.), followed her vocal flights of fancy quietly and with a swinging beat.

Sister Rosetta sang three numbers with this trio, four solo, one with the Ken Colyer Band and three with the full Mulligan Band.

Took over

A pleasant surprise was her piano playing, which held more than a hint of ragtime. She obviously enjoyed her excursions to the stool and took over from Mulligan pianist, Bix Duff, on several numbers.

Her breath control and vocal flexibility is phenomenal and she injected a swinging beat into everything she sang.

After its excellent performance at the recent Broonzy

Benefit, the Colyer band played at its worst. The drummer, sounding like an effects man with a thunder machine, drowned most of the solo work—the banjo taking over for him in the piano solos.

A marathon "Tishomingo Blues" contained the longest sour note from Ken himself that I have ever heard. The penultimate number was greeted with boos from the cheaper seats—rare on such an occasion.

The Mulligan band, fortunately, was at its best, with neat arrangements and excellent internal balance.

George Melly was a first-rate compere. He also featured a new coiffure and old songs.

by BOB DAWBARN

EASTER QUIZ

1. A year ago this week, what was the top-selling (a) pop record; (b) pop song?
2. Name four bandleaders who have written regular columns in the MELODY MAKER.
3. Are these names correctly spelt? (a) Glen Miller; (b) Muggsy Spanier; (c) Errol Garner; (d) Paul Quinnette; (e) Barney Kessell; (f) Jimmy Guiffre.
4. Who is Andy Marsala?; (b) Is he related to Joe Marsala?
5. Who led (a) the Clouds of Joy; (b) The Stokers of Hades; (c) the Mound City Blue Blowers?
6. Who is William James Claxton?
7. What have coloured musicians Teddy Buckner, Trummy Young and Omer Simeon in common?
8. In which American cities are (a) The Blackhawk; (b) The Blue Note; (c) The Light-house; (d) The Metropole?
9. Who wrote (a) "We Called It Music"; (b) "Mister Jelly Roll"; (c) "The Stardust Road"?
10. What had Chippie Hill, Stan Hasselgard, Bob Gordon and Bessie Smith in common?
11. A recent record was called "Charts." What does the word mean in Am.?

ODD MAN

12. Sweets, Diz, Rabbit, Bunny, Lips and Brownie. Who's the odd man out?
13. Which top British band-leader was once a street busker?
14. Who said: "People say you've got to see Johnnie Ray—with the accent on the see—to appreciate him. It doesn't seem to make sense. It's like saying 'Let's go and hear a man running at White City.'"
15. True or False? (a) "Holliday For Strings" composer David Rose was born in London. (b) Gary Miller, Billy Cotton and Ted Ray have all been professional footballers.
16. Who composed (a) "Tea For Two"; (b) "The Continental"; (c) "Liza"?
17. Who might be said to have graduated from the Red Barn to the Cowshed?
18. In the (unlikely) event of Tubby, Tubby, Chubby, Fatha, Papa and Pops forming a sextet, what would be its line-up?
19. Who accompanies Paul Breitenfeld on the piano?
20. Four well-known jazz recordings—but on which labels? (a) "Django"; (b) "Ella Sings Rodgers and Hart"; (c) "Jazz at Oberlin"; (d) "Satchmo: A Musical Autobiography."

Steve Race

Answers: See page 10.

BIG NAMES OF JAZZ ON

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Easter edition...

Laurie London gets Gold Disc

LONDONER Laurie London will be greeted with a gold disc when he visits the States next week.

His first record, "He's Got The Whole World In His Hands"—released in the States six weeks ago—has suddenly boomed into the big time, leaping straight to tenth place in the U.S. Top Twenty. Dealers from coast to coast are unable to meet the tremendous demand.

This week it notched a million copies, and Laurie will receive his gold disc when he appears on Ed Sullivan's New York TV show on April 13.

Laurie, accompanied by his father and mother, arrives in New York on April 8 for a nationwide tour to plug the recording.

SORRY, WRONG CINEMA!

THE reaction of film-goers to Elvis Presley's latest rock-'n'-roll epic was described by Lord Auckland in the House of Lords last week during a debate on the cinema industry.

In one cinema, he said, regular patrons, after seeing the film, told the manager: "Why the blazes do you show this kind of stuff here? I have been patronising this cinema for many years and I shall think twice about coming again." Lord Auckland pointed out that the cinema manager replied that his circuit ordered him to show the film.

"Here, I think, is a case where circuits should arrange for a public poll to be taken so that the right kind of film is shown in the area," he added.

Deejay slots

In addition to starring on the Sullivan show, he appears on Dick Clark's TV spot, in deejay slots and will make personal appearances.

Laurie's father told the MM: "This trip has put me in a tremendous whirl. It's like winning the pools."

Laurie returns to Britain on April 19, and a week later stars in a concert at Sheffield.

On May 23 he starts a four-day tour of Northern and Southern Ireland.

Marie Benson date on the Light

SINGER Marie Benson and the Polka Dots vocal group started a seven-week Light Programme series on Monday.

Titled "Evening Star," the show will be heard on Mondays from 10.20 p.m.

Malcolm Lockyer conducts the accompanying orchestra.

LANZA'S FAREWELL

MARIO LANZA will say goodbye to Britain for at least a year after the final concert of his present tour—at the Royal Albert Hall on Sunday, April 27.

Two films—to be shot in Europe—and recording commitments will keep him busy for at least a year, according to John Coast, Lanza's concert agent, who spoke to the MM soon after the singer's arrival on Monday.

But Lanza will leave behind a memento in the form of an LP of "The Student Prince," which he will record in Britain for Decca's RCA label in May.

'Good rest'

Added Coast: "Mario's voice is in excellent shape, but we must not overwork him. I am hoping he will have a good rest before he starts work on the first of two films on June 16.

"It is set in Capri. You can describe it as a 'hilarious comedy.' The second will also be set in Europe. Both are being released by MGM."

Following his final appearance in Britain, Mario Lanza will give eight concerts in three weeks on the Continent. He visits Paris, Holland and Germany.

At the ball

The Joe Loss Orchestra have been booked for a Film And Arts Ball at the Regency Ballroom, Bath, on May 29—the opening day of the Bath Arts Festival.

DATES WITH THE STARS

Gracie sets out

(Week commencing April 6)

BEVERLY Sisters Week: Gaumont, Wolverhampton

Eddie CALVERT Week: Theatre Royal, Hanley

Murray CAMPBELL Week: Hippodrome, Manchester

June CHRISTY Sunday: Royal Festival Hall

Alma COGAN Week: Empire, Chiswick

Lorae DESMOND Week: Metropolitan, W.

Johnny DUNCAN Week: Empire, Sheffield

Charlie GRACIE Sunday: Colston Hall, Bristol

Week: Empire, Liverpool

Russ HAMILTON Week: Hippodrome, Brighton

Fraser HAYES Four Week: Hippodrome, Birmingham

Al HIBBLER Week: Empire, Glasgow

HILLTOPPERS Week: Empire, Newcastle

Ronnie HILTON Week: Empire, Leeds

Edmund HOCKRIDGE Week: Savoy, Exeter

Michael HOLLIDAY Week: Empire, Sunderland

David HUGHES Week: Empire, Nottingham

KING Brothers Week: Palace, Leicester

LIBERACE Season: Palladium, W.

Dennis LOTIS Week: Grand Spa, Bristol

Janie MARDEN Week: Hippodrome, Brighton

Malcolm MITCHELL Trio Week: Royalty, Chester

Johnnie RAY Saturday: Free Trade Hall, Manchester

Timmie ROGERS Season: Palladium, W.

Edna SAVAGE Week: King's Theatre, Southsea

Anno SHELTON Week: Royalty, Chester

SOUTHLANDERS Week: Empire, Sheffield

TANNER Sisters Week: Empire, Finsbury Park

Sister Rosetta THARPE Sunday: Empire, Liverpool

Tuesday: Town Hall, Birmingham

Wednesday: City Hall, Newcastle

Thursday: Royal Hall, Harrogate

Friday: City Hall, Sheffield

THREE MONARCHS Season: Prince of Wales, W.

Dieke VALENTINE Week: New Theatre, Cardiff

Malcolm VAUGHAN Week: Empire, Finsbury Park

Sarah VAUGHAN Saturday: Odeon, Leicester Square

VIPERS Week: Palace, Plymouth

Hedley WARD Trio Week: Empire, Chiswick

Marty WILDE Week: King's Theatre, Southsea

YANA Week: Savoy, Exeter

Jimmy YOUNG Week: Metropolitan, W.

Melody Maker

TOP TWENTY

This week	Last week	Title	Artist	Label
1	(1)	MAGIC MOMENTS/ CATCH A FALLING STAR	Perry Como	RCA
		Other disc—Ronnie Hilton (HMV). Catch a Falling Star—Other discs—Jeremy Lubbock (Par); Wally Stott (Phil)		
2	(2)	DON'T/I BEG OF YOU	Elvis Presley	RCA
3	(9)	WHOLE LOTTA WOMAN	Marvin Rainwater	MGM
		Most Brothers (Decca)		
4	(3)	NAIROBI	Tommy Steele	Decca
		Bob Merrill (Col)		
5	(10)	MAYBE BABY	Crickets	Vogue-Coral
6	(6)	LA DEE DAH	Jackie Dennis	Decca
		Colin Hicks (P-Nix); Billy and Lillie (Lon); Ronnie and Rusty (Par)		
7	(4)	THE STORY OF MY LIFE	Michael Holliday	Columbia
		Dave King (Decca); Alma Cogan (HMV); Marty Robbins (Fon); Gary Miller (P-Nix)		
8	(11)	SWINGIN' SHEPHERD BLUES	Ted Heath	Decca
		Johnny Pale (Par); Moe Koffman (Lon); Ken Mackintosh (HMV)		
9	(5)	AT THE HOP	Danny and Juniors	HMV
		Nick Todd (Lon)		
10	(12)	GOOD GOLLY, MISS MOLLY	Little Richard	London
11	(7)	JAILHOUSE ROCK	Elvis Presley	RCA
		Ray Anthony (Cap)		
12	(16)	APRIL LOVE	Pat Boone	London
		Ronnie Carroll (Phil)		
13	(—)	TEQUILA	Champs	London
		Eddie Platt (Col); Don Lang (HMV); Stan Kenton (Cap); Bill Shepherd (P-Nix); Ted Heath (Decca); Johnny Gray (Fon)		
14	(19)	MANDY	Eddie Calvert	Columbia
		Joe Henderson (P-Nix). As The Pansy—Edmundo Ros (Decca); Russ Conway (Col). As La Pansy—Marino Marini (Durr); Roberto Murolo (Durr); Eddie Barclay (Fela); Les Baxter (Cap)		
15	(14)	TO BE LOVED	Malcolm Vaughan	HMV
		Jackie Wilson (V-Cor); Ronnie Carroll (Phil)		
16	(18)	ALL THE WAY	Frank Sinatra	Capitol
		Five Dallas Boys (Col); Victor Silvester (Col)		
17	(—)	THE CLOUDS WILL SOON ROLL BY	Tony Brent	Columbia
18	(8)	YOU ARE MY DESTINY	Paul Anka	Columbia
19	(—)	A WONDERFUL TIME UP THERE	Pat Boone	London
20	(—)	THE BIG BEAT	Fats Domino	London

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Imbels, W.C.1; W. A. Clarke, S.W.8; Leading Lightings, N. 1; Popular Music Stores, E.6; A. R. Tipples, S.E.15; Solo For Records, E.10. MANCHESTER—Dunns Wholesale, Ltd. 1; J. Carroll, 18. MIDDLESBROUGH—Sykes Record Shop. NEWCASTLE—J. G. Windows, Ltd. 1. WEST HARTLEPOOL—Hossett's, Ltd. HULL—Sydney Scarborough, Ltd. BOURNEMOUTH—Beales. CARDIFF—Boyd's. EDINBURGH—Bandparts Music Stores, Ltd. 1. SOUTH SHIELDS—Saville Brothers, Ltd. CRAWLEY—S. C. Withers. GLASGOW—McCormack's, Ltd. C.S. LIVERPOOL—Nones, Ltd. 1. WORTHING—J. W. Mansfield, Ltd. LEEDS—R. S. Kitchen, Ltd. 1. BOLTON—Engineering Service Co. BLACKWOOD—Glyn Lewis. PLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. SLOUGH—Hickies. BRIGHTON—Dobell's Record Shop, 1.

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News about the Stars TOP TUNES

STOCKHOLM, Tuesday.—"The biggest musical event in the Swedish capital for years" is the description given to the booking of Tommy Steele for a week's concerts starting on April 19. He will open with four concerts at the Stockholm Royal Lawn Tennis Hall and a sell-out at this 4,000-seater is anticipated.

Steele, voted "King of Rock-'n-Roll" in a recent evening paper poll (beating Presley by some 50 votes), will be accompanied by the John Barry Seven, the Kentones and Desmond Lane.

Johnny Duncan has called off his projected trip to Ireland because of his tour with American Country and Western singer Marvin Rainwater, which starts in Manchester on April 21. Johnny will be making a holiday-cum-business trip to the States in July.

Harry Secombe opens his new London Palladium show on May 24. Terry-Thomas, Eric Sykes and Adele Leigh are also in the show.

Winifred Atwell starts a week's Variety at the Coventry Theatre on May 26.

Julie Dawn stars in ATV's "Lunch Box" for the week of April 28.

Max Geldray will be the guest star in the first of three Ray Ellington Granada TV shows on April 11 at 6.10 p.m. Kenny Baker will guest in the second programme.

Sarah Vaughan is to give a concert at the Salle Pleyel, Paris, on April 11.

Marion Ryan has signed a new contract with Granada Television which guarantees her one TV appearance every week up to June, 1959.

Janie Marden appears with Cyril Stapleton and the Show Band on BBC-TV tomorrow (Good Friday) and on April 19 stars in ATV's "Saturday Spectacular."

Lisa Noble whose first Decca disc, "Maggie's Yes Ma" "Who's Sorry Now," is just released, appears in ATV's "Jack Jackson Show" on Saturday and in BBC-TV's "Six-Five Special" on April 19.

THIS copyright list of the 24 best-selling songs for the week ended March 29, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) MAGIC MOMENTS (A) (2-)
- (2) CATCH A FALLING STAR (A) (2-)
- (4) SUGARTIME (A) (2-)
- (3) THE STORY OF MY LIFE (A) (2-)
- (5) APRIL LOVE (A) (2-)
- (6) LOVE ME FOREVER (A) (2-)
- (10) NAIROBI (A) (2-)
- (8) MANDY (THE PANSY) (F) (2-)
- (9) AT THE HOP (A) (2-)
- (7) ALL THE WAY (A) (2-)
- (11) RAUNCHY (A) (2-)
- (14) SWINGIN' SHEPHERD BLUES (A) (2-)
- (—) I MAY NEVER PASS THIS WAY AGAIN (A) (2-)
- (12) FORGOTTEN DREAMS (A) (2-)
- (15) YOU ARE MY DESTINY (A) (2-)
- (12) JAILHOUSE ROCK (A) (2-)
- (22) TO BE LOVED (A) (2-)
- (16) PUT A LIGHT IN THE WINDOW (A) (2-)
- (—) OH-OH I'M FALLING IN LOVE AGAIN (A) (2-)
- (20) WHY DON'T THEY UNDERSTAND (B) (2-)
- (18) MY SPECIAL ANGEL (A) (2-)
- (19) BABY LOVER (A) (2-)
- (20) OH, BOY! (A) (2-)
- (23) DON'T (A) (2-)

A—American; B—British; P—Others. (All rights reserved.)



...of Pop Special

I'm not a pop singer

"STRANGE," I said to Rosemary Squires, as I opened the door. "We've never met before."

"Oh! We have, we have, at a MELODY MAKER Contest two years ago at Cheltenham. I was in the resident band."

"Please forgive me, but then you've changed somewhat. I think you've had a nose job."

'Stuck out'

"Yes, and my hair is blonded now."

"What was wrong with nose No. 1?"

"It stuck out."

"What difference has the puny proboscis made?"

ROSEMARY SQUIRES

tells Maurice Burman

"A great deal. I am much more photogenic. I televise better and I can take a profile. I look more glamorous, yet I don't consider myself a glamorous person. I was always sure that I couldn't be pretty so never really tried. But my manager made me."

The manager, David Moss, nodded in sober agreement.

"Can't any girl with intelligence be glamorous?"

"All sorts of things go to make glamour. Personality, intelligence, bearing, knowledge of dress and making the most of your features."

"Rosemary," I said, "I heard you for the first time on 'Jazz Saturday' and I think you are extraordinarily good."

"That's very kind. Why did you like it?"

"I liked your material and style. In fact, together with Cleo, you are the best British singer since Beryl Davis."

"You were saying before you don't like to be classed as a 'pop' singer. Why not?"

"Because being a 'pop' singer today means singing uninteresting material, melodically and rhythmically. I like singing standards."

At this point my wife brought in some tea and the conversation drifted to how women look much more colourful than men, and how women are more easily noticeable.

Tomboy

"When do you notice men, then?" I asked.

"I don't. Men are just there and that's that."

"Have you ever courted?"

"No."

"Don't you ever want to get married?"

"No. Boys are daft. At



school they used to hit me on the head with rulers and, anyway, I'm a tomboy and I love singing."

She was wearing a mink marmot coat and a plain blue jersey dress. No rings or brooches. She has an outwardly simple appeal which conflicts strongly with her unexpected and original sense of humour.

"Who's your favourite singer?"

"Ella. I first heard her in a cinema during the intermission. They put on a record of her singing 'Please Be Kind,' and I sat spellbound. I was nine years old. I did my first broadcast when I was twelve."

"How old are you now?"

"I'm 29, and I don't care who knows it."

"Why did you turn down the Heath job?"

"The contract would have had tied me for too long."

We were interrupted by the photographer.

"I like pictures to be different," said Rosemary. "The other day I had one taken scrubbing the floor. It came out very well."

She disappeared into the bathroom and came out looking delightful in a blue velvet strapless dress with sequins.

The sun streaming through the windows glinted on her hair. The smile was wide; the nose poised daintily. She looked beautiful and glamorous enough to be a successful pop singer.

More pop discs are reviewed in the four-page LP Supplement.

HEATH'S DOZEN

NAT "KING" COLE may have been guilty of overstatement when he says, as reported in the sleeve note of the new Ted Heath LP, "All Time Top Twelve." "All British bands are great." But he was close to the mark when he added: "Especially this one."

The Heath orchestra is featured here on the 12 "most played standards" as compiled by America's "Billboard" magazine. That musicianship is right up to the mark.

Listen for yourself. Titles: "Begin The Beguine"; "April In Paris"; "Swonderful"; "Tenderly"; "Autumn Leaves"; "Somebody Loves Me"; "September Song"; "Stardust"; "Tea For Two"; "On The Sunny Side Of The Street"; "I've Got The World On A String"; "My Blue Heaven" (Decca LK4208).

Lisa Noble

LISA NOBLE, described as "a female Tommy Steele," makes her recorded bow on Decca F11006 with a souped-up version of "Maggie"! Yes! "Maggie"—the old music-hall favourite—and a rock styling of "Who's Sorry Now?" another oldie.

I suspect one has to see Lisa in action to appreciate her to the full; but for a first

Tomorrow's hits

"NOBODY LOVES LIKE AN IRISHMAN" / "THE GRAND COOLIE DAM" (from "6-5 Special" film) by Lonnie Donegan (Nixa N15129). Either side could make the Hit Parade. Released mid-April.

"THE MIDNIGHT HOUR" by Jim Sweeney (Phl PB811). A wild rock number with a novel gimmick featuring a girl singer.

"STAIRWAY OF LOVE." This bouncy ballad will be fought out on the recording front by America's Marty Robbins (Fon.), and Britain's Michael Holliday (Col.), Terry Dene (Decca) and Marion Ryan (Nixa). Discs released May 2.

record she delivers her material with conviction and confidence—particularly the less inhibited "Maggie!"

Mal Fitch

SAYS the sleeve note to the Mal Fitch LP (Emarcy EJJ1272): "It is hard to categorise Mal's vocal and style or his piano work. Although he has been compared pianistically with Shearing, Cole and Brubeck, there are moments when the sophisticated break in his voice (notably at the beginning of 'The More I See You') recalls the style of Bobby Troup."

Well, I can categorise his singing and playing. His vocalising (I cannot put it higher than such) is nauseatingly affected; his piano is notable for a good tone.

Oh—and the songs are very good, indeed.

POP DISCS

by Laurie Henshaw

Take your choice

THREE more versions of "I May Never Pass This Way Again"—by Robert Earl (Phillips PB805), Glen Mason (Parlophone 45-R4415) and Ronnie Hilton (HMV 45-POP468). Take your pick.

Respective backings: "Someone" (a religious-sounding piece), "A Moment Ago" (ballad), "Love Walked In" (the ballad oldie)

Johnny Cash

AMERICA'S Johnny Cash delivers in Country and Western style on "Ballad Of A Teenage Queen" and "Big River" (London HL88586). Nothing to stand the jivers on their heads.

Chuck Berry

BUT these rockers might. B Titles: "Sweet Little Sixteen" and "Reelin' And Rockin'" (London HL88585).

Andy Williams

ANDY WILLIAMS has a better voice than many of his contemporaries. His "Are You Sincere" should click with the romantics (London HLA8587). "Be Mine Tonight" is sung to a novel rock-tango beat. This could score, too.

Jerry Lee Lewis

WITH Jerry Lee Lewis's tour imminent, you can expect more discs by the "Great Balls Of Fire" boy. Here's one for a start—"Breathless" (Lon. HL88592). Two for the rockers: there's plenty of whooping and hollering on the reverse. "Down The Line."

Ricky Nelson

"MY Bucket's Got A Hole In It" and "Believe What You Say" (Lon. HLP8594) by Ricky Nelson are two more rockers with a primitive beat. Nothing new here.

Kaye Sisters

"ARE You Ready, Freddy?" is the novelty number sung by the Kaye Sisters on last week's "6.5 Special" (Phl. 45-PB806). Backing is the Neapolitan-styled "The Pansy."

Readers' queries

COULD you tell me who wrote the song "Moonlight Becomes You"?—K. F., London.

Jimmy Van Heusen. WHAT is Doris Day's real name, when was she born and what was her first film?—J. N., Oldham.

She was born Doris Kappelhof, on April 3, 1924. Her first film was "It's Magic."

COULD you tell me the name of the orchestra leader who is married to Jo Stafford?—M. P., Brighton.

Paul Weston. WHAT was Pat Boone's first hit record in this country?—F. T., Cardiff. "I'll Be Home" (London HL 8253).

HEY, MAN! Don't miss out on your ticket — BOOK TODAY!

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- AVON CITIES JAZZ BAND • THE SAINTS JAZZ BAND
- THE MERSEYSSIPPI JAZZ BAND • THE GRAHAM STEWART SEVEN
- MIKE DANIELS DELTA JAZZMEN • AL FAIRWEATHER & HIS BAND
- DICK CHARLESWORTH'S JAZZ BAND • ACKER BILK'S PARAMOUNT JAZZ BAND
- DICK BISHOP & HIS SIDEKICKS • KEN COLYER'S SKIFFLE GROUP
- LES NOBEAUX • THE SONO SKIFFLE GROUP
- THE CITY RAMBLERS • RAY BUSH SKIFFLE GROUP

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● Mitzi Gaynor on the set of her latest film "South Pacific"

HOLLYWOOD headlines

IN the forthcoming "Twilight in Tokyo" film, Doris Day portrays a Japanese lovely. . . Paralyzed singing star Ronnie Davis will play in Europe next month. . . Tony Bennett is at the famous Coconut Grove. . .

Moody
A Beverly Hills attorney charged: "In order to get your song played by the disc jockeys in Los Angeles you must pay cash—I know of disc jockeys making \$300 to \$500 a week above their salaries of \$25,000 to \$50,000 a year. . . Peacock Lane gave up jazz rock-'n'-roll dancing and has now gone out of business altogether! . . . Steve Allen cut an LP for Mercury in Joe Pasternak's living room because a-and-r man Pete Rugolo wanted to get "a personal sound". . . Soon they'll record a mood music LP for those not in the mood for mood music. . .

Louis back
Louis Armstrong is back at the Crescendo. . . Famed songwriters Jay Livingston and Ray Evans have

started a campaign here to stamp out rock-'n'-roll. . . Film star Andy Griffith recorded an album for Capitol. . . The next all-star jazz TV show will have Armstrong, Hampton, Garner, Mulligan, Baker, Teagarden and Krupa. . . Nat King Cole will be present at the premiere of his "St. Louis Blues" film, in St. Louis, Missouri. . . Ray Anthony had the post Academy Awards gig but his missus, Mamie Van Doren, had to stay at home with their two-year-old son Perry, who had the measles. . .

Folded
Benny Carter's Los Angeles Jazz Concert Hall folded for lack of support for the poetry-with-jazz thing. . . Danny Kaye sings six new Johnny Mercer songs in the just released "Merry Andrew" picture. . . Shelly Manne and his Men are starring at the new Jazz Cabaret. . . The two hour and forty-five minutes plus intermission "South Pacific" film, starring Mitzi Gaynor, has received lukewarm trade reviews. . . Three members of the board of directors of the local Hollywood musicians' union have been relieved of their posts because of their association with Cecil Read, head of the newly formed Musicians' Guild of America. . .

HIBBLER HAS IT TOUGH

THE bills said "Al Hibbler the 'Unchained Melody' man plus Ted Heath and his Music." They lay around in little disconsolate piles on the box-office shelf at the Davis Theatre, Croydon, on a wet Sunday evening. . . Inside, Ted's band was playing the first half of two concerts. And Al Hibbler, the man who sang with the great Duke Ellington, was preparing to face an audience of around 230 people. . . This in a theatre that seats 3,700. . . Reviewing Al's Variety debut at Liverpool Empire last Monday week the MM's Jerry Dawson said: "Hibbler deserves a better break!"

Too late
Well, at Croydon Al was appearing with the band with which he toured the States. This time he had the type of backing demanded by his obvious talents as a jazz-conscious singer. But it seems it was too late. . . The bitter fact remains that Hibbler even failed to reach the stage. He failed to draw more than a handful of loyal fans. The attendance at the second house was better—400 odd. . . One admires Hibbler's stolid attitude over the whole fiasco. He blamed no one. He merely said, "It's a tough thing when a man has nobody to sing to but himself"—and this more in the nature of a quip than a statement of regret. . .

Humour
Al's sense of humour, in fact, is one of his most endearing qualities. Without it, the atmosphere in his dressing-room would have been unbearable. . . One memory Hibbler can take back with him. The ringing applause from the few who obviously do endorse Jerry Dawson's statement. . . "Otherwise, Al is a fine singer." No one would quarrel with that.—Laurie Henshaw.



with PAT BRAND

I WONDER if it's about time recording artists looked at their contracts and asked themselves why they have agreed to receive only 85 per cent of the royalties they are earning. . . Why, in fact, if they make £2,000 out of a moderately successful disc, they agree that the recording company keeps back £300. . . Because that is what happens. . . The contract they have signed stipulates that 15 per cent of their royalties be deducted for records returned and/or damaged in transit or used for demonstration or advertising purposes. . . Which means that, on a 100,000 sale, no fewer than fifteen thousand records are assumed to be damaged or returned by dealers—or sent to

old controversy as to "why British drummers don't swing." Wrong shoes. . . She reports that Jo Jones stalked off the job at the city's Town Tavern last Thursday—because he couldn't find his shoes. . . "They're my drumming shoes," he protested. "I've had them 12 years!" . . . In vain did manager Sam Berger offer to buy him a new pair. In vain did he ultimately threaten: "Go on or go out!" Jo went. . .

Difference
PATHETICALLY, he explained afterwards: "Shoes are like mouthpieces. You don't ask a trumpet player to play without his mouthpiece. . . You don't offer him a trombone mouthpiece or another trumpet mouthpiece. Because they're all different. . . It's like that with my drumming shoes." . . . Too late to save the day, the shoes were found in the check-room. . .

Salute!
THERE'S a mystery man at Lime Grove whose hand I would like to shake. The man who cried "Enough!" . . . Enough of "6.5 Special"—with its incompetent comedians, second-rate skiffers, awkward amateurs, camera-hogging comedians. . . He knows, and I know, the programme may lose viewers. Which is why I salute him all the more. . .

Puzzling
AS for the "demonstration and advertising" line—are there really that number of disc-jockeys and reviewers? On a million-sale record the percentage deducted for this and other purposes is a mere 150,000! . . . In fact, during recent months, the companies have been drastically reducing the number of review copies—and incidentally depriving the artist of valuable publicity. . . No, the whole thing is puzzling. . . Though I expect the companies themselves can produce very good reasons. . .

Man-for-man
OFF to the States next Tuesday goes the NJF's Harold Pendleton—on a pioneering mission. Invited over by pianist-composer John Lewis, he is taking the opportunity to investigate the possibilities of a new kind of "exchange." . . . It stems from John Lewis's suggestion that star instrumentalists like Ronnie Ross (with whom he recorded in Germany) might play concerts in America with the MJQ. . . In exchange for which, men like Ruby Braff could play concerts here with specially chosen British musicians. . .

The first
IT is an inviting prospect—one which I think British musicians would welcome. . . Harold will be away for some three weeks. During which time, I feel it safe to predict, his efforts will be towards the "export trade" of British jazzmen rather than the import of Americans. . . The first Englishman to travel with that purpose. . .

The secret?
PERHAPS our Toronto Correspondent Helen McNamara has hit upon the answer to the



Doris Day with Lucraft



Pier Angeli and Danny Kaye in "Merry Andrew"

JAZZ IS THE BAT

I LISTENED to the Alex Welsh jazz band on a programme last Sunday. Wish I could say they played really righteously, but I've heard them play. . . Something was wrong with the placing of the bat, for it boomed and reverberated. That being so, I can't be certain that the choice of notes was accurate. The malletting drummer seemed out of character, too. . . On the face of it, it would seem that the Welsh band is being used as a resident-band bait to draw youngsters toward deeper toiles. If that is so, then it would be more effective to publish the name of the band on TV Times. For the information of MEXICO MARKET readers, it is to be heard on Channel Nine in "The Sunday Break" (6.15 p.m.). . .

The same Steve
Steve faced another spot at the piano. With the help of Alex Welsh, he demonstrated how the jazzman plays his chorus around the chord. A complicated matter, this, that needs far more than Steve was spared. But within the education Steve was, as always in these affairs, fine. The same plumb and mischievous flair with which he amuses us all.—T. B.

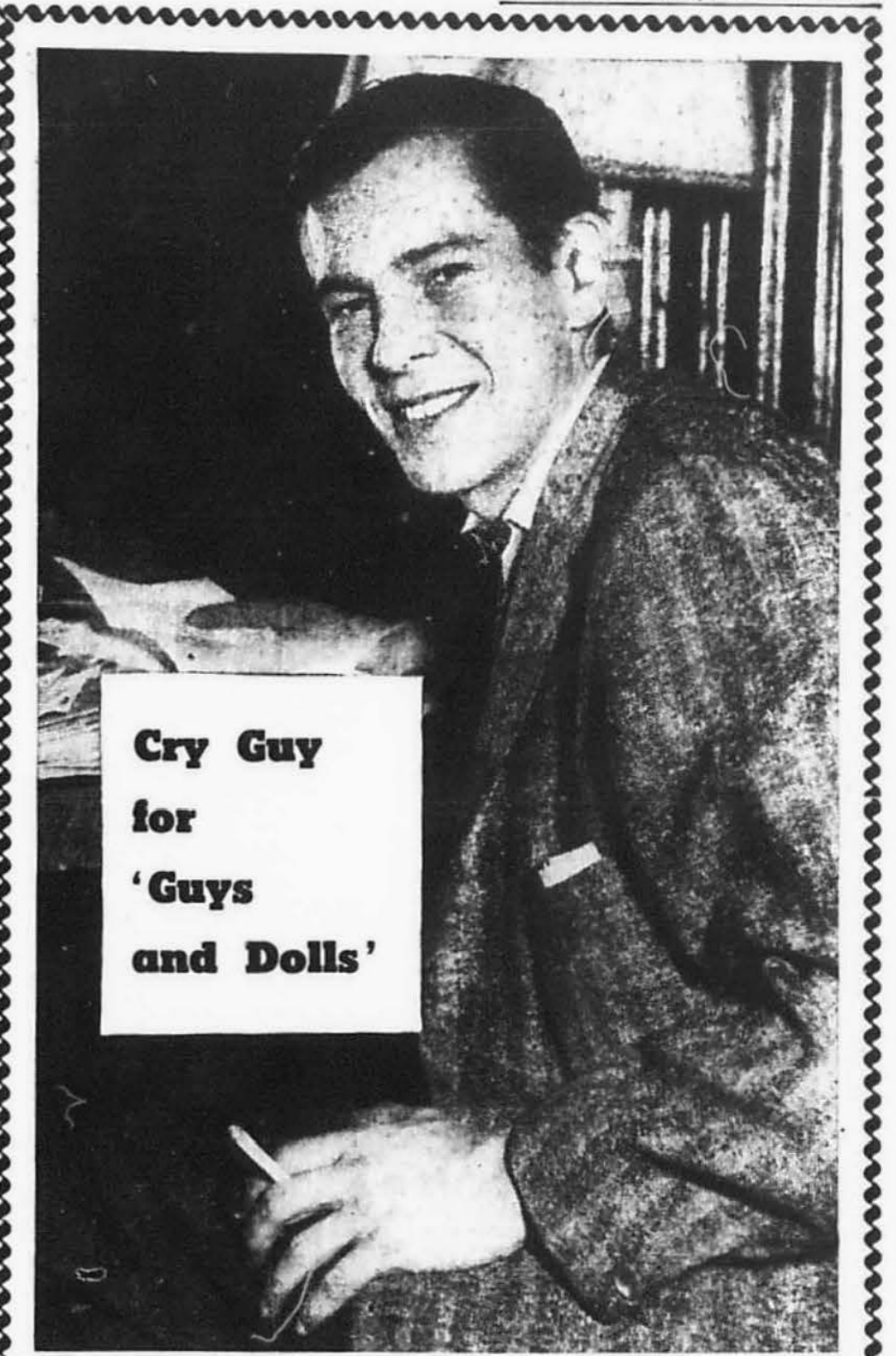
IN THE BARCLAY MANNER

Whatever will be, will be; Java; La pansé; Il a neigé sur Hawaii; Les amants d'un jour; C'est la vie; Rumbango; The rose tattoo; Bambino (Guaglione); Refrains; Portrait d'un inconnu; Cordes bleues; Love is a many-splendored thing; Pour tes Beaux yeux; Sunday evening; Les roses perdues

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Cry Guy for 'Guys and Dolls'

"I'm not content to rest on my laurels," says Johnnie Ray, now preparing for his first stage venture in "Guys And Dolls."

Johnnie Ray wants a stage career

JOHNNIE RAY is eager for a stage career, and he will have his first crack at it in "Guys and Dolls" this summer when the famous musical is lavishly produced at an outdoor festival in Dallas, Texas. . . This kind of production is often richer than the Broadway original. Johnnie told me as he sat sipping beer from a silver mug. He was fingering the script of "Guys and Dolls," which he had just received from America. "I'll also be doing 'Kiss me Kate' in Kansas City," he said. "I am not content to rest on my laurels." . . .

Johnnie now sings without his hearing aid, but wears it in town for sake of convenience. He told me he had to take it off when he went to see the show at the Lido. . . "It was too loud . . . but the show is certainly the best I have ever seen. I'm glad I saw it during this brief visit to Paris." . . . I asked him which of his new songs he expected to be particularly successful in Britain, and he gave them in this order: "Up Above My Head," "All The Way" and "Day By Day." . . . You will find that his voice has improved, too, since he no longer uses his hearing aid. "It gave me a shot in the arm," he said. . . Johnnie told me he is looking forward to his British tour which starts in Manchester on April 12. . .

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This world of jazz

LAST week saw the departure from the jazz scene of two real pioneers, Tom Brown and W. C. Handy. Handy, it's true, was never quite a jazzman. But he composed some of the most endearing songs in the jazz repertoire and played an important part as a populariser of Negro blues long before 1920.

Trombonist Tom Brown, much less famous, helped the spread of New Orleans jazz during the same period.

"Brown's Band From Dixieland," which opened at



W. C. HANDY

Lambs' Café in Chicago in June, 1915, was probably the first white jazz group to travel North from New Orleans.

With Brown were Ray Lopez on cornet, Gus Mueller (clt.), Arnold Loyocano (bass, pno.) and William Lambert (drs.). This was the band, ironically described as "playing jass," involved in most of the tales about the origin of the

name "jazz." Later, Larry Saunders took over on clarinet before joining Nick La Rocca.

The only recorded example I have heard of Brown is that rare junkshopper's item, Johnny Bayersdorffer's "Waffle Man's Call"/"Easy Rider" (Parlo. R3260), cut in March of 1924.

TOURED THE SOUTH

WORTH adding to the familiar facts about Handy's career is a mention of his association with Ike Hatch, the "Singing Minstrel" still to be seen in cabaret and on television screens in Britain.

Jeff Aldam, a seasoned man in these matters, says Handy's death takes him back 20 years to the time he interviewed Hatch for a paper called "Hot News."

"Ike was a veteran then, and knew most of the oldtimers in jazz and the music business," Aldam tells me. "He had toured the South in 1919 with Handy's orchestra, singing and playing banjo. Handy had a 25-piece 'Symphonic' ensemble with Johnny Dunn—the daddy of the wa-wa—on trumpet.

"Ike said then: 'W. C. Handy himself was a fine trumpet player; straight but with a wonderfully smooth tone. He used to feature a number called 'Evolution Of Dixie,' with a lot of high notes that took him way up in the clouds. We also used to play a lot of his own compositions. He never rehearsed much, but got results all the same.'"

under headlines like "W. C. Handy Is A Liar!"

"He has possibly taken advantage of some unprotected material that sometimes floats around," was how Jelly dismissed Handy's composing. Then: "I would like to know how a person could be an originator of anything without being able to do at least some of what they created."

For a time it was common practice to write off Handy's works as arrangements of folk

by MAX JONES

songs. Now it is widely recognised that his rôle in organising and writing down various folk strains was a creative one. He produced an unbeatable string of blues classics.

BIG BILL: 'THANKS'

"**H**ELLO, my dear friends," says Bill Broonzy in a letter this week. "I ain't so well right now, but better than I was. Please tell everyone in England I would like to write to every one of them, but I can't see too good and have a hard time writing letters.

"I have to take treatments every week, but the doctors say they can make me sing again. I will go in the hospital April 5, and as soon as I get out I will write to say what happened.

"If I can sing—I will have a



Jelly Roll Morton contested Handy's claim to be the "originator of jazz, blues and stomps."

tape of me singing and send it to you all. Tell everybody thank you and thank you and thank you again. I will be glad to get the money because I do need it because I just got seven dollars left in the bank.

"I do hope you like Brownie McGhee and Sonny Terry, they is two good boys and can really play and sing the blues."

I am told by Treasurer Dave Stevens that the Benefit Fund's bank is in the process of transferring £500, on account, to Big Bill in Chicago

SONNY TERRY

I DON'T doubt that Terry and McGhee will enjoy their forthcoming British tour as much as Jimmy Rushing enjoyed his. Admirers of blues should need no prompting to turn out for these remarkable folk artists.

Terry, whose real name has been reported to be Sanders

Terrell, and even Saunders Teddell, comes from Durham, North Carolina.

According to Chris Barber, Terry was 11 years old when a stick he was playing with blinded his left eye. He lost his sight completely five years later. A small boy hit him in the other eye with a piece of iron.

At the age of 23 he left home and worked as "harp-blower" for a patent medicine agent covering the North Carolina territory. Then he teamed up with the singer Blind Boy Fuller and accompanied him on some records made in '37.

During that year Alan Lomax met Sonny, was impressed by his harmonica virtuosity, and mentioned him to John Hammond, who brought Sonny to New York for the 1938 "Spirituals To Swing" concert at Carnegie Hall. There Terry met Sister Rosetta Tharpe and Brownie McGhee for the first time.

JAZZ on the AIR

(Times: GMT/CET plus 1)

SATURDAY, APRIL 5:

- 1.35-2.0 p.m. C 2: Dutch Swing College.
- 4.10-4.30 C 2: Modern Swing Combo.
- 4.15-4.45 Z: Swing Sarnade.
- 5.0 app.-5.30 B-21am.: Kings of Jazz.
- 6.30-7.0 DL: Just Jazz.
- 7.0-9.0 T: (1) May, Thornhill, Phineas N. (2) Wilbur de P., Edison, Eldridge, JJJ, Ella, Alham, Peterson, Herman, Tatum, Louis.
- 8.0-8.55 J: Bandstand USA; Operation Entertainment.
- 9.8-9.38 B: King Oliver by Panassé.
- 9.30-10.0 W: Jazz Time.
- 10.0-10.55 P 1: Carlos de Radzitsky.
- 10.5-11.0 J: Art Tatum Story.
- 10.10-10.30 Y: Jazz Gallery.
- 11.5-12.0 J: D-J Shows.
- 1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, APRIL 6:

- 7.0-9.0 p.m. T: (1) New Miller Ork., Riddle, Kenton, Anthony. (2) Brubeck, Shank, Eldridge, Duke, Miles, Manone, Sharkey, Fell, Prima.
- 8.0-8.45 A 1 2: Public Jazz Concert.
- 9.10-10.55 S: Jazz for Travellers (announcement break at app 10.0).
- 9.15-9.30 W: Ella and Louis.
- 10.0-10.55 P 1: Jazz Microgrooves.
- 10.30-11.0 W: Humphrey Lyttelton Show.

MONDAY, APRIL 7:

- 1.0-1.45 p.m. DL: Chris Barber.
- 7.0-9.0 T: (1) T.O., New Miller Ork., Dankworth, B.G., Duke, Donahue. (2) Miles D., Sutton, Nichols, T., Garner, Stitt, Hawk, Bennie Green.
- 8.15-9.15 A 1: "Jazz for Spring," with Delaunay, Saury, Barney Wilen 4.
- 9.10-10.0 S: For Jazz Fans.
- 10.5-10.35 P 2: Dutch Swing College, E.H.A.

10.5-12.0 J: D-J Shows (nightly).

TUESDAY, APRIL 8:

- 7.0-9.0 p.m. T: (1) Joe Mooney, Hi-Lo's, Raymond Scott. (2) Raeburn, Silver, Braff, Lunceford, Basie, Diz-Hawk-Getz, Dankworth, Stitt.
- 9.0-9.30 J: Modern Jazz, 1958.
- 9.8-9.35 B-255m: The Real Jazz.
- 9.10-10.0 S: For Jazz Fans.
- 9.30-10.0 N: Jazz Programme.
- 9.30-10.15 I: Charlie Parker.

WEDNESDAY, APRIL 9:

- 3.3-3.30 p.m. P 2: Anthony, Django.
- 3.30-5.55 P 1: Modern Jazz, 1958.
- 7.0-9.0 T: (1) Lee Castle, in person. (2) Condon, Parrish-E, Hawkins, Barnett-May, Miles-Silver, Joe Timer and THE Ork. of Washington, Christian, Mooney, Graas, Getz in Sweden, Duke, Basie.
- 8.30-8.55 S: Life of Django.
- 8.30-9.30 P 3: Jazz for Everyone.
- 9.10-10.0 S: For Jazz Fans.
- 9.20-10.0 Q: John Lewis.
- 9.40-10.0 P 4: Jazz at 33.
- 9.50-10.12 Z: Jazz Actualities
- 10.40-11.30 DL: Dankworth
- 11.10-12.0 I: German Jazz.

THURSDAY, APRIL 10:

- 6.30-7.0 p.m. DE: Jazz Session.
- 7.0-9.0 T: (1) T.O., S-F, Sherwood, Sarah V. (2) Hines-Hawk, Raeburn, Miles-Rollins-Silver, Duke and Co., Hamp, Mulligan-Sims-Brookmeyer, Dankworth, Louis-Barney, J.D.-Charlie Teagarden, Wilson.
- 7.55-8.40 M: Programme by Ernest Borneman.
- 8.0-8.30 W: Harry James Show.
- 8.30-9.0 P 1: White Notes... Black Musicians.
- 9.10-10.0 S: For Jazz Fans.
- 9.15-9.45 W: Spanier, Condon
- 9.30-10.0 P 4: Rex Stewart.
- 10.0-11.0 P: Erwin Lehn.
- 10.20-11.0 A 1 2: Bolling, Aftenoux, Rawellioty, Luter, Barney Wilen, Bechet, Nicholas, Coleman, Daly, LaMitte, Grappelli, etc. (from Salle Wagram, Paris).
- 10.40-11.15 DL: Jazz Club.

FRIDAY, APRIL 11:

- 11.0-11.20 a.m. C 2: Rita Reys Trio.
 - 2.15-2.45 p.m. I: Jam Session with Jimmy Smith, organ.
 - 3.20-3.50 Z: Swiss Jazz.
 - 4.30-4.50 L: Jazz.
 - 4.40-4.55 C 2: Pete Schilperoord Quartet.
 - 7.0-9.0 T: (1) Raymond Scott, Carmen McRae, T.D. (2) Joe Williams, Scott Joplin, Chu Berry, Hamp-Jacquet, Miles D.-Red Garland, etc.
 - 7.30-7.30 C 1: Jazz Discs.
 - 7.45-8.5 Z: Jazz à la Carte.
 - 8.55-9.25 C 2: Radio Jazz Club.
 - 9.0-9.25 J: Stars of Jazz.
 - 9.10-10.0 S: For Jazz Fans.
 - 9.10-10.0 N: Jazz Programme.
 - 9.15-9.45 P 2: The Living Jazz.
- Note: The VOA 7.0-9.0 transmission is repeated nightly between 10.0-12.0. All programmes subject to change.

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MORTON STEPS IN

IN December, 1939, somebody had the rum idea of recording Handy with such fast company as Edmond Hall, Jay Higginbotham and Pops Foster. "St. Louis," "Beale Street," "Loveless Love" and "Way Down South Where The Blues Begin" were the tunes concerned; the straight trumpet work, showing no trace of jazz feeling, seemed to confirm Jelly Roll's statement that W. C. knew little about jazz.

The Morton-Handy exchanges took place in 1938, after "Believe it or not" Ripley put forward Handy as the originator of jazz, stomps and blues. Morton, for one, did not believe it. His refutations were published

Terry Dene gives a great show

A HECTIC dash on the 6 p.m. from St. Pancras took Terry Dene to Leicester for his first provincial appearance since his illness—in the "Teenage Show Of 1958" at the De Montfort Hall last Sunday.

In his dressing-room Terry seemed nervous, but on-stage he dispelled the conception that he is just another rock-'n'-roller. His show was neat and concise, his garb immaculate.

He deserves credit for a first-class performance, which included ballads and which firmly re-established him on the road to success. "Everything will be all right now. I'm going back to London for some TV dates," commented Terry.—Ray Coleman.

QUIZ ANSWERS

— see page 5 —

ANSWERS TO QUIZ.—(The figures in brackets denote the number of points for each question.)

- 1.—(a) Tab Hunter's "Young Love"; (b) "Young Love." (2)
 - 2.—Humphrey Lyttelton, Jack Payne, Claude Bampton, Eric Winston, Spike Hughes, Steve Race, Gerry Mulligan. (Maximum: four points only.)
 - 3.—(a) No; (b) Yes; (c) No; (d) No; (e) No; (f) No. (6)
 - 4.—Ako sax soloist with the Farmingdale High School Dance Band; (b) No relation. (2)
 - 5.—(a) Andy Kirk; (b) Fletcher Henderson; (c) Red McKenzie. (3)
 - 6.—One of the leading West Coast jazz photographers. His name appears on countless LP covers. (1)
 - 7.—All three worked for Jimmy Lunceford at one time or another. (1)
 - 8.—(a) San Francisco; (b) Chicago; (c) Los Angeles; (d) New York. (4)
 - 9.—(a) Eddie Condon; (b) Alan Lomax; (c) Hoagy Carmichael. (3)
 - 10.—All died as the result of car accidents. (1)
 - 11.—Scores, or arrangements. (1)
 - 12.—Rabbit (nickname for Johnny Hodges). The rest are or were trumpet players. (1)
 - 13.—Ted Heath. (1)
 - 14.—Spike Milligan. (1)
 - 15.—Both true. (2)
 - 16.—(a) Vincent Youmans; (b) Herb Magidson; (c) George Gershwin. (3)
 - 17.—Humphrey Lyttelton: from the Red Barn (where he began with George Webb's Dixielanders) to the "coshed" which his new home in Hertfordshire is said to resemble. (1)
 - 18.—Tenor Sax (Tubby Hayes); Drums (Tubby Hall); Bass (Chubby Jackson); Piano (Fatba Hines); Cornet (Papa Celestin); Bass (Pope Foster); Papa Laine (drums); Pops Bechet (soprano sax); or "Pops" Armstrong (trumpet) allowed. (6)
 - 19.—Dave Brubeck. Breitenfeld is the real name of Paul Desmond. (1)
 - 20.—(a) Esquire; (b) KEEV; (c) Vogue; (d) Brunswick. (4)
- Maximum possible marks: 45. Many of the questions are difficult, 30 is a good score

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This is a different Chet Baker



CHET BAKER AND CREW (LP)
 Mickey's Memory (b); Slightly Above Moderate (a); Helena (a); Revelation (a); Something For Liza (a); Lullaby Lu (a); Worrying The Life Out Of Me (a); Medium Rock (a).
 (Vogue 12 in. LAE12076—38s. 3d.)
 (a)—Baker (tpt.); Phil Urso (tr.); Bobby Timmons (pno.); Jimmy Bond (bass); Peter Littman (drs.); July, 1956. Forum Theatre, Los Angeles. (Am. Pacific Jazz.)
 (b)—Same personnel, plus Bill Loughborough (pedal tymps.). Do. Do. (Do.)

John (b); With The Wind And The Rain In Your Hair (a); Round Midnight (c); Sleep (a); Soft Winds (a); Springsville (c); Plain Bill From Bluesville (c); Home (b).
 (HMV 12 in. CLP1158—35s. 10d.)
 (a)—Green (tmb.); Hal McKusick (alto); Ray Beckenstein, Al Cohn (tr.); Sol Schlinger (bar.); Johnny Carisi, Nick Travis, Joe Wilder (tpts.); Jack Satterfield, Chauncey Welsh (tubs.); Bill Barber (tuba); Dave McKenna (pno.); Jack Lesberg (bass); Ozie Johnson (drs.). 31/7/56. USA. (Am. ABC-Paramount.)
 (b)—Same personnel, except Jack Green (tmb.) replaces Satterfield 3/8/56. Do. (Do.)
 (c)—Green (tmb.); McKusick (alto); Beckenstein, Cohn (tr.); Danny Bank (bar.); Carisi, Doc Severinsen, Phil Sunkel (tpts.); Lou McGarity, Red Peer (tubs.); Don Butterfield (tuba); McKenna (pno.); Winnie Burke (bass); Johnson (drs.). 23/8/56. Do. (Do.)
 All arrangements by Johnny Carisi, except "Round Midnight," which is by Al Cohn.

"Grapevine," packing a powerful beat.
 "September," "If I Had" and the three Fairweather tunes all have effectively voiced ensemble passages, and the standard of soloing is agreeably high. Coe plays confidently on "Red For Go," on which Milliner appears with bass trumpet, and Red Price is very relaxed in every number.
 The attractive riffs on "Grapevine" are hit with just the right light swing and attack, and in the round the band can be congratulated on its unified, well-sprung sound.—Max Jones.

Deep swing

GUS MANCUSO (LP)
 I'm Glad There Is You (a); Brother Aintz (c); Ev'ry Time (b); The Rubel And The Yen (a); By The Way (b); And Baby Makes Three (c); Goody Goody (a); How Do You Like Your Eggs In The Morning? (b); A Hatful Of Dandruff (c); Every Time We Say Goodbye (c).
 (Vogue 12 in. LAE12069—38s. 3d.)
 (a)—Mancuso (baritone - horn); Gerald Wiggins (pno.); Gene Wright (bass); Bill Douglas (drs.). June, 1956. Hollywood. (Am. Fantasy.)
 (b)—Mancuso (dr.); Eddie Duran (tr.); Wright (bass); Cal Tjader (drs.). November, 1956. San Francisco. (Do.)
 (c)—Mancuso (dr.); Richie Kamuca (tr.); Vince Guaraldi (pno.); Wright (bass); Tjader (drs.). Do. (Do.)

CHET BAKER

He produces about his best album since his first LP nearly four years ago. His technique is better, his playing more virile and that admirable lyricism is as evident as ever.

though otherwise there is plenty of variety.
 As regards the men, I can't say I thought Bob Cooper's emotionally wobbly vibrato added much to the appeal of his "Octavia."
 Apart from this, all the solo work is good.
 Drummer Stan Levey, as well as being an agile soloist—with an astonishing ability to play in one tempo and rhythm with one hand while banging out entirely different ones with the other—is throughout a virile and propelling team man.—Edgar Jackson.

THIS is about the best Chet Baker album we have had since his first LP came out here nearly four years ago.

The material—by pianist Harvey Leonard (track 1), Bob Zieff (2 and 8), Phil Urso (3 and 6), Gerry Mulligan (4), Al Cohn (5) and our old friend Miff Mole (7)—is well varied as regards tempos and moods, and many of the items are unusually catchy tunes.

Also some of the treatments have novel touches which add further variety to the set as a whole.
 There's one in the very first track—pedal tymps. played by Bill Loughborough.
 Then there are those bars in "Slightly Above Moderate" where Baker and Urso play a chant-like phrase in close harmony with Jimmy Bond bowing his bass way down below, like the deep notes of some huge church organ. If this is a fair sample of the ideas Bob Zieff can think up, it's high time we heard more of him.

More to the point, however, is the improvement in Chet. His tone still tends to lack brightness, but it is much less watery than it was. Furthermore, his technique is better, his playing more virile and convincing, and that lyricism which has always been one of his more admirable qualities is as evident as ever.

The rest of the cast also does well. And to make it all the more enjoyable, the recording is first-class.—Edgar Jackson.

PLENTY of good Urbie. But the basic idea is mainly dance music for adults, and the record cannot be compared with others featuring the maestro, including his recently issued LP with Ruby Braff on Vanguard PPT12021.—Edgar Jackson.

Mainstream Al

AL FAIRWEATHER AND HIS BAND (LP)
 "Fairweather Friends"
 I Can't Give You Anything But Love (a); Red For Go (b); September In The Rain (a); If I Had You (b); Coe-Pilot (a); Grapevine (b).
 (Nixa Jazz Today NJT511—27s. 10d.)
 Fairweather (tpt.); Tony Coe (alto); Red Price (tr.); Tony Milliner (tmb., bass-tpt.); Stan Greig (pno.); Al McKake (tr.); Tim Mahn (bass); Graham Burhigs (drs.). (a) 14/11/57, (b) 25/11/57. London. (Nixa.)

THE last few years have seen pronounced changes in the British traditional scene. Some jazz packs still follow a strict New Orleans course, but the general tendency is for bands to move towards the middle of the road, renouncing collective improvisation for a type of music inspired by Basie, the Hodges small bands, and the Clayton and Dickenson groups.

Al Fairweather, who has played and written a good deal of interesting music since he began recording with Sandy Brown, has lately overhauled his Armstrong-rooted style to take advantage of other methods.

On his new LP we hear a modernised Fairweather, still showing allegiance to Louis and retaining a generous measure of individualism, but also following the example of Buck Clayton, and, at times, Braff and Newman.
 From first to last, the record is enjoyable. Al contributes largely and successfully to "I Can't Give You," plays excellent blues on "Grapevine," and is heard at his melodic best on "September In The Rain."

The first title has solos from all the front-line. Milliner and Coe play well (though the latter's choppy jump phrasing sounds a little too mannered to me) and Price's uncomplicated tenor strikes home both in the solo and the four-bar exchanges.
 "If I Had You" features Coe on alto and clarinet, the latter firmly in the Brown-Fawkes British tradition, also solos by tenor, trumpet, trombone and piano. Stan Greig handles the piano duties with taste and a nicely percussive touch, his solos on this, "Red For Go" and

ON this record, Gus Mancuso brings the baritone horn to jazz as a solo instrument in its own right.
 The instrument, pitched in B flat, looks like a euphonium, has the same range (normally B flat concert above middle C down to the B natural nearly three octaves below) and sounds very much like a euphonium.
 Mancuso learned to play the instrument while in a U.S. Army band. Before that he was already no mean performer on trombone, drums, trumpet, piano, bass and vibes, as well as being a singer, arranger and composer.

If you should think the baritone horn might be an unwieldy vehicle for jazz, hear Mr. Mancuso and you'll soon change your mind.
 A modernist in style, he swings on the instrument in a heated way that is conspicuous for the flexibility of his manipulation at fast as well as the slower tempos (note "Goody Goody"), and his ability to maintain the true, flowery tone of the horn without ever making it sound stodgy or woolly.

The sidemen, particularly pianists Gerald Wiggins and Vince Guaraldi, contribute good solos, and guitarist Eddie Duran supplies a delightful obbligato to Gus in the lovely ballad "Ev'ry Time."—Edgar Jackson.

Hermosa-style

HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS (LP)
 "Music For Lighthousekeeping"
 Love Me Or Leavey; Taxi War Dance; Octavia; Mambo Las Vegas; Jubilation; I Deal; Latin For Lovers; Toopy.
 (Contemporary 12 in. LAC12086—35s. 3d.)
 Rumsey (bass); Bob Cooper (tr.); Gene Candoli (tpt.); Frank Rosolino (tmb.); Sonny Clark (pno.); Stan Levey (drs.). October, 1956. Los Angeles. (Am. Contemporary.)

THIS is the music you will hear any time you drop in at the Lighthouse jazz club at Hermosa Beach.

In fact, it was recorded in Contemporary's Los Angeles studios.
 This has the advantage of obviating those "crowd noises" which, though they are supposed to lend atmosphere to a record, have been annoying disturbances in some other Lighthouse Stars' records.

Dance music

URBIE GREEN AND HIS BIG BAND (LP)
 "All About Urbie Green"
 Cherokee (c); I Ain't Got Nobody (b); Stella By Starlight (b); Little

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 - (4) NEWPORT JAZZ FESTIVAL (LP) Ella Fitzgerald and Billie Holiday (Columbia-Clef)
 - (3) JAZZ GOES TO JUNIOR COLLEGE (LP) Dave Brubeck (Fontana)
 - (—) THE LEGENDARY KID (LP) Kid Ory (Vogue)
 - (7) DJANGO (LP) Django Reinhardt (Ortole)
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LEW WOOD MUSICALS. 100 SHAFTESBURY AVENUE, W.1. H.P. OF COURSE (Open Sat. GER 3084).

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BOOSEY & HAWKES. Cathedral Strings. UKULELE AND UKULELE - BANJO.

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JERRY LEE IN 35-TOWN TOUR

JERRY LEE LEWIS, "the wildest rockabilly of them all," starts his ball-of-fire blazing trail through 35 British towns from Saturday, May 24. And on his series of one-night cinema stands, he will be billed with the American group, The Treniers, and Britain's Hedley Ward Trio.

Monica Lewis here for Granada TV

GLAMOROUS American singer Monica Lewis arrived in Britain on Monday to star in Granada-TV's "Chelsea At Nine" the following day.

Monica and her husband, Jennings Langs, who is Vice-President of MCA in the United States, are on the first stage of a two-month European holiday. They leave for Cannes tomorrow (Friday).

This will be the Ward Trio's first tour with a bill-topping American act. Twenty-one-year-old Louisiana-born Lewis kicks off his tour with two shows at the Regal Cinema, Edmonton, on May 24. On every other Saturday throughout the tour he will give three shows. The other dates will consist of two performances each day. On Sunday (May 25) the singing-pianist will appear at the Kilburn State. There is another London date—at the Trocadero, Elephant and Castle—on Saturday, June 28.

Tour dates

Apart from a few dates being fixed at press time the remaining itinerary is as follows: Odeon, Birmingham (May 27), Odeon, Glasgow (29th), New Victoria, Edinburgh (30th), Odeon, Newcastle (31st).

Odeon, Liverpool (June 1), Odeon, Manchester (2nd), Gaumont, Coventry (3rd), Gaumont, Worcester (4th), Capitol, Cardiff (5th), Gaumont, Cheltenham (6th), Gaumont, Wolverhampton (7th).

Gaumont, Bradford (8th), Odeon, Nottingham (9th), Odeon, Leeds (10th), Carlton, Norwich (12th), Gaumont, Ipswich (13th), Gaumont, Doncaster (17th), Gaumont, Hanley (18th), Gaumont, Chester (19th), Gaumont, Salisbury (21st).

Odeon, Plymouth (22nd), Gaumont, Taunton (23rd), Gaumont, Southampton (24th), Gaumont, Rochester (26th), Odeon, Southend (27th), Odeon, Guildford (29th).

X-rays helped by Eddie Calvert

A personal appearance by Eddie Calvert was part of Edinburgh's mass X-ray campaign last week.

Appearing in Variety at the Empire, Eddie attended one of the mobile units and gave his autograph to everyone who had an X-ray.

Eddie's follow-up to his Columbia hit disc "Mandy" is "Little Serenade," released last Friday. Backing is "Fanfare Tango"—one of the tracks on an LP to be issued shortly.

EASTER PARADE

From Page 1

These will be his only appearances in this country. Charlie Gracie stars in ATV's "Saturday Spectacular" this Saturday, with June Christy and the Hill-

toppers vocal group on the same bill. He opens his second British tour at the Colston Hall, Bristol, with a Sunday concert the following day.

June Christy also stars with Ted Heath and his Music at a Royal Festival Hall concert on Easter Sunday.

Liberace opens for two weeks at the London Palladium on Easter Monday. He has a "Sunday Night At The London Palladium" spot on April 20.

Reviews and pictures of the stars

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Helping the Spastics



SEVEN thousand fans on Sunday packed the Empress Hall for the stars' Organisation for Spastics' annual Record Star Show.

More than 20 top stars appeared in the concert and afterwards took collection boxes round the audience. Over £3,000 was raised.

Vera Lynn, pictured (above) during the interval, was busy taking a contribution from Michael Holliday, while Norrie Paramor waits his turn.

Other personalities on the bill included Terry Dene, Alma Cogan, Marion Ryan, Dickie Valentine, Dennis Lotis, Eddie Calvert, the Stargazers, Ronnie Hilton, Malcolm Vaughan and Kenneth Earle, Cyril Stapleton, Bob Sharples and Woolf Phillips.

Sunday concerts for Rainwater

MARVIN RAINWATER will play three Sunday concerts during his British Variety tour with the Johnny Duncan Blue Grass Boys.

Already set are concerts at the London Coliseum (April 20) and the De Montfort Hall, Leicester (27th). The MM understands the third concert will most probably be at Liverpool Empire on May 4.

TV debut

British fans will have their first look at Marvin on April 13 in Val Parnell's ATV "Sunday Night At The London Palladium." He appears on ATV's "Saturday Spectacular" on April 19 and opens in Variety at Manchester Hippodrome on April 21.

Marvin's hit number "Whole Lotta Woman" is riding high at number three in the MM's Pop Discs chart this week.

'OSCAR' AWARDS FOR MUSIC



SUNDAY was Oscar Day for Britain's top tunesmiths when the year's outstanding songs were announced at the Songwriters' Guild's annual Ivor Novello Awards presentations.

Russ Hamilton's "We Will Make Love" was judged the Best-Selling and Most-Performed British Song. He is pictured above receiving his award from Eric Maschwitz, the new head of BBC-TV Light entertainment and chairman of the Guild.

Winners in other categories were: Tommy Steele's "A Handful Of Songs" (Outstanding British Song); "Three Brothers" by Paddy Roberts (Outstanding British Novelty Song); "Overdrive" by Tommy Watt (Outstanding British Rhythm Composition); "Elizabethan Serenade" by Ronald Binge (Outstanding Light Orchestral Composition); and "Free As Air" by Julian Slade and Dorothy Reynolds (Outstanding Stage, TV or Film Score).

Heath honoured

The award for Outstanding Services to British Popular Music went to bandleader Ted Heath.

This year's awards were the gift of Billy Butlin. Judges were Henry Hall, Richard Attenborough, Pat Kirkwood, Frank Lee and Jim Davidson.

Skiffling to success

The Zephyrs skiffle group from Walsham on Friday became the champion skiffers of Suffolk. They won a 12-group contest at Bury St. Edmunds.

VAUGHAN IS SET FOR MIAMI SPOT

FRANKIE VAUGHAN is now definitely set for a cabaret season at the Eden Roc Hotel in Miami. He starts a week in the top holiday spot on April 30.

Frankie announced this to the MELODY MAKER when he returned from his Stateside trip on Tuesday.

"I have also received offers for Perry Como's TV show and other top TV spots," he added. "But I shall not decide on these until I return to the States."

His only British stage date before he returns in three weeks' time will be at the De Montfort Hall, Leicester, this Sunday. On Tuesday he receives a presentation as "Show Business Personality Of The Year" from the Variety Club Of Great Britain at the Savoy Hotel.

Eric Delaney to show teenagers

The J. Arthur Rank Organisation is introducing a teenage talent contest at the Gaumont, Shepherd's Bush, this Saturday at 9.30 a.m.

A similar contest will be staged at the Gaumont, Southampton, on April 12.

After a disc session of best-sellers, local performers will be able to take the stage before the showing of a feature film. There will also be professional acts.

Appearing at Shepherd's Bush on Saturday are Eric Delaney in a drum solo spot, the Eden Street Skiffle Group, the Melphi Kids Skiffle Group, singer Pete Small and pianist Gerald Shaw. Film star Anne Heywood will introduce the show.

IVOR NOVELLO AWARDS

(JAZZ AND RHYTHM SECTION)

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POPS INSTRUMENTAL JAZZ—INSTRUMENTAL

ALYN AINSWORTH AND HIS ORCHESTRA ("Moonlight Becomes You...")

Cat; Moonlight Cocktail; Armen's Theme... The Rain; Chicago. (Columbia 335107.)

ANNA MARIA ALBERGHETTI ("I Can't Resist You...")

SHELLY MANNE AND HIS FRIENDS ("Tangerine...")

GLENN MILLER ORCHESTRA ("Carefree...")

SIL AUSTIN ("Slow Walk Rock...")

KENT HARIAN AND HIS ORCHESTRA ("The Melody Lingers On...")

BOBBY HACKETT JAZZ BAND ("Gotham Jazz Scene...")

BILLY MAY ORCHESTRA ("I'll Be Home For Christmas...")

LEE MORGAN ("Introducing Lee Morgan...")

PIERRE DORSEY ("Musique Pour Les Yeux...")

LIBERACE ("At The Hollywood Bowl...")

TONY BRENT ("On Stage...")

JACKIE McLEAN QUINTET ("The Lights Out...")

LEON SASH ("Sash-Knob...")

JOHNNY DOUGLAS AND HIS ORCHESTRA ("A Handful of Stars...")

MONIA LITER AND HIS ORCHESTRA ("Lovers in Rome...")

NELSON RIDDLE ORCHESTRA ("O Moon...")

JACKIE McLEAN QUINTET ("The Lights Out...")

LEON SASH ("Sash-Knob...")

DAVID CARROLL ("Perseus in His Fiery Hell...")

JOE LOSS ORCHESTRA ("Dancing Time For Dancers...")

ERIC ROGERS AND HIS ORCHESTRA ("Only Yesterday...")

QUINCY JONES ("Go West, Man...")

LEON SASH ("Sash-Knob...")

GASANOVA AND HIS ORCHESTRA ("Night and Day...")

HEINZ SANDAUER AND HIS ORCHESTRA ("Paradise...")

JOHNNY HODGES AND THE ELLINGTON ALL STARS

TERRY LIGHTFOOTS JAZZMEN

LEON SASH ("Sash-Knob...")

RUSS CORNING ("Piano Requests...")

ALMA COGAN ("I Love To Sine...")

JOHNNY HODGES AND THE ELLINGTON ALL STARS

TERRY LIGHTFOOTS JAZZMEN

LEON SASH ("Sash-Knob...")

JACK ELLIOTT AND DERROLL ADAMS ("The Rumbling Boys...")

ALMA COGAN ("I Love To Sine...")

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TERRY LIGHTFOOTS JAZZMEN

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KEITA FODERA AFRICAN BALET

ALMA COGAN ("I Love To Sine...")

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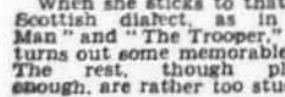
NANCY WHISKEY

ALMA COGAN ("I Love To Sine...")

JOHNNY HODGES AND THE ELLINGTON ALL STARS

TERRY LIGHTFOOTS JAZZMEN

LEON SASH ("Sash-Knob...")



Small caption text below the portrait.

Newport Jazz Festival

GEORGE LEWIS - Basin Street Blues...

LEON SASH - Sash-Knob...

YOSHIOKI - Between Me and You...

CIGI GRICE-DONALD BYRD JAZZ LABORATORY

LEON SASH ("Sash-Knob...")

JACK MONTROSE QUINTET

LEON SASH ("Sash-Knob...")

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