

Melody Maker

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COMO: on Page 3

Exclusive

BELAFONTE BOMBSHELL

THE MU has thrown a bombshell at Harry Belafonte on the eve of his British debut. As his plane was winging into London Airport on Wednesday, the MU stated that it would refuse to let British musicians play with the

U.S. musicians banned

American instrumentalists included in the Belafonte act.

Geraldo has lined up a 24-piece orchestra of British stars to accompany Belafonte during his week at Kilburn's Gaumont State Theatre, opening August 10. But the MU's ultimatum

now means that Belafonte will either have to appear with his three U.S. sidemen alone or drop them in favour of the British contingent.

MU assistant general secretary Ted Anstey told the MM: "The decision is in keeping with our customary policy. We are opposed to permits being issued to foreign musicians."

Vocally only

"Despite our representations, the Ministry of Labour issued permits to the three musicians. American MD Robert Corman will be able to act as musical adviser, but not conduct without our consent. We would be unlikely to give this except in an emergency."

"We understand that the three musicians also sing with Belafonte. We have agreed to their use vocally but not instrumentally."

Staggered

Comments Geraldo: "I am staggered. The MU attitude could wreck the whole project and lose 24 musicians a substantial salary and a chance to

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Stripped for Action



Harry Belafonte looks ready to challenge the MU edict—in this shot taken near Las Vegas. On Wednesday he flew into London Airport to be greeted by fans and TV cameras. He opens his season at the Gaumont State on August 10.

SHE MARRIED MR. WRIGHT



Thousands of fans packed the streets of Poole, Dorset, on Sunday to watch the wedding of Joy Beverley, of the singing Beverley Sisters, to England's soccer captain, Billy Wright. The couple are pictured (above) after the ceremony at the register office at Poole. The Bevs are currently starring at the Bourne-mouth Pavilion.

Blackpool 'sheer misery,' says Dankworth

JOHNNY DANKWORTH came offstage at Blackpool's Empress Ballroom and told the MM: "I'll never play Blackpool again." He had just ended a three-week season at the resort.

"They can pay me twice as much and I still won't bring my band here. It's been the most miserable few weeks I can remember," said Johnny.

"The audiences haven't appreciated our music. And we haven't appreciated their not appreciating it."

"A lot of them were mums

and dads and children in arms who came into the ballroom free after watching either the Hylda Baker or David Whitfield shows in the same building.

"We would rather play to a one-night audience of enthusiasts."

Minutes before Dankworth blew his top, drummer Kenny Clare played a five-minute solo that shattered around the pillared walls of the ballroom.

'Let's go'

A mill-worker and his wife, sitting near, got up and said: "Let's go and see Billy Ternent at the Tower."

Jack Parnell has now relieved Dankworth at Blackpool. Johnny's itinerary this week-end should cheer him up. His

band is star attraction at the Beaulieu Jazz Festival at Lord Montagu's ancestral home.

He also does a "6.5 Special" from Southampton, plays a Sunday concert at Bourne-mouth Pavilion, and is really at home in his London club on Monday.

ELLINGTON—WITH RUSHING AND BRITISH STARS

AMERICAN blues singer Jimmy Rushing and star British jazzmen will join Duke Ellington as jazz attractions at the Leeds Festival.

In addition, negotiations are under way for at least one other American singer.

The week of top jazz shows starts on October 13 with a con-

cert by the Duke Ellington Orchestra.

On October 14 and 15, the bills will include Jimmy Rushing with the Humphrey Lyttelton Band and the Johnny Dankworth Orchestra.

For concerts on October 16 and 17 it is hoped to book at least one American singing star who will appear with an all-star Jazz Today Unit.

All-star

Line-up of the unit will be Kenny Baker (tpt.), George Chisholm (tmb.), Bruce Turner (alto), Harry Klein (bari.), Dave Shepherd (clt.), Dill Jones (pno.), Ken Sykora (gtr.), Arthur Watts (bass), Allan Ganley (drs.), and a tenor to be fixed.

The final concert, on October

18, will again feature the Ellington Orchestra.

The full itinerary of Ellington's British tour for the Harold Davison office has not yet been settled, but the two opening concerts will be at the Royal Festival Hall on October 5.

Diana Dors signs for Las Vegas

Diana Dors, who opened her £2,500-a-week Variety tour at the Coventry Theatre on Monday, stars in cabaret at the Desert Inn, Las Vegas, on October 16. Her salary will be £6,000 per week (see also page 4).

Diana will also appear in TV from New York and visit Hollywood to discuss a new film for MGM. She will be back in England for Christmas at her farm at Billingshurst.

In January she starts a British film comedy. "I'd love to appear in a really big British musical," Diana told the MM, "but no one seems to want to make one any more."

Vic Lewis Ork to play for Hi-Lo's

THE Vic Lewis Orchestra has netted the "plum" job of accompanying the Hi-Lo's on the American vocal group's September tour of Britain.

The three-week tour opens at the Gaumont State, Kilburn, on September 14.

After leaving Britain, the Hi-Lo's have dates in Italy, France and Scandinavia.

For his two experimental jazz airings on the BBC Light Programme next Wednesday and August 13, Vic Lewis is adding three violins, viola, cello and harp to his regular line-up of two trumpets, trombone, three saxes doubling flutes and three rhythm.

LaROSA ON ATV

American singer Julius LaRosa stars on ATV's "Sunday Night At The Prince of Wales" on August 17 and on "Saturday Spectacular" on the 23rd.

Bank Holiday Fest at the Flamingo

London's Flamingo Club is holding a Jazz Festival week-end with four sessions in three days.

After the normal session tomorrow evening (Saturday), featuring the Vic Ash and Bert Courtley-Kathie Stobart groups, Bix Curtis's Jazz From London unit will make its jazz club debut at an all-night session.

Line-up of the unit is Joe Harriott, Ronnie Scott, Tubby Hayes and Bob Efford (saxes), Bert Courtley (tpt.), Eddie Harvey (tmb.), Geoff Clyne (bass) and Bill Eyden (dra.). Also on the all-night session is a quintet featuring trumpeter Leon Calvert.

On Monday the club will present a new jazz singer, Marion Roscoe, with the Jazz Couriers and the Joe Harriott Quintet.

New disc label due

London Records have signed a contract to press and distribute the American Arwin records here.

Stars on Arwin include Bonnie Scott, Jan and Arnie, and The Peta.

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Ringrowe MD for Connie Francis

MD-pianist Dennis Ringrowe will accompany 19-year-old American singer Connie Francis on her British visit, which starts on August 16 on ATV's "Saturday Spectacular."

Connie then plays two concerts at Blackpool's Opera House (17th), a week at Glasgow Empire (18th), and more concerts at the Opera House, Blackpool (24th).

Dennis this week is accompanying Jill Day at Manchester Hippodrome.

I WANT TO PLAY BRITAIN—GARNER

NEW YORK, Wednesday—British promoters are bidding for Erroll Garner. The poll-topping pianist told me this week: "I am very keen to play Britain. I've received three separate invitations to tour there within the next three months."

"My schedule and the exchange business have so far made it impossible. However, I hope to be able to make a British tour towards the end of next winter or in the spring of 1959."

Garner has been busy preparing for a nationwide tour of the U.S. under the auspices of Sol Hurok. He recently performed to critical acclaim at the Ravenia Music Festival in Illinois and has just finished an engagement at George Wein's new club at Cape Cod.

KID ORY

NEW ORLEANS trombonist Kid Ory is on the critical list at St. Luke's Hospital in San Francisco. Ory underwent major surgery last week and has not responded well to post-operative treatment.

Because his blood has not clotted properly, frequent blood transfusions have been necessary. Many of his friends in the "Bay Area" have come through, donating blood to keep Ory going.

Ory has been resident in San Francisco since 1944 and as recently as three weeks ago the 72-year-old jazz pioneer played an engagement at Turk Murphy's Easy Street Club.

BOBBY TROUP

IN a recent Press interview, Bobby Troup, who serves as host-narrator on the TV show "Stars Of Jazz," really let off steam.

"I'm fed up with these people

NEW YORK NEWS from BURT KORALL

who think it's hip to call each other 'cats' and start every sentence with 'man,'" declared Bobby. "Jazz musicians don't use that kind of lingo. It's just the people on the fringe who do."

"The fact is that most jazz musicians are well educated. The idea that they talk like a 32-bar lyric is probably the world's most blatant stereotype."

"In addition, it's high time producers, writers and directors desist from the completely ridiculous pattern of using strains of jazz music to depict neurotic and emotionally upset characters in movies and TV dramas. Dramatists couldn't be more off base when they use jazz sounds to depict social schizophrenia."

LINTON GARNER

LINTON GARNER, Erroll's brother, is the attraction at the New Offbeat Club in Manhattan.

SUGAR RAY ROBINSON

MIDDLE-WEIGHT boxing champ Sugar Ray Robinson has been sitting in on drums at his own Harlem club and is rehearsing a small jazz group to play the Black Orchid in Chicago.

LOUIS ARMSTRONG

SCREEN rights to Louis Armstrong's life story may go to 30th Century-Fox. The company has bid 250,000 dollars for the story.

CAB CALLOWAY

CAB CALLOWAY will star in the new Robert Breen Negro musical, "Blues Opera."

slated for Europe. The show will debut in Antwerp, Belgium, on November 21, and tour the Continent for six months before opening in New York in the autumn of 1959.

EVERLY BROS.

THE Everly Brothers, one of the most consistent record acts in the business, have a strong new release, out this week. The coupling is "Bird Dog" and "Devoted To You." Either side appears a solid bet to hit the charts.

Star jazzmen at Edinburgh shows

STAR jazzmen will be featured, for the first time, during this year's Edinburgh Festival—Britain's premier parade of the Arts.

Pioneer jazz promoter in Scotland Duncan McKinnon is presenting two shows at Waverley Market, Princes Street, from 10 p.m. to 2 a.m. on August 28 and from 10 p.m. to 4 a.m. on August 29.

DUKE & SATCH ON THE AIR

RECORDINGS of the Duke Ellington and Louis Armstrong bands at the 1956 Newport Jazz Festival will be presented in the BBC Light Programme between 11.15 p.m. and 11.50 p.m. on August 10.

Presented by John Hobday, the recordings have been made available by Voice Of America. The producer is Denys Gueroult.

Mantovani to hire Royal Albert Hall

Mantovani is to hire the Royal Albert Hall in February for his only London concert of 1959.

He usually gives an annual concert at the Royal Festival Hall, but the only available dates there clash with his tour of America, which opens on February 28.

Gerry signs Terry

PHILIPS recording singer Terry Burton, who lives in Manchester, joins Geraldo for his orchestra's four-week season at the Empress Ballroom, Winter Gardens, Blackpool, from August 11.

As Terry arrives in Blackpool, former Geraldo singer Margaret Rose leaves the resort after her four-week season with Billy Ternent at the Tower Ballroom, which ends on August 9.

YARMOUTH.—Sunday concert stars at Wellington Pier include Yana (August 10), Marion Ryan (24th) and Jimmy Young (September 7). . . . Name bands appearing at the Winter Gardens Ballroom include Johnny Dankworth (August 6), Sid Phillips (13th), Chris Barber (27th) and Mick Mulligan (September 3).

BRADFORD.—The Textile Ballroom is being offered by the club's social committee for rental. The committee has been promoting dancing there since last September with Derek Harper's Band.

LIVERPOOL.—A Farmyard Barbecue is to be staged by the Sabena Student Players at the Village Farm, Little Crosby, tomorrow (Saturday).

DUBLIN.—After his summer season at Red Island Holiday Camp, leader Ray Allan will take his band on the road. He starts with a two-week tour of Irish clubs in London in September. . . . The New Plaza Ballroom at Buncrana, Co. Donegal, opened last week.

PORTSMOUTH.—Jazz and skiffle groups will take part in Gosport Carnival on August Bank Holiday. A marquee at the carnival site will be set aside for sessions by local bands.

CORNWALL.—Lancashire bassist George Pears is again spending the summer season with his quartet at the Ship and Castle Hotel, St. Mawes.

BOURNEMOUTH.—Haydn Powell's Orchestra is now in its third year at the Grand Ballroom. Renaldo and his Music are resident at the Latin-American Room for the second year.

Dates with the Stars

(Week commencing August 3)

Winifred ATWELL
Season: Hippodrome, Blackpool

Kenny BAKER
Season (afternoons only): Palace Theatre, Blackpool

BEVERLEY SISTERS
Season: Pavilion, Bournemouth

Eve BOSWELL
Season: Queen's Theatre, Blackpool

Sheila BUXTON
Season: South Pier, Blackpool

Patula CLARK
Week: Capitol, Aberdeen

Alma COGAN
Season: Winter Gardens, Morecambe

Vie DAMONE
Week: Palace, Manchester

Maxine DANIELS
Week: Grand Spa, Bristol

Lennie DONEGAN
Season (afternoons only): Palace Theatre, Blackpool

FOUR JONES Boys
Season: Wellington Pier, Great Yarmouth

Fraser HAYES Four
Season: Hippodrome, Brighton

Joe HENDERSON
Week: Capitol, Aberdeen

Edmund HOCKRIDGE
Season: North Pier, Blackpool

Michael HOLLIDAY
Season: Hippodrome, Blackpool

Teddy JOHNSON and Pearl GARR
Season: Aquarium Theatre, Yarmouth

KENTONES
Week: Winter Gardens, Bournemouth

Don LANG
Season: Central Pier, Blackpool

MUDLARKS
Season: Alexandra Gardens, Weymouth

Ruby MURRAY
Season: Wellington Pier, Great Yarmouth

Danny PURMES
Season: South Pier, Blackpool

Jean REGAN
Season: North Pier, Blackpool

Marion RYAN
Week: Pier Pavilion, Llandudno

Anne SHELTON
Season: King's Theatre, Southsea

Tommy STEELE
Week: Winter Gardens, Bournemouth

TANNER SISTERS
Week: Pavilion, Dunoon

Frankie VAUGHAN
Season: Hippodrome, Brighton

Hedley WARD Trio
Season: Regal Theatre, Yarmouth

Terry WAYNE
Week: Hippodrome, Manchester

David WHITFIELD
Season: Opera House, Blackpool

YANA
Week: Winter Gardens, Margate

Jimmy YOUNG
Week: Winter Gardens, Margate

Session aired?

A session may be aired in the Scottish Home Service.

More late-night jazz will be presented by Ian Swanson at the Scala Cinema on August 28 and 29 and September 1, 5, 8 and 12. Two London-based Scots, Alex Welsh and Ronnie Ross, will be appearing with their groups.

Other bands include the Nova Scotians, Charlie McNair's Jazz Band, the Norman Skinner Quartet, the Royal Mile Jazzmen, Dougie Campbell's Quartet and, it is hoped, a group led by former Ted Heath arranger Johnny Keating.

MEET THE STARS with REN GREVATT

Alan Freed tour is a dead duck

NEW YORK, Wednesday.—The oft-hinted Alan Freed Package tour of Britain is off. The tour had been tentatively set by London agent David Rabin for three weeks, beginning on October 11.

The deal had called for a guarantee of 12,950 dollars against 50 per cent. of the gross take up to 50,000 dollars.

Rabin had an option on Freed plus six top American acts until July 11 and he then asked for further time to work out arrangements for theatre musicians.

He has now cancelled out on the option and the tour is a dead duck.

FICKLE PUBLIC

THE fickleness of the American disc-buying public has never been more pronounced than right now. A special study just completed, shows that of 65 new artists whose records appeared on leading trade charts for the first time since January of this year, only 10 of them had repeats.

According to the survey, the hottest of the new artists (those

with more than one hit) were Danny and the Juniors, Bill Justis, Bobby Helms, the Chantels, Frankie Avalon, the Four Preps, Dicky Doo and the Don'ts, Connie Francis, Don Gibson and the Playmates. Incidentally, the only artist with two first place discs during the period was Elvis Presley.

BETTY SMITH

LONDON has released a new disc here by the Betty Smith group. The record couples the oldie "My Foolish Heart," on which Betty plays tenor sax, and a vocal version of "Betty's Blues." Her initial release of "Bewitched" has done very well here.

FLORIAN ZABACH

VIOLINIST Florian Zabach was in London, July 30, en route to an engagement in Stockholm. Following this, he will return to London for an appearance at the Hippodrome.

JOHNNY MATHIS

JOHNNY MATHIS has signed a new, long-term renewal pact with Columbia Records. The new contract calls for a five per cent. royalty. It's estimated that Mathis' income from Columbia in the past year was close to \$100,000.

HUMPH FOR IRELAND

THE Humphrey Lyttelton Band does a five-day tour of Ireland, opening at Courtown on September 4.

Remaining bookings are Belfast (5th), Ennis (6th), Kilkenny (7th) and Dublin (8th).

Broadcasting next Thursday in BBC "Jazz Club," Humph will feature the big band which he has fronted at the Conway and Royal Festival Halls.

Additions will be Bert Courtney, Bobby Pratt (tpts.), Eddie Harvey (tmb.), Kathleen Stobart (tnr.) and Ronnie Ross (alto), if he is

back from the States in time. Otherwise, Bruce Turner will come in.

On August 15 the band makes a return visit to St. Albans Jazz Club, only club it has visited outside its London HQ for three years.

Turner goes West

Bruce Turner's Jump Band makes its first visit to the West Country on Tuesday with an appearance at Brixham, Devon.

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PERSONALITY

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HERE'S Perry Como back in the land of his fathers and feeling a fool because he can't speak the language. And in one generation he's so Americanised he doesn't even quite fit into Rome's Hotel Excelsior, although it's as international an hotel as you'll find anywhere.

He comes downstairs in a red sweat shirt and we go together towards the lounge. A uniformed hotel attendant with the manners of a career diplomat somehow manages to whisper to him that shirt-sleeves aren't allowed in the hallowed sanctity of the lounge.

Chastened, he leads me downstairs to the bar, where the hotel's rich clients are allowed a little more informality.

We get stopped four times on the way. Perry thought no one would know him in Italy, though he cracks: "I hear they've got a lake here named Como, which is flattering."

● Golf with Hope

Modesty is part of the charm of this man which has helped make a millionaire out of a barber. "Don't call me a former hairdresser," he suggests. "I was never that good. I was just a plain barber—as plain as they come."

Someone claps him by the hand, says he's a public relations officer for Bob Hope. From what we have seen of Bob, that could just mean he's one of an army. But he seems important, friendly, sincere. Says Perry: "Book me another golf date with Bob. I earn money that way."

Another man stops him, says: "I'm from Philadelphia. Made a little money in bituminous coal. Love your show. Keep going!"

● Didn't shave

A small girl waits at the bottom of the steps for an autograph. He signs, pats her on the head, apologises. "Sorry I haven't shaved, dear. Just haven't found those necessary few minutes."

We sit down and I try to make it fast, because I've seen he really hasn't the time, though he's supposed to be on holiday.

His family want him, the Press want him, there are

PERRY COMO
tells MM Rome correspondent
Laurie Wilkinson

photographers outside and he's been blackmailed into a TV appearance for a children's charity.

Even for free he has to be on top form, so there have to be conferences, rehearsals.

I put the questions. "Rock-'n'-roll?" He doesn't have to think long. "I'm not against it. It gives the youngsters a beat they want. In my time we had the bands. Today they have the recordings with a solid beat.

"Delinquency? I don't believe the two are linked. I think the youngsters just like to have a lot of fun. In my young days we had bell-bottom trousers and the Charleston and so forth."

● Pat Boone

Next question. Said Como: "I've nothing but respect for Crosby because I feel he started it for us all. He's still the big man in my mind, but there's such a thing as age and it catches up on you. He admits it himself. But he'll never be old so far as I'm concerned."

"Pat Boone? He's a very decent, young man, a good worker. Got a nice, easy way. It comes from a certain amount of confidence and a feeling of being known."

"In the limelight you feel whether people are with you. Pat is intelligent enough to know these things."

I said: "An audience can be uncritical, pleased at what it hears, so not bother to analyse how the effect is achieved. You, as a professional, would dissect the technique employed. Talk to me about this."

Perry demurred. "You can place too much importance on technique these days. In our type of entertainment it's per-

sonality that counts, rather than the way the noise comes out. Especially on TV.

"That box, that screen, takes you into people's homes—once a week in my case—and you're regarded more as a friend than as someone called in as a paid entertainer."

● Mean machine

"And if you're friendly—and Bing and Frank and Fat are in that class—you're welcomed in, you're kind of offered a cup of tea."

"That television set is a very mean bit of machinery. If you aren't a friendly person it shouts out and warns everybody and shows pictures to prove it."

I asked: "And is Sinatra really a friendly person? They say the countryside is littered with broken Press cameras after he's passed through."

"Well," said Perry, "I've known Frank 15 years. Sometimes he gives the impression of 'I'm here, so everybody bow down!' But it isn't a true picture—he's a good boy."

● An extrovert

"He has had his ups and downs and that tends to put a little meanness into one. But I think we're all a little mean here and there, or stand-offish."

"He's too big an artist, too big a man, to be petty or to compromise. I'll defend him to the end because I know him as a person. Others know him as an entertainer. I know him as a good man."

"I know his public relations aren't all that's to be desired. He's an extrovert, and he blows hot and cold. But he's an artist, and that's how artists are."

"As to performance techniques, well, Crosby has a wonderfully calm, relaxed style. Frank's different. He can't stay still."

"Bing's relaxed. Frank has to be on the go and I think that's what makes him the artist he is. To move over from being a pop singer to being a great actor, as he has done, demands talent."

● Endearing things

"I've done shows with both Crosby and Sinatra. Other people just hear of the frightening things that Frank has done, they don't hear of the endearing things."

"There are times when I would like to say to people 'Go to hell,' but I just can't. That's him. That's me."

Perry Como plays to a weekly audience of an estimated 40-45,000,000 TV viewers. He has sold some 43,000,000 discs in the past 14 years, has been presented with 12 gold discs to commemorate the 12 recordings he has made which exceeded a million sale. He remains a modest man.

He intends to tour Italy with his family for a week or two, then will try to visit London before returning to the USA to restart his TV show on September 13.



"You can put too much importance on technique. In our type of entertainment it's personality that counts."

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"I've nothing but respect for Crosby," says Perry Como. "He started it for us all. There's such a thing as age and it catches up on you—he admits it himself. But he'll never be old so far as I'm concerned."

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Are pop singers born actors?

LIFE is so very frustrating. Coffee bars abound with frustrated singers. The ranks of star vocalists absolutely bulge with frustrated actors.

It is practically a truism that nowadays any singer can make a record. And any singer who makes a record starts dreaming of a career in films.

asks **Tony Brown** Crosby started the process, of course. He graduated from Mack Sennett shorts to dazzling stardom. With Frank Sinatra history repeated itself—and set the whole vocal world aspiring to follow the trend.

Sinatra hauled himself up by his bootlaces to turn from a flop vocalist into about the world's highest paid entertainer. On the way, he learned something of the craft of acting.

His would-be emulators are people of varying talents. Tommy Steele has had a go with marked success. Colin Hicks has grinned bashfully forward for an Italian film. Peggy Lee, Johnnie Ray, Frankie Laine, Tommy Sands and others have taken their turn beneath the Klieg lights—and all in doing so have delighted their fans and astonished their critics.

Their success shouldn't really be surprising. Those able to project the emotions in song have the stuff of actors within them.



WHAT'S happening in Blackpool? Reports filtering down to London suggest that this is the worst season ever known in "Britain's summer show-place."

Is it the weather? That should drive the people in. Is it shortage of money? But Blackpool has always been the place where it is "infra dig." not to spend-out before catching the train home.

Is it due to easier foreign travel? But what about the French and Middle East political situations, causing thousands of holiday cancellations?

Is it because the London gangsters are allegedly "moving in"? But who among the Wakes Weeks crowds pays any attention to that?

Can you blame television? It was there last year (which was admittedly somewhat below expectations).

Why is it? **Furrowed** Is it perhaps because there are no "new names" to draw the crowds? But what do the mums and dads care about "new names"? Give them Old Tyme Music Hall.



in Frankie Vaughan's performances. His first film could have been dismissed by sceptics as a fluke. He played a Liverpool tough, which might have been just a feat of memory for a man brought up in the seamier part of that port.

"Wonderful Things" makes far greater demands. Vaughan is a poor fisherman from Gibraltar, gesticulating with Spanish flamboyance, rolling his tongue confidently around the accent problem and sailing through the part with the conviction of a man who knows that he could forget about singing tomorrow if he wanted.

And Vaughan carries the role in the face of hot competition from Jeremy Spenser, who got into the business early by becoming a child actor.

Again, Elvis Presley is challenging his detractors with the heavier guns of Hollywood behind him.

His director in "King Creole" is that eminent star-maker Michael Curtiz. And Presley is not propped up by the highly-skilled professionals in the cast.

He has an exacting starring part which keeps him on-screen for most of the footage. He is tough, he

snoulders with resentment and throws his weight around till one forgets those great, liquid eyes and the baby softness of his features.

In short, Steele, Vaughan and Presley—all, to put it bluntly, singers who fall into the gimmick class—must be taken seriously as actors.

Forerunners Unless the situation radically changes, they are the forerunners of a whole string of singers who project themselves beyond the world of Tin Pan Alley into screen credits.

The coffee-bar skiffler is driven into public performance by a wide streak of exhibitionism. He gravitates toward the limelight impelled by the desire to be noticed.

What better to see himself eventually on the screen much larger and more glamorous than life?

And with a fame more enduring than that of this week's Hit Parade.



No. The mystery remains. But so does the fact that this season is causing many furrowed brows among the impresarios, the agents—and the artists.

Yes or No? AND—talking about "new names"—can record hits be made by the juke-boxes? There are those in the Alley who say Yes. There are those who say No.

Personally, I would contend that a record must first have exposure. On TV, film, Luxembourg, or BBC.

Do you (the coffee-bar patron who puts the coin in the slot) look around for the unfamiliar title, the unfamiliar artist, and press that button?

Or do you search among the titles for your favourite performer?

It's a question that's causing a lot of heated discussion around the Charing Cross Road hostellers.

What do you think? **Opinion**

ARTISTS are always chary of voicing their opinions of other artists—especially to the Press. Abroad, they feel freer to talk. And here's what Max Bygraves had to say about three of his compatriots in a New York chat with Ren Grevatt: Tommy Steele: It's true he



started as a rock-'n'-roll artist. But I admire him tremendously, because he's really talented and has been wise enough to break out of the narrow confines of rock.

He has blossomed out as a great and versatile performer.

Lonnie Donegan: He is good, too, because he's creative. I admire creativity in any performer.

Dickie Valentine: He is a good performer, but I think he has given too much attention to his impersonations. That's not being really creative, and Dickie has plenty of talent so that he doesn't have to resort to impersonations of other performers.

Away from it all ON his first day on holiday in Venice, Mantovani took his radio with him to the beach. He tuned in to Belgrade and immediately got—the Mantovani recording of "Take My Love."

Snap! I HEAR that Hammond organist Jerry Allen is "looking into" the matter of America's Marty Wilson's recording of "Hedgehopper."

"Hedgehopper" is the title of my ATV 'Lunch Box' signature tune," says Jerry. "I wrote it myself, and have recorded it with Eula Parker singing her own lyrics."

He was somewhat surprised to learn that Marty Wilson had recorded a number called "Hedgehopper." Especially as it, too, is done with organ accompaniment.

But what flipped him was to learn that it was backed by a number called—"Hey, Eula!"

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He's the guy who actually demonstrated the winning number, "You're Someone If You Live in Soho"—23-year-old New Zealander Patric Feeney, who made a strong impression on the hard-headed song-judging committee.

Pat's had a load of NZ experience in cabaret, radio and Variety. Over here, ABC-TV have used him twice. And he's heard in the forthcoming Rank picture, "The Bank Raiders."

Now, I learn, two disc companies are taking an interest.

Quote "HE stopped piano-playing in public to improve his social standing."—Daily Mail, 29/7/58.

Dazzling Dors gives Coventry preview of Las Vegas show

COVENTRY seems to have an attraction for stars making a come-back in Variety. In June, Tommy Steele reopened there, and on Monday the fabulous Diana Dors began her eight-week Variety tour at this magnificent theatre.

This is her first appearance in Variety for four years, and her act is virtually a preview of what audiences will be seeing in Las Vegas in October.

Diana held the stage for 33 minutes with songs, patter and teamwork with comedian Dickie Dawson and Group One. Albert Sadler accompanied at the piano.

Five dialects She opened with "I've Got The World On A String," followed by a clever song about her career called "I Started Young."

She pattered with a string of gags on the contemporary star scene and a clever skit on "Little Miss Muffett," sung in five dialects, won warm applause.

A Cole Porter medley was well presented and Diana was joined by Dickie Dawson in an uproarious version of "Let's Do It."

Diana's personality comes over with great force. Looking like a million dollars, she wears two dresses during her act.

The first, a shimmering white creation, cost £400 and looks as though handfuls of diamonds have been thrown on to almost transparent material.

The second, a clinging scarlet with slits from heel to waist, brings out the wolf-whistles.

But what is far more important is the fact that Diana Dors has obviously gone to great pains to present a polished, slick, entertaining act.

Unlike many stars of far less stature, she is not content to stand on the stage and try to get across on the strength of her name. Once more, this versatile young lady proves that she is a force to be reck-

oned with in the entertainment world.

Group One provide just the right assistance throughout the Dors act, confirming my view that they are the most underrated singing group in the country.

In their spot, they do a well-planned tribute to the thirtieth anniversary of talking pictures. Their movements are slick, and in their impeccable evening dress they are just about the smartest group I've seen for ages.

Cherry Wainer, the South African organist, is as entertaining as ever on a bill which should do big business all over the country.

George Bartram

For more show reviews see page 15

Proof of this can be found

in Frankie Vaughan's performances. His first film could have been dismissed by sceptics as a fluke. He played a Liverpool tough, which might have been just a feat of memory for a man brought up in the seamier part of that port.

"Wonderful Things" makes far greater demands. Vaughan is a poor fisherman from Gibraltar, gesticulating with Spanish flamboyance, rolling his tongue confidently around the accent problem and sailing through the part with the conviction of a man who knows that he could forget about singing tomorrow if he wanted.

And Vaughan carries the role in the face of hot competition from Jeremy Spenser, who got into the business early by becoming a child actor.

Again, Elvis Presley is challenging his detractors with the heavier guns of Hollywood behind him.

His director in "King Creole" is that eminent star-maker Michael Curtiz. And Presley is not propped up by the highly-skilled professionals in the cast.

He has an exacting starring part which keeps him on-screen for most of the footage. He is tough, he

snoulders with resentment and throws his weight around till one forgets those great, liquid eyes and the baby softness of his features.

In short, Steele, Vaughan and Presley—all, to put it bluntly, singers who fall into the gimmick class—must be taken seriously as actors.

Forerunners Unless the situation radically changes, they are the forerunners of a whole string of singers who project themselves beyond the world of Tin Pan Alley into screen credits.

The coffee-bar skiffler is driven into public performance by a wide streak of exhibitionism. He gravitates toward the limelight impelled by the desire to be noticed.

What better to see himself eventually on the screen much larger and more glamorous than life?

And with a fame more enduring than that of this week's Hit Parade.

started as a rock-'n'-roll artist. But I admire him tremendously, because he's really talented and has been wise enough to break out of the narrow confines of rock.

He has blossomed out as a great and versatile performer.

Lonnie Donegan: He is good, too, because he's creative. I admire creativity in any performer.

Dickie Valentine: He is a good performer, but I think he has given too much attention to his impersonations. That's not being really creative, and Dickie has plenty of talent so that he doesn't have to resort to impersonations of other performers.

Away from it all ON his first day on holiday in Venice, Mantovani took his radio with him to the beach. He tuned in to Belgrade and immediately got—the Mantovani recording of "Take My Love."

Snap! I HEAR that Hammond organist Jerry Allen is "looking into" the matter of America's Marty Wilson's recording of "Hedgehopper."

"Hedgehopper" is the title of my ATV 'Lunch Box' signature tune," says Jerry. "I wrote it myself, and have recorded it with Eula Parker singing her own lyrics."

He was somewhat surprised to learn that Marty Wilson had recorded a number called "Hedgehopper." Especially as it, too, is done with organ accompaniment.

But what flipped him was to learn that it was backed by a number called—"Hey, Eula!"

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WE'LL OUTLAST ROCK!

We're a Variety act, say the King Brothers

"If rock-'n'-roll really is dead—or dying," I remarked, "how do you visualise your act in the future?"

I was in the King Brothers' dressing-room on Blackpool's North Pier, surrounded by golf clubs, smart suits and three exuberant youngsters.

Three pairs of eyes looked uncompromisingly into mine.

"But we're NOT a rock-'n'-roll act," the boys protested in unison. "Sure we sing beat numbers—but so we did before the rock craze started."

"It just so happened that the rhythmic, beaty style that made us popular on Children's Television five or six years ago fitted into the rock pattern. And with two guitars in the act we were caught up willy-nilly in the craze."

Mums and Dads

Don't think the boys want to turn their backs on their benefactors now they are established, however.

"We set out to be a musical act and always wanted to have a wide appeal. Right from the beginning we hitched our wagon to star billing and we knew that to achieve this we had to appeal to a lot of people—not just to one section."

"Early this year when we first made top billing in a provincial theatre we discovered that a good half of our audiences were mums and dads—and we had to please them."

"Sure, we owe a lot to the teenagers. If they hadn't

by **JERRY DAWSON**

bought our first hit record, 'White Sport Coat,' we wouldn't have made the grade so quickly. They made our name known to the entertainment-seeking public."

In their early days they had a lot of success on Children's Television. They were known as "those three young boys on TV." But nobody thought of the King Brothers as a Variety act. "White Sport Coat" changed all that—"thanks to the teenagers," say the boys.

Wide appeal

"But we know that, nowadays, lots of mums and dads come into the theatre to see 'those three young boys.' They remember us when Dennis (the youngest, now aged 19) was in short pants. And it won't be our fault if they don't go on liking us. We certainly try to make our act appeal to them."

"In teenage programmes on TV, in eight-minute radio spots,



"We're not a rock-'n'-roll act," say the King Brothers. "We sing beat numbers but we did that before the rock craze started."

on a three-minute record—we could perhaps get away on a rock kick. But a 20- to 25-minute Variety act has to have rather more substance—more variety.

"That's why we're learning a little movement and dancing, taking part in production numbers—we must get something different into the act. Our new LP to be issued in September—'Three Kings And An Ace'—consists entirely of old standards served up in a beaty modern style."

"We hope the teenagers will like it. And when their mums and dads hear it, we hope that they will like it, too—enough to come along to see us in the theatre."

Right: As the King Brothers appeared on Children's Television five or six years ago—while Dennis, at the piano, was still in short pants.



Vic Dickenson is one jazzman they can't label

BOB BROOKMEYER has been quoted as saying: "Vic Dickenson is perhaps more of a personality than a musical force or influence."

And that is the most surprising thing about Dickenson. An utterly original jazz voice, he is a favourite with musicians and listeners of widely varied tastes, yet his influence on his contemporaries has been very small.

There is no Dickenson school of trombone playing as there is an Armstrong school of trumpeters and Hawkins and Lester Young schools of tenor players.

The reason may be that Vic himself is impossible to document. His playing just cannot be neatly labelled and filed away as modern, traditional, mainstream, Kansas City or any of the other broad classifications.

Didn't change

One thing that impressed me at the recent Knokke World Festival of Jazz was the way Dickenson sounded equally at home playing unison riffs with Gillespie and Getz as he did in a Dixieland ensemble with Teddy Buckner and Albert Nicholas.

Yet his own style didn't change for either.

He can vary from utterly uninhibited heat to a controlled emotionalism—nearer in instrumental texture to Lawrence Brown than any other musician

—but binding all his work is that sardonic wit and humour which makes a Dickenson phrase so easily identifiable.

At 52, Dickenson has had a varied career since he got his first break with Speed Webb's band in 1927—a band which also featured Roy Eldridge and Teddy Wilson.

He was with Zash Whyte, Blanch Calloway and Benny Moten before 1936, and later had big-band experience with Claude Hopkins, Benny Carter and Count Basie.

"I liked those big-band sounds," Vic told me. "That Basie section had me with Dicky Wells and Dan Minor. We shared the lead around the three of us."

His preference, however, is for small groups.

Small groups

"Big bands are a little confining," he explained. "You may play all night long and for one solo and, personally, I like to blow."

After Basie, he worked in small groups with men like Hot Lips Page, Sidney Bechet, Frankie Newton, Eddie Heywood and Jimmy McPartland as well as fronting his own bands around Boston.

Vic is also something of a singer with a pleasant, burred voice.

"I first sang on records on Luis Russell's 'Honey That Reminds Me,'" he recalled. "That must have been around 1930. J. C. Higginbotham and Red Allen were with the band, too."

Currently playing in Brussels, Vic hopes to make London for a holiday before returning to the States.



Vic Dickenson—a personality

You're wrong, Humph. It's the music that counts

MAY I defend myself briefly against Humphrey Lyttelton's amiable strictures (MM, 26/7/58).

First, Baby Dodds. I admit I am not one of those unfortunate enough to have heard him in the flesh; my judgment of him, like nearly everyone else's, has been formed by listening to him on records, of which I will just instance one.

I ask Mr. Lyttelton to listen again to the Bechet-Stewart-Hines "Blue For You, Johnny" of 1940, and to consider whether all those long, meaningless circus rolls, all that byplay with wood-block and cow-bell, all that silly double-tempo stuff are not utterly out of place in such a grave, elegiac performance.

The fact that that performance was intended as a lament for Johnny Dodds—Baby's own brother—is surely enough to convict the drummer of ignorant, tasteless insensitivity.

And I just don't care about the fact (if it is a fact) that Baby "exerted a strong formative influence" on Krupa and Tough. Jazz has suffered far too long from historical figures who couldn't play. Surely we must value a musician for his own music.

Similarly with Roy Eldridge. Evidently Humph thinks the "historical fact" that Roy "had a vast and decisive influence on the development of jazz trumpet-playing" is more important than the playing itself. To me that is very sad.—Kingsley Amis, Swansea.

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HOLLYWOOD Headlines

THE forthcoming Frank Sinatra-Brigitte Bardot film, "Paris By Night," will have music by Jimmy Van Heusen and Sammy Cahn. . . . Frankie Laine and Michel LeGrand are booked as a concert team for a coast-to-coast tour in the autumn.

"The Ballad Style Of Kenton" is Stan's next LP and it features good standards all arranged by Mr. Kenton himself. His band has left for an extended Eastern tour with four new trumpets, two new trombones and a new sax.

Maurice Chevalier completed the seventh book in his memoirs and he devoted the last chapter to the making of his latest musical, "Gigi." . . . Pete Rugolo completed a jazz LP using four flutes with Bud Shank, Buddy Collette, Harry Klee and Paul Horn. . . . Tenor man Harold Land's first LP as leader, on the Contemporary label, has the late Carl Perkins (piano), Leroy Vinnegar (bass) and Frank Butler (drums).

Said Shorty Rogers (to Don Gold): "I've been doing a lot of research on African music and it really kills me." . . . The Four Preps have recorded "Lazy Summer Night" from "Andy Hardy Comes Home." . . . Elvis is keeping a diary of his Army life that will be published when he's discharged. . . . Jazz Cabaret features jazz-poetry with the Buddy Collette Quintet on the weekly "Jazz International" show.

Singer-film actress-academy award winner Miyoshi Umeki

married a Hollywood television executive this week.

Jimmie Rodgers had to decline a four-week offer to play Europe in September because it conflicted with his first film, "Good Girls Get Married." . . . Les Elgart's band and recording singer Jill Corey are in "Senior Prom" at Columbia. . . . Jack ("Pete Kelly's Blues") Webb, once married to Julie London, wed Jackie Loughery, former Miss USA, who was once married to Guy Mitchell. . . . Bud Shank recorded the South African "Pennywhistle Blues."

Betty Grable is headlining her own show at the famous Cal-Neva hotel in Lake Tahoe.

Kathy (Grant) Crosby says:

"The baby will be called Mary Francis—Bing and I haven't even discussed the possibility of a boy." . . . Judy Garland, with the Freddy Martin Orchestra, is at the Coconut Grove.

A girl, Gina, was born to Spike Jones and his wife, singer Helen Grayco. . . . Lawrence Welk and his Champagne Music Makers flew to New York today (Friday) for a concert at Carnegie Hall.

Sinatra aids charity

Fourteen hundred guests paid nearly £25 a head for "A Night With Sinatra" at the Beverly Hilton, in aid of the Cedars of Lebanon hospital here. . . . World Pacific has a forthcoming poetry-jazz LP titled "Jazz Canto Volume 1," produced by Lawrence Lipton and William Claxton, with readings by Hoagy Carmichael and Bob Dorough.

by **HOWARD LUCRAFT**

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Melody Maker TOP TWENTY

WEEK ENDED JULY 26, 1958

This week	Last week	Title	Artist	Label
1	(1)	ALL I HAVE TO DO IS DREAM CHAPPELL Other disc—Harry Barnett (HMV)	Everly Brothers	London
2	(7)	HARD HEADED WOMAN BELINDA	Elyis Presley	RCA
3	(2)	BIG MAN GROSVENOR Stargazers (Dee); Five Dallas Boys (Col)	Four Preps	Capitol
4	(3)	TULIPS FROM AMSTERDAM/YOU NEED HANDS CINEPHONIC/LAKEVIEW You Need Hands—Eydie Gorme (HMV)	Max Bygraves	Decca
5	(4)	RAVE ON SOUTHERN	Buddy Holly	Vogue-Coral
6	(5)	TWILIGHT TIME VICTORIA Jane Froman (Cap)	Platters	Mercury
7	(15)	WHEN SOUTHERN Harry Barnett (HMV)	Kalin Twins	Brunswick
8	(13)	RETURN TO ME SOUTHERN	Dean Martin	Capitol
9	(8)	ENDLESS SLEEP ABERBACH Jody Reynolds (Lon); Gene Ross (Par)	Marty Wilde	Philips
10	(6)	ON THE STREET WHERE YOU LIVE CHAPPELL John Harvey (Fon); Mario Lanza (RCA); David Whitfield (Dee); Eddie Fisher (RCA); Buddy Greco (Lon); Lawrence Welk (V-Cor); Ronnie Hilton (HMV); Victor Silvester (Col); Johnny Dankworth (Par); Gary Miller (P-Nix)	Vic Damone	Philips
11	(9)	SALLY DON'T YOU GRIEVE ESSEX	Lonnie Donegan	Pye-Nixa
12	(12)	I'M SORRY I MADE YOU CRY FELDMAN Frank Froeba (Bruna); Bernadine Read (Bruna); Don Anthony (Par)	Connie Francis	MGM
13	(11)	WHO'S SORRY NOW FELDMAN Betty Smith (Dee); Johnnie Ray (Phi); Eric Roovers (Dee); Victor Silvester (Col); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dee); Gloria De Haven (MGM); Preacher Rollo (MGM); Joe Loss (HMV); Eddie Barclay (HMV); Henry Carter (Par); Les Noble (Dee)	Connie Francis	MGM
14	(10)	SUGAR MOON FRANK	Pat Boone	London
15	(-)	THINK IT OVER MCPB	Crickets	Vogue-Coral
16	(14)	ON THE STREET WHERE YOU LIVE	David Whitfield	Decca
17	(17)	THE ONLY MAN ON THE ISLAND BRON Vic Damone (Phi); Dennis Lotie (Col)	Tommy Steele	Decca
18	(19)	PATRICIA SOUTHERN Geoff. Love (Col)	Perez Prado	RCA
19	(-)	ENDLESS SLEEP	Jody Reynolds	London
20	(-)	YAKETY YAK PROGRESSIVE Paul Rich (Emb)	Coasters	London

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Imbols, W.C.1; W. A. Clarke, S.W.8; Rolo For Records, E.10; Leading Lighting, N.1; A. R. Tipler, S.E.15; Popular Music Stores, E.6; Reg. W. Reed, Ltd., S.E.15. MANCHESTER—Dunne Wholesale, Ltd., 1; H. J. Carroll, 18. BIRMINGHAM—R. C. Mansell, Ltd. BRIGHTON—Dobell's Record Shop, 1. PLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. LIVERPOOL—Nema, Ltd., 1. HULL—Sydney Scarborough, Ltd. CRAWLEY—S. C. Withers. BOLTON—Engineering Service Co. NEWCASTLE—J. G. Windows, Ltd., 1. WEST HARTLEPOOL—Hoggett's, Ltd. SOUTHAMPTON—The Record Shop. LEEDS—R. B. Kitchen, Ltd., 1. MIDDLESBROUGH—Sykes Record Shop. EDINBURGH—Bandparts Music Stores, Ltd., 1. SOUTH SHIELDS—Saville Brothers, Ltd. SLOUGH—Hickies. BOURNEMOUTH—Beales. BLACKWOOD—Glyn Lewis, Ltd. WORTHING—J. W. Mansfield, Ltd.

TOP JAZZ EPs, LPs

- Week ended July 26, 1958.
- (2) MY FAIR LADY (LP) Shelly Manne (Vogue)
 - (1) THE ATOMIC MR. BASIE (LP) Count Basie (Columbia)
 - (3) DAVE DIGS DISNEY (LP) Dave Brubeck (Fontana)
 - (8) SOUTH PACIFIC IN HI-FI (LP) Chico Hamilton (Vogue)
 - (6) MR. ACKER BILK REQUESTS (LP) (Pye-Nixa)
 - (4) ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. 1 (LP) Ella Fitzgerald (HMV/Verve)
 - (-) BACK COUNTRY SUITE (LP) Mose Allison (Esquire)
 - (-) THEY ALL PLAYED RAGTIME (EP) Ken Colyer (Decca)
 - (-) JOHNNY HODGES AND THE ELLINGTON ALL-STARS (LP) (Columbia-Clef)
 - (-) A TRIBUTE TO MADGE (LP) Second City Jazzmen (Esquire)
- STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART: LONDON:—Foyles, W.C.2. BELFAST:—Atlantic Records. MANCHESTER:—Hime and Addison, Ltd., and Record Rendezvous. BIRMINGHAM:—R. C. Mansell, Ltd., 5; The Diskery, 5. NEWCASTLE:—J. G. Windows, Ltd., 1. LIVERPOOL:—Beaver Radio, Ltd., 1. CARDIFF:—City Radic (Cardiff), Ltd.

AMERICA'S TOP DISCS

- As listed by "Variety"—Issue dated July 30, 1958
- (4) POOR LITTLE FOOL Ricky Nelson (Imperial)
 - (1) PATRICIA Perez Prado (RCA Victor)
 - (5) SPLISH SPLASH Bobby Darin (Atco)
 - (2) YAKETY YAK Coasters (Atco)
 - (3) HARD HEADED WOMAN Elyis Presley (RCA Victor)
 - (6) WHEN Kalin Twins (Decca)
 - (10) REBEL ROUSER Duane Eddy (Jamie)
 - (18) FEVER Peggy Lee (Capitol)
 - (-) WILLIE AND THE HAND JIVE Johnny Otis (Capitol)
 - (11) NEL BLU DIPINTO DI BLU Domenico Modugno (Decca)
 - (15) LITTLE STAR Elegance (ABC-Paramount)
 - (7) PURPLE PEOPLE EATER Sheb Wooley (MGM)
 - (9) ENCHANTED ISLAND Four Lads (Columbia)
 - (8) EVERYBODY LOVES A LOVER Doris Day (Columbia)
 - (-) JUST A DREAM Jimmy Clanton (ABC-Paramount)
 - (11) FOR YOUR PRECIOUS LOVE Jerry Butler (Falcon)
 - (16) MY TRUE LOVE Jack Scott (Carlton)
 - (20) IF DREAMS CAME TRUE Pat Boone (Dot)
 - (-) ONE SUMMER NIGHT Danleers (Mercury)
 - (-) DELICIOUS Jim Backus (Jubilee)

Twenty top tunes

- THIS copyright list of the 20 best selling songs for the week ended July 26, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)
- (2) TULIPS FROM AMSTERDAM (F) (2/-) Cinephonic
 - (1) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell
 - (3) ALL I HAVE TO DO IS DREAM (A) (2/-) Acuff-Rose
 - (4) STAIRWAY OF LOVE (A) (2/-) Leeds
 - (9) TRUDIE (B) (2/-) Henderson
 - (8) BIG MAN (A) (2/-) Grosvenor
 - (7) TWILIGHT TIME (A) (2/-) Victoria
 - (5) I MAY NEVER PASS THIS WAY AGAIN (A) (2/6) Chappell
 - (6) WHO'S SORRY NOW (A) (2/-) Feldman
 - (10) I COULD HAVE DANCED ALL NIGHT (A) (2/6) Chappell
 - (12) A VERY PRECIOUS LOVE (A) (2/-) Blossom
 - (13) BOOK OF LOVE (A) (2/-) Francis Day
 - (-) THE ONLY MAN ON THE ISLAND (A) (2/-) Bron
 - (16) SUGAR MOON (A) (2/-) Frank
 - (14) WITCH DOCTOR (A) (2/-) Bourne
 - (11) YOU NEED HANDS (A) (2/-) Lakeview
 - (-) RETURN TO ME (A) (2/-) Southern
 - (15) KEWPIE DOLL (A) (2/-) Leeds
 - (19) LITTLE SERENADE (F) (2/-) Macmelodies
 - (18) A WONDERFUL TIME UP THERE (A) (2/-) Morris
- A—American; B—British; F—Others. (All rights reserved.)

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Frankie goes multi-lingual

WITH a name like Lo Vecchio, Frankie Laine might be expected to be en rapport with an Italian song.

That he is also pretty handy with a French song is indicated on the LP "Foreign Affair," which "Mr. Rhythm" made last year in France with arranger - MD Michel LeGrand.

And for makeweight, Frankie throws in contributions in Portuguese and Spanish.

This is something out of the rut for a singer who generally aims at the bobbysox element—and in the main it comes off. Particularly Laura, which he sings in French.

But here, Michel LeGrand wins honours for his imaginative and unusual treatment of the song.

The intro and coda are played up-tempo in a manner that immediately arrests attention. This may be an old trick, but I have rarely heard it used to more compelling effect.

Laine tends to be a bit declamatory in his interpretations. For instance, he sings La Paloma with the intensity and volume of an opera star emoting in the Coliseum.

But the songs are good, and these—coupled with LeGrand's skilful arrangements—make this one of the most satisfying Laine releases to date.

Titles: Laura; Mam'selle; Adornmentami Cosi; Autumn Leaves; Nao Tem Solucao; La Paloma/Mona Lisa; Si Tu Parais; Quiereme Mucho; Torna A Surriento; Too Young; Besame Mucho.

(Phillips BBL7238)

Nelson Riddle

NELSON RIDDLE makes periodic solo excursions, but I have yet to hear any efforts in this idiom that measure up to his mature rôle as an accompanist.

Songbrokers should have 10% minimum says Hubert W. David

SONG BROKING, about which I have had a lot of inquiries lately, is an arduous profession. For the Songbroker has to take all the initial kicks without any certainty of reward—fixed, incidentally, at 10 per cent. of the proceeds.

The Songwriters' Guild is interested in the possibility of creating a new race of "song and light music brokers." These middlemen could be a big help where personal contact with publishers, recording companies and artists is needed. The songwriter could leave his song in the hands of his broker and go on writing more songs.

But this new branch would have to be put on a business-like footing, and I do not feel a flat rate of 10 per cent. is going to be interesting enough to attract the experienced agent.

Ten per cent. should be the minimum figure on which an agent could base his fee.

If nothing much happens to a song, then his 10 per cent. will probably just about cover his initial expenses. But the more a song earns, the bigger share the broker should receive.

The Songwriters' Guild has prepared a standard contract for the use of brokers and their clients, free copies of which are available provided the broker's

POP DISCS by Laurie Henshaw

However, for restful listening I can thoroughly recommend the 12 in. "Sea Of Dreams" LP. Musically, nothing very eventful happens, but these 12 tracks provide a pleasant background interlude.

Titles: Out Of The Night; My Isle Of Golden Dreams; Tangi Tahiti; Dream; There's No You; Drifting And Dreaming/Easter Isle; Let's Fall In Love; Polka Dotz And Moonbeams; Put Your Dreams Away; Autumn Leaves; Sea Of Dreams.

(Capitol T915)

Sarah Vaughan

THE "Divine Sarah" has another LP to herself—this time "Sarah Vaughan In A Romantic Mood."

The songs are not particularly outstanding, but Sarah's immaculate styling invests them with interest. Best of the tracks is the beaty Exactly Like You—the only up-tempo number.

There should have been more in this idiom—Sarah manages to let her hair down on this one.

Titles: C'est La Vie; Never; The Edge Of The Sea; Waltzing Down The Aisle; Don't Let Me Love You; The Second Time/It Happened Again; You Ought To Have A Wife; Slowly With Feeling; Exactly Like You; How Important Can It Be; Fabulous Character.

(Mercury MPL6540)

Nixa Hit Parade

ANOTHER in the list of "Nixa Hit Parades." This latest is No. 5. Artists and titles are Petula Clark (In A Little Moment); Lonnie Donegan (Grand Coolie Dam); Marion Ryan (I Need You) and The Bill Shepherd Orchestra (Tequila).

Verdict: excellent turntable variety.

(Nixa NEP24082)

Perry Como

PERRY COMO, allied to choir, gives Beats There A Heart So True the big ballad treatment. But I can't see this becoming another "Catch A Falling Star."

Backing unavailable at present time.

(RCA1071)

Billy Eckstine

BILLY ECKSTINE comes through to powerful effect on the L-A styled Vertigo, a number of unusual quality that somehow calls to mind "That Old Black Magic."

By comparison, In The Rain is a trifle wet.

(Mercury 7MT224)

'Safety Sue'

THE British Safety Council is swinging into action these days with a song, Safety Sue.

The number was written by George Posford and Frances Day and admirably extols the Council's credo.

Recruited to put over the safety message are The Four Gibson Girls, The Duke of Bedford, Sheila Van Damm, Stirling



Frankie Laine's "Foreign Affair" LP comprises 12 songs in four languages.

Moss, Denis Compton, Donald Campbell and James Tye.

The contributions by the celebrities are linked by disc-jockey David Gell. Proceeds from this unusual disc go to charity.

(Orion 45-CB1453)

Frank D'Rone

FRANK D'RONE, the American singer who was pipped to the Hit Parade post by Britain's Malcolm Vaughan with "My Special Angel," makes a worthy second attempt with Our Summer Love and Little Pixie.

Frank's pleasing voice and smooth style appeal to me—particularly in the first title. This is well worth spinning.

(Mercury 7MT228)

Laurie London

WITH Little Laurie London (No. 2), the London followers have a second EP helping. The beaty backings earn praise for Geoff Love.

Titles: The Gospel Train; Boomerang/A Railroadin' Man; Sea-Shell.

(Parlophone GEP8689)

Johnny Mathis

THE insidiously caressing voice of Johnny Mathis is beginning to win me over. He's in his usual silky form on the EP featuring It Could Happen To You; That Old Black Magic/Let Me Love You; In The Wee Small Hours Of The Morning.

(Fontana TFE17025)

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The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until August 16, 1958, for readers in Britain; until September 16, 1958, for foreign and Colonial subscribers.



'NON-STOP' RUN FOR VAUGHAN FILM

Mr. Show Biz —Sunday star



FRANKIE VAUGHAN's second film, "Wonderful Things," will be given a "non-stop" run at 80 cinemas throughout Britain from next week.

Instead of the normal one-week booking on the circuits it will continue to be shown while business is good.

"It is a unique arrangement and a big tribute to Frankie's countrywide appeal," says Vaughan manager Paul Cave.

BOYCE BAND ON BBC-TV

THE TV cameras will soon be moving in on the Denny Boyce Band, which succeeds Oscar Rabin as resident outfit at London's Lyceum Ballroom on August 26.

The band is lined up to take part in a number of Mecca "Come Dancing" BBC-TV programmes commencing in October.

At Wimbledon Palais for the past six months Denny was previously at Tottenham Royal for two months and at Purley's Orchid Ballroom for three years.

NEWS SPOTLIGHT

THE Jazz From London unit and the Leon Calvert-Bob Efford Quintet will play at an all-night session at the Flamingo Club, W., tomorrow (Saturday).

Appearing with the JFL unit will be saxists Ronnie Scott, Tubby Hayes, Joe Harriott and Bob Efford; trombonist Eddie Harvey; trumpeter Bert Courtney; drummer Bill Eyden and bassist Geoff Clyne.

Dick Katz has entered the Harley Street Nursing Home this week for a leg operation. During his absence his place with the Ray Ellington Quartet will be taken by Frank Horrocks.

15 bands at Scots Trad. Championship

Fifteen bands will compete for a cup and £130 in cash prizes at the fourth annual Scottish Traditional Jazz Band Championship run by Glasgow Jazz Club at St. Andrew's Halls, Glasgow, on September 4.

Bands already entered include the winners for the past two years, Alan Mason's Jazzmen and the George O'Donnell, Billy McGregor, Phoenix, Steadfast, Omega, Vernon and Esquire Jazz Bands.

Ron Robson marries actress Anne Fields at Great Yarmouth on August 30. Ron is the only unmarried member of the Four Jones Boys.

Teddy Foster and his Orchestra, currently resident at Butlin's Filey Camp, will debut in the Six-Five Special on August 30. Teddy's Filey season ends on September 5. Early in October the Foster band starts a four-week tour of Germany.

Ralph Dollimore Quartet will air in "Kings Of The Keyboard" on August 11 and 25 (Light).



DANNY CRAIG Near the Bill Jones Trio at the Beaulieu Jazz Festival, Aug. 1 & 2

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DALLAS BUILDING, CLIFTON STREET, LONDON, E.C.2

Bandleaders on Parade in the Isle of Man



The summer season in the Isle of Man is now in full swing, with holidaymakers crowding Douglas's four major ballrooms. MM cameras take these exclusive shots of some of the musical personalities who are sunning in the island. Pictured (top left) in their 1930 vintage Alvis sports car are Ronnie Aldrich and his wife, Mary. Ronnie and the Squads play at the Palace Ballroom. Resident at the Strand Palace is the Basil Kirchin Band (bottom left). Seen with Basil (drums) are Ashley Kosak (bass), Johnny Marshall (trn.) and Roger Sivier (tp).

JO'BURG DOUBLE FOR ALMA COGAN

ALMA COGAN will "double" Johannesburg's Bal Tabarin and Latin Quarter night-spots when she goes to South Africa in October.

Ivor Rabin of the Rabin Agency, who signed the contract for Alma's trip on Monday, said: "She is the first British artist to play these clubs. We hope to book many more there."

Alma flies to Jo'burg on September 26 and opens her two-week cabaret season on October 1. She will be accompanied by pianist Stan Poster.

During her brief stay in South Africa she will also do several radio spots as singer and disc-jockey. Her latest LP, "I Love To Sing," is having fast sales in that country.

Bandleader Paul Ash dies in New York

New York, Wednesday.—Paul Ash, bandleader and box-office record-breaker of the 1920s, died at his New York home on July 13.

His company, which presented stage and film shows in Chicago, at one time included Ginger Rogers.

Nitwits may tour South America

Sid Millward and his Nitwits, currently in "Light Up The Town" at Blackpool Hippodrome, may visit three major South American countries in the Autumn.

The Nitwits were approached for a Latin-American tour when they appeared in Madrid recently.

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Johnny Duncan for 'Siege Heil!' tour?

Johnny Duncan and the Blue Grass Boys have been offered a tour of Germany on the strength of their increasing record sales on the Continent.

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This world of jazz

by MAX JONES

ALTHOUGH a fondness for the Boswell Sisters doubtless denotes advancing years, I admit to more than a pang of regret when I read of the death of Martha, aged 53.

The Boswells weren't really jazz singers, I suppose, and they weren't even the first hot vocal trio. Still, they were streets ahead of all rivals of their sex and, a quarter century ago, were the only girl group any self-respecting collector would own.

Their vocal arrangements were original, musicianly and ambitious (sometimes fussy to a fault) and generally they had excellent musicians in the studio. Tommy and Jimmy Dorsey were regular accompanists; Eddie Lang, Joe Venuti, Mannie Klein, Bunny Berigan and Dick McDonough were often on hand.

Better songs

Probably musicians and fans bought Boswell records as much for the instrumentalists as for the Sisters. However it was, they bought the better songs, and found much to enjoy in the unstrident Southern voices and good blend and balance, as well as in solos by Berigan or the Dorseys. "Mood Indigo" or "Changes" will show you why.

I started out with "Heebie Jeebies" and "Gee, But I'd Like To Make You Happy," then "When I Take My Sugar To Tea." The last I got was "Louisiana Hayride," on the back of a Mary Lou Williams. It was rather corny but very precise, like all their work.

Somebody at American Brunswick thought enough of the Boswells to reissue eight titles, including "It's The Girl," "Sugar To Tea," "Whadja Do To Me" and their theme song, "Shout, Sister, Shout," in the early Forties "Collectors' Series."

Martha, the oldest of the three New Orleans born sisters, played piano on their first records and on radio and stage dates. In 1936 she married Major George Lloyd, a founder of Decca Records, Inc., and this finished the Sisters as a team.

Sarah and Quincy

NEARLY four months ago Sarah Vaughan arrived in Europe. Last Friday, after a few days in London, she took off on the last leg of her present tour.

She does a week in Brussels, then goes to San Remo and Ostende. On August 15 she and party return to London, leaving the same night for the USA.

That is the plan. Sarah, for whom London seems to have a fascination, talks of "taking a couple of weeks off" here, doing nothing. But the plan will probably win.

Recent events which stand out in Sarah's mind are singing with Ella Fitzgerald at Knokke and recording with Quincy Jones in Paris.

Of the former she said: "You should have been there. Ella and I had quite a ball."

Of the latter: "I had Richard and Ronnell and Kenny Clarke plus strings and orchestra directed by Quincy... 53 pieces in all. It should make a nice album. Quincy wrote the scores and some original songs."

Two champions

RICHARD and Ronnell are bassist Richard Davis and pianist Ronnell Bright, two-thirds of Sarah Vaughan's trio. They followed her out of London on Monday.

Besides recording with Sarah in Paris, they made an instrumental LP for Polydor with British drummer Art Morgan, who has completed the trio throughout the Continental tour.

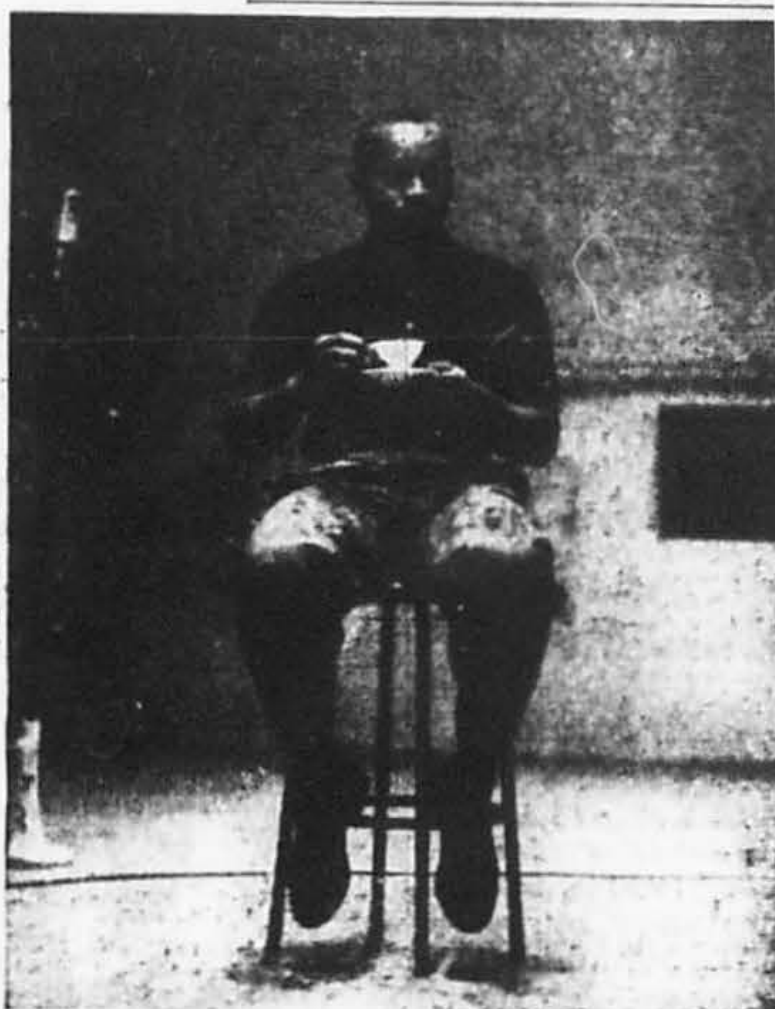
They both agreed that the Fitzgerald-Vaughan duets were remarkable, though the programme consisted of scattered versions of "Lady Be Good," "How High The Moon" and "one or two things on 'I Got Rhythm.'"

Who won?

A companion, less tactful than I, wanted to know who came out on top. It was a hard question calling for a circum-spect answer.

"Well, you know," said one, "Ella has a flawless ear, but then Sarah has so much voice, such tone."

"Sass was the more modern in phrasing," said the other decisively. "But, you see, they have admiration for each other,



Ronnell Bright (above) and Richard Davis (below) listen to a playback at a Paris recording session (see "Two champions").

mutual understanding; it was like two champions working together."

"Yes," the first confirmed, "this was something else."

Classical

DAVIS and Bright are, I should say, pretty typical of the new breed of jazz musician: quiet, reasonably abstemious, well schooled and with classical backgrounds.

Some details of Davis can be found in Feather's "Encyclopedia." Born Chicago, 1930: private lessons on bass, then BME degree from Vandercook College. Principal bass with Chicago Civic Orchestra, and other orchestral experience.

From 1953 onwards, Davis tells me, he worked with Slim Gaillard, the Ahmad Jamal Trio, Don Shirley Duo, Sauter-Finegan band, Charlie Ventura Quintet. Late in '56 he joined Sarah.

He tried his hand at the restaurant business, says: "I didn't take to that really. My main interest was classical, but it didn't work out that way."

Listening to records, and talking, Davis showed pronounced interest in Tatum, the Peterson Trio, Ray Charles, Mose Allison, Mahalia Jackson, Miles Davis, Horace Silver's group and the MJQ.

A good unit

"I can listen to that all night," he said of the last. "Man for man, that's a good unit." Favourite bassists he gave as Brown, Pettiford, Chambers and Mitchell.

When the tenor entered, on the Tatum-Webster "All The Things You Are," Davis soon recognised it and, somewhat to my surprise, said: "Ben Webster always knocks me out. I love that school, that's what I call real tenor." Then he asked



for Lucky Thompson records. For union reasons, Davis has not been able to play in this country. His sound, swinging bass can be heard on the new Vaughan LP (reviewed this week), on her "Swingin' Easy," and with Don Shirley.

Cole man

BRIGHT, also from Chicago, attended the University of Illinois, started playing dance music in the Navy, then worked with local groups, including Johnny Pate's Trio.

In '55 he moved to New York and led a trio at the Composer, Embers and elsewhere. He recorded with Pate, and with a trio for Regent, then John Hammond featured him on the Rolf Kuhn and "Bright Flight" Vanguard LPs.

Sarah heard him when he worked opposite her at Boston's Storyville Club, but he spent a month with Dizzy Gillespie's big band before taking over the chair vacated by Jimmy Jones.

Ronnell's earliest influence was Nat Cole. Since Tatum's death, he says "Peterson is really the man."

Let's bury these minstrel shows

ONE of the frustrating things about television is that the viewer has no really satisfying power of retaliation.

You can, of course, switch off with muttered oaths—but unless you know that several million people are doing the same thing, the action does little to assuage your thirst for revenge.

You can work off a certain amount of spleen by ringing the BBC or Television House.

But I can tell you from experience that the calm, unruffled, uncommitted voice which answers your insults with polite thanks and the information that "your comments will be noted," only serves to send up your blood-pressure still further.

One day, perhaps, an electronic device will be invented which, at the touch of a lever beside your armchair, will send a stream of tomatoes simultaneously into the studio, the control room and the governors' or directors' boardroom.

Had such a gadget been available last Sunday night, I



says

Humphrey Lyttelton

would have been happy to unleash the entire stock of Covent Garden at an item called "Frankie Vaughan's Minstrel Show," part of Bernard DeLont's extravaganza on ATV.

These black-face shows are no novelty on either channel. Only a few months ago this paper gave a slating to a deplorable example by the BBC—perennial offenders ever since the Kentucky Minstrel days.

Those taking part in Sunday's unhappy event were Frankie Vaughan, Morecambe and Wise, the George Mitchell Singers, Norrie Paramor and sundry musicians who were mercifully anonymous beneath their disguise.

No doubt they would all defend themselves with one voice in the old familiar terms.

No offence is intended, the black-face show is simply an historical convention like old-time music-hall, any coloured person who objects to it is simply being over-sensitive.

I have heard the argument used that Jewish people are frequently caricatured on stage and TV without an outbreak of umbrage in Golders Green.

But you will have noticed that, in every case, the jokes are made by Jews for Jews. The sort of crude, anti-Semitic which was once com-

monplace in English fiction has now been dropped.

It's time the minstrel show, which invites us to laugh at the physical appearance, the alleged childishness and stupidity of large numbers of our fellow men, went the same way.

The time to dig it up as a quaint historical relic will be when apartheid, social discrimination, the banning of coloured people from hotels and dance-halls are buried in history, too.

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SATURDAY (2nd) at 7: **COURTLEY-HARVEY QUINTET**, with Kathy Stobart; plus exciting **VIC ASH SEXTET**; Johnny Scott.
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SUNDAY (3rd) at 7: A bagful of exciting jazz tonite. In holiday mood at the club that is always crowded, non-stop jazz in an enjoyable cosy atmosphere, air-conditioned, with the top British jazz stars, Ronnie Scott, Tubby Hayes and the **JAZZ COURIERS**, plus the swinging **COURTLEY-HARVEY QUINTET**. Free L.P.s. to each 50th person.
MONDAY (4th) at 7: Bank Holiday session: Return of the poll-winning, exclusive resident attraction, **TONY KINSEY QUINTET**, Bill LeSage, Bob Eford, Les Condon, Dave Willis, together with the great **JOE HARRIOTT QUINTET**. Free membership before 8.30 p.m.
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FRIDAY—contd.
EALING: The famous **SOUTHERN STOMPERS and PAM.** — "Fox and Goose."
ERIC SILK'S SOUTHERN JAZZ BAND, Southern Jazz Club, Masonic Hall, 640, High Road, Leytonstone.
GRAVESEND: BRIAN TAYLOR JAZZBAND. — Co-Op Hall.
KINGSTON: ALBERT HALL Quintet. — "Swan," Mill Street.
PANAMA JAZZMEN, "Greyhound," REDHILL.
SENSATIONAL CLAUDE WHITE JAZZMEN at the Manor Hotel, Chingford Hatch (end of 191 bus route).
SUTTON, "Red Lion": BRIAN WHITE'S MAGNA JAZZBAND and VALERIE.
WEST EALING, "Green Man": CHARLIE BROWN'S JAZZ TRAMPS with traditional **RUDY MARSALIS.**

SATURDAY
AT COOK'S FERRY INN: MIKE PETERS' STOMPERS. See Mon.; **TERRY LIGHTFOOT.**
AT THE CELLAR, 49, Greek Street, W.1: THE CITY RAMBLERS and the MARTIANS. Guest: "ZOM."
And another great all-night session, midnight till 6.30 a.m.: **MIKE PETERS' JAZZMEN, THE PRELUDE SIX, DAVE PRENTICE JAZZBAND** and guest musicians.
CHISLEHURST CAVES (next to Chislehurst Station), 7.30: Start your Bank Holiday with a swing at London's most unusual club. Immediate return of last week's tremendous success: **BILL BRUNSKILL'S JAZZMEN**, plus Roger Spearling's Jazzmen, the Perdidoo Street Six, Hiawatha Jazzband.
CROYDON JAZZ CLUB, Star Hotel, London Road: MIKE DANIELS DELTA JAZZMEN.
CY LAURIE Club, Great Windmill Street, 7.15-10.45: Teddy Layton Jazzband.
HARRINGAY JAZZ CLUB: BRIAN WOOLLEY'S JAZZMEN. See Wednesday club for address.
SATURDAY, AUGUST 16: WANTED! WANTED! WANTED! MISS HARRINGAY JAZZ CLUB OF 1958! LADIES: MR. ACKER BILK IS WATCHING YOU! Also "DADS" start making that "CRAZY GEAR."
RICKMANSWORTH CLOSED. Reopens August 18.
WOOD GREEN: THE FABULOUS FAIRWEATHER-BROWN ALL-STARS! '58 CLUB, All Saints Hall, Leatherhead: **PETE SCOTT'S JAZZMEN.** 7.30-10.30. Admission 2/6. Membership free tonight.

SUNDAY
A BIGGER AND BETTER ALL-NIGHT SESSION AT CY LAURIE CLUB, MIDNIGHT TILL 6 a.m.: **CY LAURIE BAND, GRAHAM STEWART SEVEN, JOHNNY PARKER TRIO, QUEEN MUSICIANS, TICKETS 5/- BEFORE NIGHT.—GERARD 6112.**
ABOVE "S. AND G.," Putney: Modern jazz, swing, cha-cha.
AFTERNOON, 3-6 p.m., CY LAURIE CLUB: Bill Brunskill's Jazzmen. **EVENING, 7.15-10.45: Cy Laurie Band.**
AT COOK'S FERRY INN: Debut seasonal new trade, **SANDY BROWN'S ALL-STARS.** See Mon.; **TERRY LIGHTFOOT.**
AT THE CELLAR: THE CITY RAMBLERS and STEVE BENBOW. Open session.
BALLADS AND BLUES is on holiday until 24th August.
BLUE CIRCLE, RUISLIP; COLIN KINGWELL'S JAZZ BANDITS.
COLEHERNE, Earls Court: HARRY WALTON'S BAND.
CROYDON JAZZ CLUB: Pete Stewart's Jazzmen.
EALING BROADWAY, "Feathers": MARYLAND JAZZMEN, Skiffle.
ERIC ALLANDEALE JAZZ CLUB, sorry, no session tonight.
HOT CLUB OF LONDON, 7 p.m.: **MIKE DANIELS DELTA JAZZMEN** featuring **DOREEN BEATTY**.—Shakespeare Hotel, Powis St., Woolwich.
QUEEN VICTORIA, North Cheam: MIKE PETERS' JAZZMEN. Listen. Live. Licensed. 7-10 p.m.
STAINES: DIXIELANDERS.—Boleyn Hotel, 7.45.
THAMES HOTEL, Hampton Court: IAN BELL'S JAZZMEN. Members 3/- (before 8 p.m., 2/6).
WOOD GREEN: ERIC SILK'S SOUTHERN JAZZBAND!

MONDAY
AT COOK'S FERRY INN: TERRY LIGHTFOOT JAZZMEN.
AT THE CELLAR: BRUCE TURNER JUMP BAND and guests.
AUGUST MONDAY BALL, Star Hotel, Broad Green, Croydon: Dave Jones Quintet, Josie Stahl and guests.
BANK HOLIDAY Monday Ball: Stars of the BBC Guitar Club, Ken Sykora with Ike Isaacs and his Guitar Club Group, supported by the Harry Pitch 10-piece Orchestra.—Hornsey Town Hall. Licensed, 5/6.
BOATHOUSE CLOSED: Next week, Graham Stewart.
CY LAURIE Club: Graham Stewart Seven, Alan Elsdon.
DOBELL'S RECORD Recital Club, no meeting this (holiday) week.
HAMPTON COURT: ALBERT HALL All-Star Modernists.—Thames Hotel, 8 p.m.

TUESDAY
AGAIN, SOUTHALL, "White Hart": TOMMY WHITTLE QUARTET with **EDDIE THOMPSON.**
AT THE CELLAR: THE BENBOW FOUR, HYDA SIMS, SHIRLEY BLAND, JIM MACGREGOR, SUSIE SHAHN (U.S.A.), LISA TURNER and Co.
BARNET, Assembly Hall, Union Street: Brian Woolley Jazzmen.
BROMLEY, KENT, "White Hart," NEXT SESSION AUGUST 12.
CY LAURIE Club: Cy Laurie Band.
ERIC ALLANDEALE JAZZ CLUB, Star and Garter, Putney Bridge: ERIC ALLANDEALE Band and guests, swinging, as always, from 8-10.30 p.m.
HARROW JAZZ CLUB, British Legion Hall, South Harrow: Terry Lightfoot Jazzmen.
SOUTH ESSEX RHYTHM CLUB, "King Harold," Harold Wood: CHARLIE GALBRAITH'S JAZZMEN.
WOOD GREEN: Up and cummin ART CUMMINS is cummin!

WEDNESDAY
A BALL AGAIN, ILFORD JAZZ CLUB, "Cauliflower," 553, High Road: ALLAN CANLEY QUARTET.
APEX JAZZMEN, Working Men's Club, Nelson Road, Chatham, Kent.
AT THE CELLAR: ERIC ALLANDEALE JAZZBAND and the ROMSIDERS.
CY LAURIE Club: Sonny Morris Jazzband, 7.15-10.45.
CY LAURIE'S Jazzband, "White Hart," Southall.
DAGENHAM JAZZ CLUB, Royal Oak Hotel: Graham Stewart Seven featuring Alan Elsdon and Johnny Parker Trio.
ERIC ALLANDEALE JAZZBAND—the most original trad. sound in town — **A MUST for trad. fans.** — The Cellar.
EWELL, "Organ Inn": BRIAN WHITE'S MAGNA JAZZBAND.
HARRINGAY JAZZ CLUB: MICKY ASHMAN and his BAND with **DICKIE BISHOP, EVERYBODY WELCOME** at "Russell-Vale" Dancing School, Willington Road, N.22. **WED., AUG. 13: KEN COLYER.**
JAZZ FOR S.E. LONDON MODERNS featuring **ERIC HITCHCOCK'S MODERN JAZZ QUINTET** and guest groups.—"Fox and Hounds," Kirkdale, Sydenham, S.E.26. Buses 12, 166, pass door.
MODERN JAZZ at the Nightingale, Wood Green: The Ronnie Lohm Quintet, 8 p.m.
PALM COURT, Purley, holidays—no session.
ST. ALBANS, Market Hall: Brian Woolley Jazzmen.
"TIGER'S HEAD," Catford: Bill Brunskill's Jazzmen.

THURSDAY
AT THE CELLAR: THE CITY RAMBLERS and the MARTIANS.
BLUES AND BARRELHOUSE—no club for a month.
"CROWN," TWICKENHAM: Modern jazz by the JOHN WEST GROUP, 8 p.m.
CY LAURIE Club: Brian Taylor Band.
QUILDORF, Wooden Bridge Hotel: KEN COLYER Jazzmen.
THE MONKS JAZZBAND, "The Master Robert" Great West Road, Hounslow.
WATFORD JAZZ CLUB, United Ex-Servicemen's Club, St Albans Road: Terry Lightfoot Jazzmen.

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It's Sarah —in person



Opinions differ on Sarah Vaughan, says Max Jones. But I would certainly buy this LP.

SARAH VAUGHAN (LP)
"Sarah Vaughan At Mister Kelly's"
September 14; The Rain; Willow Weep For Me; Just One Of Those Things; Be Anything But Be Mine; Thou Swell; Stairway To The Stars; Honeysuckle Reas; Just A Gigolo; How High The Moon.

(Mercury 12 in. MPL6542—35s. 10d.)
Sarah Vaughan (voc.) with Jimmy Jones (pno.); Richard Davis (bass); Roy Haynes (drs.). Recorded at Mister Kelly's, Chicago, August 1967. (Am. Mercury.)

SARAH VAUGHAN'S voice and personality come through strongly on this supper club set, recorded at Oscar Marienthal's Mister Kelly's with her regular trio. Everything that we might expect to hear happens on the record.

Marienthal introduces his singing attraction with proper respect, and she presents a variegated programme likely to appeal to sophisticated patrons, occasionally making brief announcements and murmuring acknowledgement of the applause.

Pretty songs with obvious appeal—like "September In The Rain" and "Stairway To The Stars"—are mixed with enterprising interpretations of "Willow Weep," "Just A Gigolo," "Thou Swell" and "Be Anything But Be Mine."

"Honeysuckle" and "Just One Of Those Things" are not songs I would choose for Sarah Vaughan. The first, though adventurously phrased, is a little too mannered for comfort, and on "Things" her tone occasionally gets out of control in the search for expressiveness.

In short, this is the Sarah you hear at a live show. The uninhibited "How High," done as a tribute to Ella, winds up the proceedings. It is better seen than just heard.

Elsewhere there are the imperfections inseparable from an in-person performance—"Willow Weep" suffers a breakdown, with the singer ad-libbing her way home, but whether this is a genuine goof or a contrivance I cannot say.

Jimmy Jones wanders through several thoughtful solos, and the trio's work, like the singer's, is never a musical let-down, though a few of these songs could have benefited from more driving accompaniment.

Opinion, I find, is sharply divided still over Sarah Vaughan's singing. I am "pro," and I would certainly buy this LP for "Thou Swell," "Gigolo" and "Be Anything."—Max Jones.

Charles, pianist Hall Overton—his mentor—and bass player Oscar Pettiford exploiting the trio possibilities of six of the best known Duke Ellington melodies.

Charles is still following those "New Directions" along which he took us on his Esquire records some three years ago. But they have led him along less intricately experimental and more tranquil and lucid paths.

The result is impeccably played adult music for modern ears that flows naturally, smoothly and melodiously and maintains the spirit of the Ellington tunes despite the limited instrumentation.—Edgar Jackson.

that their flowerings were grown in blues-inoculated soil, thereby justifying the record's title—even if it does not prove anything very unusual.

Of their kind, the arrangements are good. And there's nothing much wrong with the playing—indeed, some of the solo work, especially that by Dick Hafer, the two pianists and the trumpet (7s), reaches a commendably high standard.

The record may not send either traditionalists or modernists into ecstasies. But it should at least show them that the gulf between their preferences is not always as wide as their constant warring suggests.—Edgar Jackson.



• Duke Ellington
... wrote the tunes.

Blues-based

DON STRATTON QUINTET (EP)
"Modern Jazz With Dixieland Roots"
Black Bottom (a); Royal Garden Blues (b); Charleston (b); Sunday (a).

(HMV 7EG8354—11s. 1½d.)
(a)—Stratton (tpt.); Dick Hafer (tr.); John Williams (pno.); Chuck Andrus (bass); Kari Kiffe (drs.). July 1956. USA. (Am. ABO-Paramount.)

(b)—Stratton, Phil Sunkel (tpts.); Dave McKenna (pno.); Andrus (bass); Kiffe (drs.). August 1956. Do. (Do.)

THIS is an extract of four tracks from a 10-track American ABC-Paramount LP. Unfortunately, it excludes the originals in favour of familiar items which are presumably expected to help sell the record—but probably won't, because of their ever-lengthening whiskers—and omits the soloist identifications given on the American LP sleeve.

The music, however, has its laudable aspects. In the ensembles, "Modern Jazz With Dixieland Roots" means nearer Dixieland than modern. In the solos it is often the other way about.

But even the players with the most modern inclinations show

French spice

CHET BAKER BIG BAND (LP)
A Foggy Day (c); Myths (a); Worrying The Life Out Of Me (b); Chet (a); Not Too Slow (a); Phil's Blues (a); Darn That Dream (c); Dinah (a); V-Lins (a); Tenderly.

(Vogue 12 in. LAE12109—35s. 3d.)
(a)—Baker (tpt.); Fred Waters (alto); Phil Urso (tr., alto); Bob Graf (tr.); Bill Hood (bar.); Bob Burgess (tmb.); Bob Timmons (pno.); James Bond (bass); Peter Littman (drs.). 18, 19/10/56. USA. (Am. World Pacific.)

(b)—Same personnel, except James McKean (drs.) replaces Littman. Do. (Do.)

(c)—Baker (tpt.); Art Pepper, Bud Shank (alts.); Bill Perkins, Urso (tr.); Conte Candoli, Norman Faye (tpt.); Frank Rosolino (tmb.); Timmons (pno.); Bond (bass); Lawrence Marable (drs.). 26/10/56. Do. (Do.)

TWO Frenchmen provide the best things here—Pierre Michelot in his arrangements for tracks four and eight, and Christian Chevalier in his charts for his own compositions on tracks two, five and nine.

Americans Jimmy (brother of bassist Percy) Heath and Phil Urso do competent pen work for the remaining items, but Michelot and Chevalier show up as the more adventurous.

Or if adventurous is too ambitious a word, at least they put some spice into the 11-piece ensembles.

And they needed to. The improvement I mentioned in Chet's playing when reviewing his previous Vogue LP (MM 5/4/58) recorded only about three months before this one, is maintained. His ideas are fresher, his technique firmer, and he reveals more individuality and feeling. Even so, he never sets one on fire. Maybe it's because his delivery is so deficient in light and shade.

Identifiable among the other soloists are Pepper, Shank, Perkins, Candoli and Rosolino. What they do is good. But they are not given sufficient opportunities to make this more than a very competent ensemble set obviously designed to appeal to the man in the street as well as the jazz intellectuals.

And the album is none the better because the sleeve omits one of the most important things it should have had—a soloists' identification for the (c) tracks.—Edgar Jackson.

Early Erroll
ERROLL GARNER (LP)
"Penthouse Serenade"

(London 12 in. LTZ-D15116—37s. 6½d.)
Norve (vib.); Buddy Collette (cl., alto, flute); Dick Shreve (pno.); Joe Comfort/Curtis Counce (bass); Bill Douglas (drs.). Circa Spring 1957. Hollywood. (Am. Liberty.)

RED NORVO celebrated his 50th birthday last March. If that does not qualify him as a veteran, his career in jazz does. It dates back to 1933, when he made his first records under his own name.

But years have caused no waning of the polished musicianship, impeccable taste, subtlety of style or fertility of ideas that originally won Red his reputation. He is still one of the pinnacles of jazz.

Buddy Collette's flute, and, indeed, everything else emanating from the supporting group, fits admirably into this Norvo pattern for suave swing for leisure listening.—Edgar Jackson.

Emaciated
EDDIE "LOCKJAW" DAVIS TRIO (EP)

Moonlight in Vermont; Beano; Johnny Come Lately; I'll Remember April. (Parlophone GEP8678—11s. 1½d.)

What Is This Thing Called Love? All The Things You Are; Whispering; You Are Too Beautiful. (Parlophone GEP8688—11s. 1½d.)

Davis (tr.); Doc Bagby (organ); Charlie Rice (drs.). Probably Autumn, 1956. USA. (Am. King.)

IT is an agreeable change, to me at least, to hear vital tenor playing of this type in these days of emaciated tones and solemn approaches. Lockjaw, who can swing straight away and without let-up, as he proves on "What Is This Thing?" "Beano" and

use of spread chords, which gave his playing a "rippling" quality, and the delayed-action way he had of performing the right-hand single-note passages to which he was particularly partial, especially at the faster tempos.

I would have recommended the record much more strongly had I been reviewing it at the time it was made. But even today, 10 and more years later, it has attractions besides the insight it gives into the early work of a man who was unique then as he is now.

The "Soliloquy" album brings us to contemporary and much more mature Garner. But it still does not compare with such Garner masterpieces as his "Concert By The Sea," his Philips LP BBL7078, with its superb "Lullaby Of Birdland," or even the recently issued "Afternoon Of An Elf" on Mercury.

True, it contains plenty of first-rate Garner. But too often he gets himself involved in flights of emotionalism, attempts to be dramatic, superfluous decorations, and up other blind alleys from which he does not always get back to the safety of the clear, wide road of jazz without causing one plenty of qualms wondering will he, won't he, can he, can't he?—Edgar Jackson.

Suave swing
RED NORVO QUINTET (LP)
"Ad Lib"

What Is There To Say?; Shreveport; 96th Street School; Fifth Column; The Brushoff; I Cover The Waterfront; A Few Days After Christmas; Mad About The Boy; Tar Pit Blues. (London 12 in. LTZ-D15116—37s. 6½d.)

Norve (vib.); Buddy Collette (cl., alto, flute); Dick Shreve (pno.); Joe Comfort/Curtis Counce (bass); Bill Douglas (drs.). Circa Spring 1957. Hollywood. (Am. Liberty.)

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Buddy Collette's flute, and, indeed, everything else emanating from the supporting group, fits admirably into this Norvo pattern for suave swing for leisure listening.—Edgar Jackson.

"Whispering" combines force, beat, soul, humour and good musicianship in his playing. It may be pretty, as on "Vermont" and "You Are Too Beautiful," or searing in its tone and attack. But it is always firm and assertive.

Davis's angry solos are, in some respects, similar to Ben Webster's. And these EPs contain breathy rhapsodic playing, with long curling phrases, which calls to mind the early Hawkins ballad tone.

Again, on "Beano," Davis rides like Gonsalves at his hottest, but before you can place the tenor firmly in the Hawkins-Webster-Byas school you are aware of a lighter, leaping quality more characteristic of Lester Young.

From all these influences emerges a definite Lockjaw personality, typified by the abrupt opening delivery of "Whispering" and "All The Things," and by the blasting, raw-edged tone unleashed in some later choruses.

The sound I am not "with" here is the organ. Davis likes the machine and is clearly not disconcerted by its unending tone, but I'd recommend these strictly for the high-calibre tenor.—Max Jones.

Wasted

RALPH SHARON SEXTET (LP)
"Around The World In Jazz"

Tipperary Fairy; Strictly Occidental; Ask An Alaskan; Blue In Peru; Pretty Italy; Piccadilly Station; Sorta Spanish; Parisienne Eyeful; Stateside Panis; Masole In Havana; Gibraltar Rock; Just A Japanese Sideman. (All Sharon.)

(Columbia 12 in. 33SX1090—35s. 10d.) Sharon (pno.); Lucky Thompson (tr.); Eddie Costa (vib.); Joe Puma (tr.); Oscar Pettiford (bass); Ode Johnson (drs.). 9, 10, 11/1/57; 5 and 7/2/57. USA. (Am. Rama.)

YOU can forget about the title they've given this LP, also whatever relationship to it the tune names may appear to have. The geographical aspect is only occasionally carried out, and even when it is it is quite superficial.

Not that that would have mattered had the record justified itself in other respects. But it hardly does.

It is London-born, ex-Ted Heath, four times MM poll-winning pianist Ralph Sharon's second LP since he migrated to America in 1953.

He picked first-rate men for it. And he isn't exactly a passenger himself. He may not be as outstanding a wailer as his sidemen are, but he knows how to swing.

Unfortunately though, all the talent comes near to being wasted, because none of the 12 tunes Sharon wrote for the date is particularly good, and, more important, in none of them is any soloist given long enough to get going before being cut off.

Next time, Ralph, forget the gimmicks, concentrate on making good jazz, and the result should be much better.—Edgar Jackson.

The "Top jazz" LPs, EPs, chart appears this week on page 6

Ellington spirit

"THREE FOR THE DUKE" (LP)
Main Stem; Do Nothing 'Til You Hear From Me; Sophisticated Lady; Don't Get Around Much Anymore; Sherman Shuffle; The Mooch. (All Ellington.) (Brunswick 12 in. LTZJ15119—37s. 6½d.)

Teddy Charles (vib.); Hall Overton (pno.); Oscar Pettiford (bass). Circa Summer 1957. USA. (Am. Decca.)

TITLE given to this set means 30-year-old, Juilliard College-taught vibraphonist Teddy

make this LP a dull proposition for those who have progressed beyond the schoolroom jazz stage.—E. J.

BLOSSOM DEARIE (EP)
Everything I've Got; Thou Swell; I Hear Music; I Won't Dance. (HMV 7EG8359—11s. 1½d.)

THE BLOSS, as she is called in New York circles, is a fashionable pianist-singer with a little-girlish voice, some command of swing phrasing and even a little French.

"Everything," an alleged comedy song, is edgily sung; "Thou Swell" has a whispy charm, but don't play this right after the Vaughan version.

The others are fair, though too arch in places. Her piano fits well into a good section.—M. J.

Reissues

TED HEATH MUSIC ("The Fabulous Dorsey, No. 1")—Opus 1; I'll Never Smile Again; Song Of India; Ohio-s. (Prev. Decca LK4224.) All now also DFE6451.

KENNY GRAHAM AFRO-CUBISTS ("Presenting Kenny Graham")—Tuxedo Junction; Rockin' In Rhythm; Songo Chant. (Prev. Nixa NXL12, revd. 14/12/57.) All now also NJE1053.

PHIL WOODS ("To The Woods")—Falling In Love All Over Again; Woodiere. (Prev. Esquire 33-030, revd. 8/6/57.) Now also EP EP168.

Capsule Reviews

EDDIE CHAMBLEE (LP)
"Chamblee Music"

Flat Beer; Sometimes I'm Happy; At Your Book And Call; And The Angels Sing; Tea For Tea; With-out A Song; Whisper Not; Stella By Starlight; Chamblee Special. (EmArcy 12 in. EDL1281—35s. 10d.)

FORMER Hampton tenorman Eddie Chamblee, who married Dinah Washington last year, leads a competent seven-piece through a programme ranging from bouncing blues ("Special" and "Flat Beer") to the frail modernism of Benny Golson's "Whisper Not."

Joe Newman, who solos on "Happy," and Johnny Coles share trumpet duties; Chamblee blows well, with traces of R&B accentuation, but it is hard to imagine this set breaking through the crowded LP field.—M. J.

GENE KRUPA (LP)
"Jazz Rhythms Of Gene Krupa"
Tenderly; Tepee; 'S Wonderful; Hippodisip; Krupa's Wail; Strike Up The Band; Undecided; Gene's Bass Blues. (Columbia 12 in. 33OX10118—41s. 8½d.)

UNFORTUNATELY Mr. Krupa has not kept his jazz rhythms abreast of his technical gility.

This, and the mediocre performances of Eddie Shu (alto and tenor) and pianist Bobby Scott, who, with bassist John Drew, complete the cast here,

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Tormé gets T-O-U-G-H!

CAUGHT IN THE 'SPIDER'S' WEB



Caught in a web—but obviously quite pleased about it—are Ernie Meller and the Pirates. They play for cabaret and dancing in the Spider's Den of the Buccaneer Club, Meard Street, Soho. With Ernie (pno.) are (l.-r.) Hedley Stewart (bass), Carr Francis (drs.) and Norman Coker (conga drs.). The cabaret show—produced by Californian John Watkins—stars singer-dancer June Massey. (See page 15.)

THE Musicians' Union on Wednesday won an Appeal Court case brought by the proprietors of Wolverhampton's "Colour-Bar Ballroom," the Scala.

Scala Ballroom, Ltd., had appealed against the refusal of Mr. Justice Diplock to grant them further interim injunctions against three Union officials restraining them from procuring bands to break existing contracts with the ballroom until the hearing, probably in October, of an action in which the Scala is suing them for alleged conspiracy to injure them. The allegation is denied.

Injunction

The company have already obtained an interim injunction restraining the officials from procuring bands to break existing contracts with the ballroom until the hearing, probably in October, of an action in which the Scala is suing them for alleged conspiracy to injure them. The allegation is denied.

The three MU officials involved are National Secretary Hardie Ratcliffe, Assistant Secretary Harry Francis and Midland District Organiser John Foreman.

Lawful interest

Dismissing the appeal, Lord Justice Hodson said the MU had a number of coloured members and he held that the Union had a lawful interest to protect. Taking the long view, they were looking after the livelihoods of their members and were not acting unlawfully.

After the case, Harry Francis told the MM: "We are delighted with the decision of the Court. We, ourselves, think that the Union's policy has been at least morally justified."

"The Union is now free as it thinks fit to intensify its activities in ensuring that its members do not accept new engagements at the Scala Ballroom."



American singer Mel Tormé drops his usual "velvet touch" to get tough in the United Artists picture, "The Fearmakers," which goes out on Gaumont-British release on August 25. Mel is cast as a gunman in his first dramatic role and is pictured (above) in a "still" from the film.

Ronnie Ross to form new group

DUE home next week from his stint with the Newport Festival's International Youth Band, Ronnie Ross will debut with his new Sextet at London's Flamingo Club on Friday.

Ronnie (bar., alto) will lead Bert Courtney (tpt.), Eddie Harvey (tmb., bass tpt., pno.), Ray Dempsey (gtr.), Pete Blannin (bass) and Benny Goodman (drs.).

The new group will also take up residency, with the Joe Harriott Quintet, at the National Jazz Federation's Marquee, Oxford Street, W., on Saturdays and Sundays.

After its successful American appearances, the International Youth Band opened at the Brussels World Fair on Tuesday. Billed with them are American stars, including Sarah Vaughan, Buck Clayton, Vic Dickenson and Sidney Bechet.

The band, drawn from 16 countries, breaks up at the end of the Brussels concerts.

NEW SWANSEA HALL

Pianist-leader Ray Jones will be resident at Swansea's Tower Ballroom, which opens today (Friday). He is one half of the broadcasting piano-duet act Radcliffe and Ray.

HERMANOS DENIZ BAND FOR 'TALK OF THE TOWN'

THE Hermanos Deniz Cuban Rhythm Band has been booked as one of the two resident groups at Bernard Deffont's luxurious "Talk Of The Town" theatre-restaurant, scheduled to open in London's West End in September.

The other band is expected to be a large-size orchestra conducted by a top-line leader. Both outfits are being supplied by

Geraldo, who is musical director of the new night-spot.

The Deniz Band is currently playing at the Dominion Theatre prior to the screening of the Todd-AO spectacle "South Pacific" which is booked until at least the end of October. The band will "double" the two engagements.

At present eight strong, the Deniz Band will be augmented to 12 for "Talk Of The Town," which is being rebuilt from the old London Hippodrome at an estimated cost of £300,000.

Current line-up of the group is Frank, Joe and Laurie Deniz (gtrs.), Sid Haddon (pno.), Harry Taylor (bass), Rico Pandeiro and

Sid Rich (LA percussion) and Tino Christidi (vcls.).

It is understood that the two bands will play their own sessions and then combine for 15 minutes at each performance. There is also expected to be a strolling trio.

Beaulieu expecting over 6,000 fans

OVER six thousand jazz fans are expected at Lord Montagu's home, Palace House, Beaulieu, today (Friday), for the two-day Beaulieu Jazz Festival.

It is planned to present 11 name jazz groups in the open air, but if the weather is bad the concerts will be moved to Lord Montagu's new Veteran Car Museum, which holds 4,000 people.

On the air

The BBC's outside broadcast unit will be airing part of Friday's concerts from 9.45 p.m. to 10.15 p.m., and there will be an excerpt from Saturday's bill in BBC-TV's "Six-Five Special."

The Festival, dubbed "Britain's answer to Newport," has been planned by Lord Montagu under the auspices of the National Jazz Federation. It is assisted by a committee of musicians and critics, including MM Editor Pat Brand, Johnny Dankworth and Chris Barber.

11 bands

Bands booked for the Festival are the Dankworth Orchestra, with Cleo Laine; the Jazz Today Unit; Mick Mulligan's Band, with George Melly; the Jazz Couriers; the Dill Jones Trio, with trumpeter Ngt Gonella; Allan Ganley's Quartet; the Tommy Whittle Quintet; the Alex Welsh Band; the Michael Garrick Quartet; the Tia Juana Jazz Band; and the Spike Bamsey Quartet.

There will also be lectures and discussions by musicians and critics. Patron of the Festival is John Lewis, of America's Modern Jazz Quartet.

BELAFONTE BAN

From Page 1

appear with Belafonte on stage and TV. Tentative arrangements have been made for a BBC-TV programme on August 17 which would include the orchestra. Belafonte revealed at London Airport that he planned to bring over seven musicians. "I guess we could use four," he commented.

NEW MARTY LP

Marty Wilde—whose "Endless Sleep" disc is riding high in the Top Twenty lists—this week waxed eight tracks of a 12-inch "party-album" LP for Philips.

30-hit writer due

American hit writer Harold Adamson arrives in London on Tuesday to spend a week or ten days of his holiday-business tour of Europe. Among some 30 top-selling numbers are "An Affair To Remember," "Seven Hills Of Rome," "Everything I Have Is Yours," "Time On My Hands" and "Manhattan Serenade."

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