Maker

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COMO: on **Exclusive**

Stripped for Action

HE 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

talists included in the with his three U.S. sidemen Belafonte act.

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

American instrumen- now means that Belafonte alone or drop them in favour of the British con-

tingent.

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 Cor-

man 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 instru-mentally."

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 Back Page, Col. 3



came offstage at Blackpool's Empress Ballroom and told the MM: "I'll never play Blackpool and dads and children in arms 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

who came into the ballroom free after watching either the Hylda Baker or David Whitfield shows in the same build-

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 pil-lared 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 weekend should cheer him up. His

Bank Holiday Fest at the Flamingo

London's Flamingo Club is holding a Jazz Festival week-end 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 Har-

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

vert.
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

Beaulieu Jazz Festival at Lord

Montagu's ancestral home.

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

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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 "Satur-day 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 Hippo-





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 Bournemouth Pavilion.

AMERICAN blues singer jazzmen will

star British jazzmen will join Duke Ellington as jazz attractions at the Leeds Festivel.

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-

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 gre September tour of Britain. group's

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.

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, trombons, three aixes doubling flutes and three rhythm.

cert by the Duke Ellington 18, will again feature the Elling-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 allstar Jazz Today Unit.

All-star

Line-up of the unit will be Kenny Baker (tpt.), George Chisholm (tmb.), Bruce Turner (alto), Harry Klein (bari.), (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

Larosa on atv

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

ton Orchestra.

The full itinerary of Elling-ton'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 Holly-wood to discuss a new film for MGM. She will be back in Eng-land 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."

WANT TO PLAY Dates with the Stars

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 prepar-ing 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 neces-sary. 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 an engagement at T 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

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 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

INTON 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 Armo strong's life story may go to 20th Century-Fox. The company has bid 250,000 dollars for the story.

CAB CALLOWAY

Stars Of Jazz," really let off CAB CALLOWAY will star in the new Robert Breen "I'm fed up with these people Negro musical, "Blues Opera,"

REN STARS with 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 dol-

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

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 charis for the first time since January of this year, only 10 of them had

According to the survey, the hottest of the new artists (those with more than one hit) were Danny and the Juniors, Bill Justis, Bobby Heims, 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

CONDON 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 ondon 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 per cent. royalty. It's estimated that Mathis' income from Colum-bia in the past year was close to \$100,000.

land, opening at Courtown on September 4.

are Bel-Remaining bookings are Rel fast (5th), Ennis (6th), Kil kenny (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.

THE Humphrey Lyttelton Band | back from the States in time. does a five-day tour of Ire- 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

Turner goes West

Additions will be Bert Courtley.

Bobby Pratt (tpts.), Eddie Harvey (tmb.), Kathleen Stobart (tnr.)
and Ronnie Ross (alto), if he is pearance at Brixham, Devon.

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.

parade of the Arts.

DUKE & SATCH

ON THE AIR

RECORDINGS of the Duke strong bands at the 1956 Newport Jazz Festival will be presented in the BBC Light Programme be-tween 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

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

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

this year's Edinburgh Festival-Britain's premier

Clyde

Band.

(Week commencing August 3) Winifred ATWELL

Season: Hippodrome, Blackpool Kenny BAKER

Season (afternoons only); Palace Theatre, Blackpool

Season: Pavilion, Bournemouth

Eve BOSWELL Season: Queen's Theatre, Black-pool

Season: South Pier, Blackpool

Petula CLARK Week: Capitol. Aberdeen Alma DOGAN

eason: Winter Gardens, More-

VIC DAMONE Week: Palace, Manchester

Maxime DANIELS Week: Grand Spa, Bristol Lennie DONEGAN

Theatre, Blackpool FOUR JONES Boys Season: Welkington Pier, Great Yarmouth

Fraser HAYES Four Season: Hippodrome, Brigh-

Jee MENDERSON Week: Capitol, Aberdeen

Edmund HOCKRIDGE Season: North Pier, Black-Michael HOLLIDAY

Season: Hippodrome, Black-pool Teddy JOHNSON and Pearl

Season: Aquarium Theatre, Yarmouth KENTONES Winter Gardens.

Don LANG Season: Central Pier, Black-

pool MUDLARKS

Beason: Mexandra Gardens, Weymouth son (afternoons only): Palace Ruby MURRAY

Wellington Pier, Beason: Wellingto Great Yarmouth

Danny PUROHES Season: Bouth Pier, Black-pool Joan REGAN Season: North Pier, Black-

Marion RYAN Week: Pier Pavilion, Llan-

dudno

Anne SHELTON King's Theatre, Season: 1 Southsea

Tommy STEELE Week: Winter Gardens, Bournemouth TANNER Sisters

Week: Pavilion, Duncon Frankie VAUGHAN Season: Hippodrome, Brighton

Hedley WARD Trio Season: Regal Theatre, Yarmouth

Terry WAYNE Week: Hippodrome, Man-chester David WHITFIELD Scason: Opera House, Black-

pool Week: Winter Gardens, Mar-

gate Jimmy YOUNG Week: Winter Gardens, Margate

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.

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

and from 10 p.m. to 4 a.m. on

August 29.
Featured will be Al Fair-weather and Sandy Brown, re-turning to their native Edin-

burgh with their All-Stars. Another Edinburgh-born jazz-man on the bill is Bruce Turner,

who will lead his Jump Band. Also booked are Glasgow's Clyde Valley Stompers and Acker Bilk's Paramount Jazz

Session aired?

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.

Torry 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 Ball-room is being offered by the club's social committee for ren-tal. The committee has been pro-moting dancing there since last September with Derek Harper's

LIVERPOOL. — A Farmyard Barbecue is to be staged by the Sabena Student Players at the Village Farm, Little Crosby, to-morrow (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 Baliroom at Buncrans, 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 gessions by local bands.

CORNWALL.—Lancashire bass-ist George Pears is again spend-ing 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 Ball-room. Renaldo and his Music are resident at the Latin-Ameri-can Room for the second year.

NEWSBOX ... by **Jerry Dawson**

KENT. — Ex-Johnnie Gray tenorist Pete Stacey is leading his own quartet at the Beach Holiday Camp, Dymchurch.

TORQUAY. — Drummer Henry Pearce (formerly at the Palm Court) is MD for the season at Pontins Holiday Camp, Paignton.

BRIGHTON.—Trumpet player Les Jowett lectured on "Social and Psychological Aspects of Jazz" at London University's Birkbeck College on Wednesday.

WORTHING. - Ronnie Smith drummer Johnny Cook has been presented with a daughter, Wendy, by his wife, Gloria.

BOGNOR. — Esplanade Theatre's August attractions are the Humphrey Lyttelton Band (this Sunday). Rosemary Squires (10th). Petula Clark (17th). Hedley Ward Trio (24th) and David Hughes (31st).

WISBECH. - Drummer Stevens is back with the Bert Murray Orchestra—on crutches. He has been absent for five months with a broken thigh.

NEWCASTLE.—The New Orleans Club has surprised Tyne-aide jazz circles by starting two admission-free sessions, and announcing that it eventually intends removing the door charge at all sessions. . After I3 months of playing individually members of a former Tyneside Dixleland band, the Panama Jazzmen, have banded together again on the same kick as the Panama Jazzmen. The group is playing at the Black Horse Inn, Whitley Bay. . Paul Robeson will appear at the City Hall on Thursday, November 13.

ris week's OSCAR



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.. that's what counts

LERE'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 top form, so there have to be on the way. Perry thought conferences, rehearsals.

no one would know him in I put the questions.

"I hear they've got a lake have to think long. "I'm not have to think long. "I'm not have to think long. "I'm not have to think long." 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 clasps 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:

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

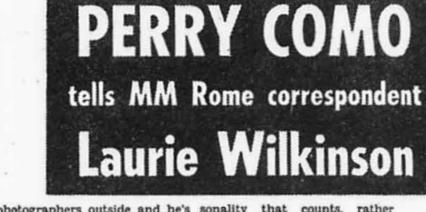
Didn't shave

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

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.

Press



photographers outside and he's sonality that counts, rather been blackmailed into a TV than the way the noise comes appearance for a children's out. Especially on TV.

Even for free he has to be on

"Rock-'n'-roll?" He doesn't have to think long. "I'm not against it. It gives the young-sters 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

Said Como: Next question. 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.
"But Because He's a warm

"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."

"You can Perry demurred. His family want him, the technique these days. In our type of entertainment it's per-

"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 our type of enentertainer. 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 every-body 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. Some-times he gives the impression of 'I'm here, so everybody bow down!' But it isn't a true pic-ture—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 as a person. Others k him as an entertainer. 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 tech-niques well, Crosby has a won-derfully calm, relaxed style. Frank's different. He can't

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 Sep-tember 13.

"You can put tertainment it's personality that counts.

SIX-FIVE





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Are pop singers born

LIFE is so very frus- x trating. Coffee bars x abound with frustrated x singers. The ranks of x star vocalists absolutely bulge with frus- x trated actors.

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

career in films.

Crosby

started the x
process, of x
course. He x
gradua te d x
from Mack x
Sennett x
shorts to dazzling star-x
shorts to dazzling star-x

shorts to dazzling star- × dom. With Frank Sina- × tra history repeated it- × self—and set the whole × vocal world aspiring to x follow the trend.

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

acting.
His would-be emulators are people of varying talents. Tommy Steele has had a go with marked success. Colin Hicks has grinned bashfully lensgrinned bashfully lens-ward for an Italian film. Peggy Lee, Johnnie Ray, Frankle 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 fans and astonished their critics.

Their success shouldn't really be surprising. Those able to project the emo-





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

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"

in "? But who among the Wakes Weeks crowds pays any atten-tion 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.

XXXXXXXXXXXXXXXXXXX



tions in song have the stuff of actors within them.

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

"Wonderful Things" makes far eater demands. Vaughan is greater demands. Vaughan is a poor fisherman from Gibraltar, gesticulating with Spanish flamboy-ance, rolling his tongue confidently



No. The mystery remains. But so does the fact that this season is causing many fur-rowed brows among the impres-arios, the agents—and the arios, artists.

Yes or No?

A ND—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

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 hostel-

What do you think?

Opinion

ARTISTS are always chary 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

* ***********



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

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

Forerunners

Unless the situation x radically changes, they are the forerunners of a whole string of singers who proxiect themselves beyond the world of Tin Pan Alley into screen credits. string of singers who pro-ject themselves beyond the world of 'Tin Pan Alley into screen credits.

Alley into screen credits. X
The coffee-bar skiffler is X
driven into public perform-X
ance by a wide streak of X
exhibitionism. He gravi-X
tates toward the limelight X
impelled by the desire to X
be noticed. X be noticed.

What better to see him-x self eventually on the x screen much larger and x more glamorous than life? X And with a fame more x enduring than that of this x 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

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 impersonations. being really creative, and Dickie has plenty of talent so that he doesn't have to resort to imper-sonations of other performers.

Away from it all

ON his first day on holiday in 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 organ-ist 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

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!" What can he do about it? "Not much, I expect," he says. possibly,

Song—and singer

THE recent MM "Write a Song of Soho" contest not only discovered what F & D (and I) consider a potential hit, but perhaps also a new hit

He's the guy wno 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-judg-

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 com-panies 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 eightweek 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

Five dialects

She opened with "I've Got The World On A String," fol-lowed 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 di applause. dialects, won warm

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

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

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.

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-



Diana Dors

oned with in the entertainment

Group One provide just the right assistance throughout the Dors act, confirming my view that they are the most under-rated singing group in the

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

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

George Bartram

For more show reviews see page 15

GAUMONT STATE KILBURN, N.W.6 SUNDAY, AUGUST 10th ON THE STAGE FOR 7 DAYS

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WE'LL OUTLAST ROCK!

We're a Variety act, say the King Brothers

"Frock-'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 willynilly in the craze."

Mums and Dads

Don't think the boys want to turn their backs on their bene-factors now they are estab-

lished, 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.

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 mume and deduced."

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 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.

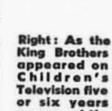
"Sure, we owe a lot to the
teenagers. If they hadn't remember us when Dennis (the
youngest, now aged 19) was in
short pants. And it won't be
our fault if they don't go on
liking us. We certainly try to
make our act appeal to them.

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

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 different into the act. LP to be issued in September— 'Three Kings And An Ace'— consists entirely of old stand-ards 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."







"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."

Vic Dickenson is one jazzman they can't label

BOB DAWBAR

BOB BROOKMEYER has been quoted as saying: that sardonic wit and humour which makes a Dickenson phrase so easily identifiable. more of a personality than

surprising thing about Dickenson.

voice, he is a fav-ourite with interviewed by m u s i cians m u s i cians ers of widely ar i e d and Basie.

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 Vichimself 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 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

At 52, Dickenson has had a a musical force or influence."

And that is the most surprising thing about

He was with Zash Whyte. An utterly Blanch Calloway Moten before 1936, and later

had big-band experience with Claude Claude with Hopkins. Benny Carter and Count

tastes, yet his influence on his contemporaries has been very small.

There is no Dickenson school of trombone playing

His preference, however, is for small groups,

Small groups

"Big bands are a little con-fining," 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 hands well as fronting his own bands around Boston.

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

"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 Brus-sels, 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 Lyttel-ton's amiable strictures (MM,

26/7/58). First, Baby Dodds. 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. Lytteiton to listen again to the Bechet-Stewart-Hines "Blue For You, Johnny" of 1940, and to consider whether all those long, meaningless circus 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.

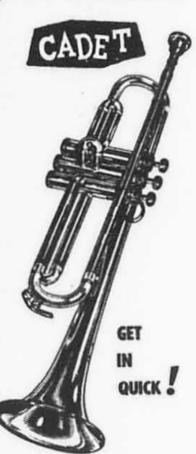
The fact that that performance was intended as a lament for Johnny Dodds—Baby's own brother—is surely enough to convict the drummer of ig-

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 Box Pideles

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,
Sugarses.

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HOWARD

LUCRAFT

THE forthcoming Frank married a Hollywood television executive this week.

Sinatra-Brigitte Bardot 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 Michel LeGrand are booked as a concert team for a coast-to-coast tour in the autumn.

Style "The Ballad Style Of Kenton" is Stan's next LP and Ballad t 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

the seventh book in his memoirs and he devoted the last chapter to

the making of his latest musi-cal, "Gigi."... Pete Rugulo completed a jazz LP using four flutes

Shank, Buddy
Collette, Harry
Klee and Paul Horn. . . . Tenor
man Hareld Land's first LP as leader, on the Contemporary label, has the late Carl Perkins (piano), Leroy Vinnegar (bass) and Frank Butler (drums).

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 Jazzpoetry with the Buddy Collette Quintet on the weekly "Jazz International" show.

Singer-film actress-academy

because it conflicted with his first film, "Good Girls Get Married."... Les Elgari's band and recording singer Jill Corey are in "Senior Prom" at 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

Betty Grable is headlining her leted own show at the famous Cal-his 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,

at the Cocoanut Grove.
A girl, Gina, was born to Spike
Jones and his wife, singer Helen
Grayco. . . . Lawrence We'k and his Champagne Music Makers flew to New York today to (Friday) for a concert at Carne-gie Hall.

Sinatra aids charity

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 Canto Volume 1." produced by Lawrence Lipton and William Claxton, with readings by Hoagy Carmichael and Bob Dorough.



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Melody Maker

WEEK ENDED JULY 26, 1958

-			
This week	Last week Title	Artist	Label
	(I) ALL I HAVE TO DO IS DREAM CHAPPELL Other diso—Barry Barnett (HMV)	Everly Brothers	London
2	(7) HARD HEADED WOMAN	Elvis Presley	RCA
3	(2) BIG MAN GROSVENOR Stargasers (Dec); Five Dallas Boys (Coll	Four Preps	Capitol
4	(3) TULIPS FROM AMSTER- DAM/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 BOUTHERN Barry Barnett (HMV)	Kalin Twins	Brunswick
8	(13) RETURN TO ME	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 (RC. Greco (Lon); Lawrence Welk (V-Cor); R	Vic Damone A); David Whitfield (Dec); Edd tomple Hilton (HMV); Victor Silve	Philips le Fisher (RCA); Buddy
	worth (Par) ; Gary Miller (P-Nix)	manus annos (marr) ; (resur marr	seer (con l'acemily Delle.
П	(9) SALLY DON'T YOU GRIEVE	Lonnie Donegan	Pye-Nixa
12	(12) I'M SORRY I MADE YOU CRY	Connie Francis	MGM .
	FELDMAN Frank Froeba (Bruns); Bernadine Read	(Bruns); Don Anthony (Par)	
13	(II) WHO'S SORRY NOW	Connie Francis	MGM
	FELDMAN Betty Smith (Dec); Johnnie Ray (Phi) Cole (Cap); Teddy Wilson (HMV); Sid) Gloria De Haven (MGM); Preacher Roli Carter (Par); Lisa Noble (Dec)	; Eric Rogers (Dec); Victor Silve Phillips (HMV); George Lewis (Lo o (MGM); Joe Loss (HMV); Eddi	ceter (Col) ; Nat "King" on) ; Andre Previn (Dec) ; e Barclay (HMV) ; Benny
14	(10) SUGAR MOON	Pat Boone	London
15	(-) THINK IT OVER	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
-			

STORES SUPPLYING INFORMATION FOR RECORD CHART LONDON—Imbols, W.C.1; W. A. Clarke, S.W.S.; Rolo For Records, E.10; Leading Lighting, N.1; A. R. Tipple, S.E.15; Popular Munic Stores, E.6; Reg. W. Reed, Ltd., S.E.15. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. BIRMINGHAM—R. C. Mansell, Ltd. BRIGHTON—Dobell's Record Shop, 1. FLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. LIVERPROOL—Nems, 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. S. 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.

Perez Prado

Coasters

Jody Reynolds

20

(19) PATRICIA

SOUTHERN Geoff. Love (Col) **ENDLESS SLEEP**

YAKETY YAK

PROGRESSIVE Paul Rich (Emb)

Week ended July 26, 1958. 1. (2) MY FAIR LADY (LP)

Shelly Manne (Vogue) 2. (1) THE ATOMIC MR. BASIE

Count Basie (Columbia) 3. (3) DAVE DIGS DISNEY (LP)

Dave Brubeck (Fontana) (8) SOUTH PACIFIC IN HI-FI

Chico Hamilton (Vogue) MR. ACKER BILK RE-5. (6) MR.

(Pyc-Nixa) 6. (4) ELLA SINGS THE IRVING BERLIN SONG BOOK—Vol. 1 (LP) Ella Fitzgerald

(HMV-Verve) 7. (-) BACK COUNTRY SUITE

Mose Allison (Esquire) E. (-) THEY ALL PLAYED RAG-TIME (EP)

Ken Colyer (Decca)

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

10. (-) A

(Columbia-Clef) TRIBUTE TO MADGE Second City Jazzmen

(Esquire) STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART:—
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Diskery, 5. NEWCASTLE:—J. O.
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AMERICA'S TOP DISC

As listed by "Variety"-issue dated July 30, 1958

1. (4) POOR LITTLE FOOL Ricky Nelson (Imperial) (1) PATRICIA

Perez Prado (RCA Victor) 3. (5) SPLISH SPLASH Bobby Darin (Atco)

(2) YAKETY YAK Consters (Atco)

6. (3) HARD HEADED WOMAN Exis Presley (RCA Victor)

8. (6) WHEN Kalin Twins (Decca) 7. (10) REBEL ROUSER

Duane Eddy (Jamie) 8. (18) FEVER Peggy Lee (Capitol) 9. (-) WILLIE AND THE HAND

Johnny Otis (Capitol) 10. (11) NEL BLU DIPINTO DI BLU Domenico Modugno (Decca)

11. (15) LITTLE STAR Elegante (ABC-Paramount)

12. (7) PURPLE PEOPLE EATER Sheb Wooley (MGM) 13. (9) ENCHANTED ISLAND

Four Lads (Columbia) 14. (8) EVERYBODY LOVES LOVER Doris Day (Columbia)

1& (-) JUST A DREAM Jimmy Clanton (ABC-Paramount)

16. (11) FOR YOUR PRECIOUS LOVE Jerry Butler (Palcon) 17. (16) MY TRUE LOVE

Jack Scott (Carlton) 18. (30) IF DREAMS CAME TRUE Pat Boone (Dot)

18. (-) ONE SUMMER NIGHT Dankers (Mercury) (-) DELICIOUS

Jim Backus (Jubilee)

Reprinted by permission of "Variety."

Twenty top lunes

RCA

London

London

THIS copyright list of the 20 best selling songs for the week ended July 26, 1958, is supplied by the July 26, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.) 1. (2) TULIPS FROM AMSTERDAM

2. (1) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell

J. (3) ALL I HAVE TO DO IS DREAM (A) (2/-) Acuff-Rose

4. (4) STAIRWAY OF LOVE (A) (2/-) Leeds 5. (9) TRUDIE (B) (2/-) Henderson

(8) BIG MAN (A) (2/-) Grosvenor

7. (7) TWILIGHT TIME (A) (2/-) Victoria

(5) I MAY NEVER PASS THIS WAY AGAIN (A) (2/6) Chappell

9. (6) WHO'S BORRY NOW (A)
(2/-) ... Feldman

10. (10) I COULD HAVE DANGED
ALL NIGHT (A) (2.6)
Chappell

11. (12) A VERY PRECIOUS LOVE (A) (2/-) Blossom 12. (13) BOOK OF LOVE (A) (2/-)

Prancis Day 13. (-) THE ONLY MAN ON THE ISLAND (A) (2/-) Bron

14. (16) SUGAR MOON (A) (2'-) Frank

15. (14) WITCH DOCTOR (A) (2/-) Bourne

18. (11) YOU NEED HANDS (B) (2/-)

17. (-) RETURN TO ME (A) (2/-) Southern 18, (15) KEWPIE DOLL (A) (2/-)

10. (19) LITTLE SERENADE (P) (2/-) Macmelodies

(18) A WONDERFUL TIME UP THERE (A) (2/-) . Morris A-American: B-British: F-Others. (All rights reserved.)

Frankie goes multi-lingual

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

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

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

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; Addormentarmi Cosi; Autumn Leaves; Nao Tem Solucao; La Paloma/Mona Lisa; Si Tu Partais; Quiereme Mucho; Torna A Surriento; Too Young; Besame Mucho.

(Philips BBL7238)

(Philips BBL7238)

Nelson Riddle

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



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 Dots And Moonbeams; Put Your Dreams Away; Autumn Leaves; Sea Of Dreams.

(Capitol T915)

Perry Como

Derry Como

So True the big balls other "Catch A Fall Backing unavailable time.

(RCA107)

Billy Eckstine

(Capitol T915)

Sarah Vaughan

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

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.

Character. (Mercury MPL6540)

Nixa Hit Parade

A NOTHER 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 Coolle Dam); Marion Ryan (I Need You) and The Bill Shepherd Orchestra (Tequila).

Verdict; excellent turntable variety.

variety. (Nixa NEP24082)

Songbrokers should have 10% minimum

says Hubert W. David

SONGBROKING, about which name is approved by the I have had a lot of inquiries General Council. 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 proceeds.

The Songwriters' Guild is in-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. on writing more songs. But this new



branch would have to be put on a businesslike 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

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

Congratulations . .

to Mrs. Mary Waterworth, of Weymouth, who, after two years' striving, has had her first song accepted by the B. F. Wood Music Co., a Mills subsidiary. The song, "By Moonlight On Capri," was written in conjunction with Denis Latimer,

Congratulations, too, to Peter Batchelor, and Ivor Spell, who

Batchelor and Ivor Snell who wrote the winning number in the "Write a Song of Soho"

the "Write a Song of Soho" competition.

Michael Napper, secretary of the Soho Association, says "You're Someone If You Live In Soho" may be the signature tune of the 1959 Soho Fair. Cheques and contracts have been posted to the boys by Francis Day and Hunter, Lt 1., who are publishing the song. who are publishing the song.

Songwriters

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

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

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.

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 presstime.

(RCA1071)

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 triffe 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.

cil's credo.

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

Moss, Denis Compton, Donald Campbell and James Tye. The contributions by the cele-brities are linked by disc-jockey David Gell. Proceeds from this unusual disc go to charity. (Oriole 45-CB1453)

Frank D'Rone

Frankle Laine's

"Foreign

Affair" LP

comprises

12 songs in

languages.

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 menarticularly 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-Shells. (Parlophone GEP8689)

Johnny Mathis

THE insidiously caressing voice of Johnny Mathis is beginning to win me over. He's in his usual allky 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 Moraing.

(Fontana TFE17025)



'NON-STOP' RUN FOR Mr. Show Biz -Sunday star VAUGHAN FILM

Frankie Vaughan — "Mr. Show Business" — travelled from Brighton on Sunday to star in his own ATV show from the Prince of Wales Theatrc, W. With him is MD Norrie Paramor, whose Big Ben Banjo Band was also on the show. Frankie is currently starring in "Happy Go Lucky" at Brighton.

LES COLLINS

AT CELEBRITE

WRITE FOR THIS

NEW CATALOGUE

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.

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 pro-grammes commencing in Octo-

At Wimbiedon Palais for the past six months, Denny was previously at Tottenham Royal for two months and at Puriey's Organical Palitons for three trees. Later in the month he will open a new headquarters and gymnasium built for the Shore-ham Junior Boys' Athletic Club,

> plaque commemorating the Prankle has taped a series of programmes for the blind, featuring personal messages and a dozen of his hit recordings.

countrywide appeal," say Vaughan manager Paul Cave.

Charity acts

New gymnasium

During his visit he will unveil

Ivor Rabin, of the Rabin

Bandleader Paul Ash

dies in New York

South America

Sid Millward and his Nitwits, urrently in "Light Up The fown," at Blackpool Hippo-irome, may visit three major south American countries in the

FATS

DOMINO

LITTLE MARY

45/78

THE DECCA RECORD COMPANY LTD DECCA

THE Les Collins Quintet
opened at the Celebrité
Restaurant, W., on Monday,
Les (bass, vcls.) leads Denny
Pisher (gt.), Wally Moffatt (tnr.),
Geoff Brooks (drs.) and Alan
Moran (pno.).
For the past two and a half
yeara Les has been relident at
Streatham's Stork Club, where
the Bob Layzell Trio takes over
from August 11. 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. Gery Miller will be singing host in ABC-TV's "Win A Mink" quiz on the Midlands and Northern channels on August 10.

SPEAK for themselves!

Nancy stars in AR-TV's "Cool For Cate" on August

Agency, who signed the con-tract for Alma's trip on Monday, said: "She is the first British artist to play these clubs. We hope to book many more there." Zoot is now resident at the Chat Qui Peche Club, Paris. Sims With him are drummer Art Taylor, bassist Doug Wat-kins and planist Walter Davis.

Alma flies to Jo'burg on Sep-tember 26 and opens her two-week cabaret season on October I. She will be accompanied by planist Stan Poster. Cleo will star in a Common-wealth show called "Wel-Laine come To London" on the BBC Light Programme this Sunday at 9 p.m. 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,

will be the castaway in the BBC's "Desert Island Discs" on Sep-tember 15. **Valentine**

Ron marries actress Anne Fields at Great Yar-Rohson mouth on August 30. Ron is the only un-married member of the Four married me Jones Boys.

Teddy and his Orchestra, currently resident at But-Fester lin's Filey Camp, will 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.

3" Snare Drum is a "mus Make a point of seeing and by British singer trying Carlton at your local Music Shop. You'll find out how really good they are,

years.

Peter's second Parlophone disc.

Coupling "Devotion" and "No
Fool Like An Old Fool," has been
given to Sinatra's planist, Bill
Miller, currently in Birmingham
accompanying Vic Damone.

During his recent visit to London, Sinatra heard Peter at the
Pigalle and complimented him
on his great promise.

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 Courtley; drummer Bill Eyden and bassist Geoff Clyne. JO'BURG DOUBLE FOR ALMA COGAN

Dick has entered the Harley Street Nursing Home this week for a leg operation. During his absence his place with the Ray Katz Elington 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

Ralph Quartet will atr in "Kings of The Key-Dollimore board" on August 11 and 25 (Light).



David Whitfield (above) is back in the Navy! But it is the Navy of two hundred years ago. David wears the uniform for one of the scenes in "Big Show of 1958" at Blackpool's Opera House.

Sinatra wants disc

Frank Sinatra has asked for a recording by 26-year-old British singer Peter Elliott, who has been resident at London's Pigalle Restaurant for two and a half

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"It is a unique arrangement and a big tribute to Frankie's Prankie is continuing his efforts on behalf of charitable organisations. To help the British Empire Cancer Campaign he will knock down a pile of pennies at the Golden Cross public-house, in Brighton, next Friday. On September 6 he will open a fete organised by Newhaven Boys' Club and go straight on to the annual Goose Fair at Burgess A LMA COGAN will "double" Johannesburg's Bal Tabarin and Latin Quarter night-spots when she goes to South Africa

> The summer season in the Isle of holidaymakers crowding Douglas's formen flew to the Isle of Man last were some of the musical personalities in Pictured (top left) in their 1930 vir Aldrich and his wife, Mary. Ronnie Ballroom. Resident at the Strand thottom left. (bottom left). Seen with Basil (drs. Marshall (tnr.) and Roger Siviler (1)

is now in full swing, with the ballrooms. MM camera-take these exclusive shots of a summering in the island. Alvis sports car are Ronnie is the Basil Kirchin Band Athles Forck (here) Ashley Kozak (bass), Johnny

GOTTA HAVE RAIN

Little train

45/78

F 11046

Frank Weir, resident at the Derby Castle Ballroom, is pictured (centre) as he signs autographs for two holidaymakers, while (top right) Ivy Benson poses with one of the "power-units" of the famous horse-drawn trams on the Douglas promenade. Ivy's band plays in the Gardens and Ballroom of the Villa Marina. And (bottom right) Ken Mackintosh tries out a Tourist-Trophy motor-cycle with assistance from singers Kenny Bardell and Shirley Western. Glasgow-born Shirley joined the Mackintosh Band just before its Isle of Man season. Ken and his boys also play for dancers at the Villa Marina Ballroom.

ERNIE

FREEMAN

INDIAN LOVE CALL

[0]\D0]\

HLP 8660

USE ALBERT EMBANKMENT LONDON SEIL

45/78

Rudy Miick Irumpets HUMPHREY LYTTELTON FRANK THORNTON

Johnny Duncan for Sieg 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. Johnny would appear at U.S. amps and for German civilian audiences.

The group may make the trip after the 10-day tour of Scotland which follows their current week at Newcastle Empire.

Johnny has recorded a 12-title EP of spirituals, railroad songs, blues and rockabillies, entitled "Johnny Duncan's Sing Sing," for release at Christmas. Sing," for release at Christmas. Scheduled soon is an LP ribute to Hank Williams with a title song written by Johnny, who collaborated with Barbara

RUBY IN VARIETY

Ruby Murray starts a Variety our when her summer season nds at Great Yarmouth in Sep-She has had an offer to appear pantomime in Dublin and

All-Kent skifflers

An All-Kent Skiffle Competi-tion is being staged at the Wheatsheaf Hall, Sheerness, on August 23.

Always in the picture ...

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ALTHOUGH a fondness

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)

I started out with "Heeble Jeeke, But I'd like To Make You Happy," then "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. So me bo dy at American Brunswick thought enough of the Boswells to reissue eight titles, including "It's The Girt," "Sugar To Tea." "Whadja Do To Me and their theme song, "Shout, Sister. Shout." In the early Forties "Collectors' Series." "Collectors' Series." "Collectors' Series." "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 drummer Art Morgan, in Paris, they made an instrumental I.P for Polydor with British drummer Art Morgan, of Decca Records, Inc., and this drummer Art Morgan, of Decca Records, Inc., and this drummer Art Morgan, of Decca Records, Inc., and this drummer Art Morgan, of Decca Records, Inc., and this drummer Art Morgan, of Decca Records, Inc., and this drummer Art Morgan, of Decca Records, Inc., and this drummer Art Morgan, of Decca Records, Inc., and this drummer Art Morgan, of Decca Records, Inc., and this drummer Art Morgan, of Decca Records, Inc., and this drummer Art Morgan, of Decca Records, Inc., and this drummer Art Morgan, of Decca Records, Inc., and this drummer Art Morgan, of Decca Records, Inc., and this drummer Art Morgan, of Decca Record

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 solot by Berigan or the as in solos by Berigan or the Dorseys. "Mood Indigo" or "Changes" will show you why.

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

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

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

ably win.

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

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

They both agreed that the They both agreed that the Fitzgerald-Vaughan duets were remarkable, though the programme consisted of scatted 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-

"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 de-cisively. "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 to-

gether."
"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

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 res-taurant business, savs: "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.

night," he said of the good "Man for man, that's a good Pavourite bassists he Favourite bassists he gave as Brown, Pettiford, Chambers and Mitchell.

When the tenor entered, on the Tatum-Webster "All The " All The Things You Are," Davis soon recognised it and, somewhat to my surprise, said: "Ben Webmy surprise, said: "Ben Web-Ronnell's earliest influence ster always knocks me out. I was Nat Cole. Since Tatum's love that school that's what I death, he says "Peterson is call real tenor." Then he asked really the man."

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
"I can listen to that all 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.

Let's bury these minstrel shows

vision is that the viewer has no really satisfying power of retaliation.

You can, of

You can, of course, switch off with muttered oathsunless but know you 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, uncomputed voice mitted voice answera which 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 simul-taneously into the studio, the control room and the governors' or directors' boardroom. Had such a gadget been

Had such a gadget been available last Sunday night, I

ONE of the frustrating would have been happy to unmonplace in English faction leash the entire stock of Covent has now been dropped.

Things about tele-Garden at an item called It's time the minstrel show. In a said of the control of the frustration would have been happy to unmonplace in English faction in I can listen to the control of the frustration would have been happy to unmonplace in English faction in I can listen to the control of the frustration would have been happy to unmonplace in English faction in I can listen to the control of the frustration would have been happy to unmonplace in English faction in I can listen to the control of the frustration would have been happy to unmonplace in English faction in I can listen to the control of the frustration would have been happy to unmonplace in English faction in I can listen to the control of the frustration would have been dropped.

no novelty on either channel. Only a few months ago this paper gave a slating to a deplorable example by the offenders ever since the Ken-tucky Minstrel

days.
Those taking part in Sunday's unhappy event were Frankie Vaughan, More-cambe and Wise, the George Mitchell Singers. Norrie Paramor and sundry musicians were mercifully anonymous

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

neath their dis-

terms. No offence is intended, the black-face show the simply

historical convention like oldtime 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-Semitism which was once com-

which invites us to laugh 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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e SATURDAY e

AT COOK'S FERRY INN: MIKE PETERS' STOMPERS. See Mon.: TERRY LIGHTFOOT.

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See Wednesday club for address.
SATURDAY, AUGUST 18:
WANTED! WANTED! WANTED!
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RICKMANSWORTH CLOSED. Reopens August 16 WOOD GREEN: THE FABULOUS FAIRWEATHER-BROWN ALL-STARS!

'58 CLUB, All Saints Hall, Leather-head: PETE SCOTT'S JAZZMEN, 7.30-10.30. Admission 2/6. Membership free tonight.

e SUNDAY e

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, QUEST MUSICIANS, TICKETS 8/-BEFORE NIGHT.—GERRARD 6112.

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AT COOK'S FERRY INN: See Mon.: TERRY LIGHTFOOT.

AT THE CELLAR: THE CITY RAM-BLERS and STEVE BENBOW. Open

BALLADS AND BLUES is on holi-day until 24th August. BLUE CIRCLE, RUISLIP: COLIN KINGWELL'S JAZZ BANDITS.

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EALING BROADWAY, "Feathers": MARYLAND JAZZMEN, Skille. BOTTY, no session tonight.

HOT CLUB OF LONDON, 7 p.m.: MIKE DANIELS DELTA JAZZMEN featuring DOREEN BEATTY.—Shake-speare Hotel, Powls St., Woolwich.

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THAMES HOTEL, Hampton Court: IAN BELL'S JAZZMEN, Members 3/-(before 8 p.m., 2/6).

WOOD GREEN: ERIC SILK'S SOUTHERN JAZZBAND!

e MONDAY e

AT COOK'S FERRY INN: TERRY LIGHTFOOT JAZZMEN.

AT THE CELLAR: BRUCE TURNER JUMP BAND and guests. AUGUST MONDAY SALL Star Hotel, Broad Green, Oroydon: Dave Jones Quintet, Josie Stahl and guests.

BANK HOLIDAY Monday Ball: Stars of the BBC Gultar 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.

CY LAURIE Club: Graham Stewart Seven, Alan Eledon,

DOBELL'S RECORD Recital Club, no meeting this (holiday) week HAMPTON COURT: ALBERT HALL All-Star Modernists.—Thames Hotel e TUESDAY e

AGAIN. SOUTMALL, "White Hart": TOMMY WHITTLE QUARTET with EDDIE THOMPSON.

AT THE CELLAR: THE BENBOW FOUR. HYLDA SIMS, SHIRLEY BLAND, JIM MACGRECOR, SUSIE SHAHN (U.S.A.), LISA TURNER and

BARNET, Assembly Hall, Union Street; Brian Woolley Jazzmen. BROMLEY, KENT, "White Hart."

CY LAURIE Club: Cy Laurie Band. ERIC ALLANDALE JAZZ CLUB.
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SOUTH ESSEX RHYTHM CLUB, "King Harold," Harold Wood: CHARLIE GALBRAITH'S JAZZMEN. WOOD GREEN: Up and cummin

WEDNESDAY

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"Gaulisower," 553, High Road:
ALLAN GANLEY QUARTET,

APEX JAZZMEN, Working Men's Club, Nelson Road, Chatham, Kent, AT THE CELLAR: ERIO ALLANDALE JAZZBAND and the ROM-SIDERS.

GY LAURIE Club: Sonny Morris Jazzband, 7.15-10.45. CY LAURIE'S Jazzband, "White

OAGENHAM JAZZ CLUB, Royal Oak Hotel: Graham Stewart Seven featuring Alan Elsdon and Johnny Parker Trio.

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MODERN JAZZ at the Nightingale, Wood Green: The Ronnie Lohn Quin-tet, 8 p.m.

PALM COURT, Purley, holidays-no

ST. ALBANS, Market Hall: Brian Woolley Jazzmen. "TIGER'S HEAD," Catford: Bill Brunskill's Jazzmen.

e THURSDAY e

AT THE CELLAR: THE CITY RAM-BLERS 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,

GUILDFORD, 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. Albana Road: Terry Lightfoot Jazzmen.

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It's Sarah -in person

SARAH VAUGHAN (LP)
"Sarah Vaughan At Mister Kelly's"
September Is: The Rain; Willow
Wesp For Ms; Just One Of Those
Things: Be Anything But Be
Mine; Thou Swell; Stairway To
The Stars; Honeysuckle Rose;
Just A Gigole; How High The
Moon.

(Mercury 12 In, MPL6542-35e. 10d.) Sarah Vaughan (voc.) with Jimmy Jones (pmo.); Rishard Davis (bass); Roy Haynes (drs.). Recorded at Mister Kelly's, Chicago, August 1957. (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

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 Thoma Things" are not songs

low Weep," "Just A Gigolo,"
"Thou Swell "and "Be Anything
But Be Mins."

"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 Elia, winds up the proceedings. It is better seen than
just heard.

Elsewhere there are the imperfections inseparable from an inperson 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.

Ellington spirit

"THREE FOR THE DUKE" (LP) Main Stem; Do Nothing 'Til You Hear From Me: Sophisticated Lady; Con't Get Around Much Anymore; Sherman Shuffle; The Mooch, (All Ellington.)

(Brunswick 12 in. LTZJ15119—
37a. 6jd.)

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

TITLE given to this set means 130-year-old, Julliard Collegetaught vibraphonist Teddy

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

Title sieeve.

The music, however, has its laudable aspects.

In the ensembles, "Modern means nearer Dixleland than modern. In the solos it is often the other way about.

But even the players with the most modern inclinations show

 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. 1jd.) (a)—Stratton (tpt.); Oick Hafer (tnr.); John Williams (pno.); Chuck Andrue (bass); Karl Kiffe (drs.). July 1956. USA. (Am. ABO-Para-

Andrus (0223);
July 1956. USA. (Am, ABC-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.

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.

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 despite the limited instrumentation.—Edgar Jackson.



OHET BAKER BIG BAND (LP)

A Forsy Day (c); Mythe (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-Line
(a); Tenderly.

(Vogue 12 in. LAE12189—33s. 3d.)

(a)—Baker (tpt.); Fred Waters
(alto); Phil Urse (inr., alto); Bob
Graf (tnr.); 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. (Do.)

(c)—Baker (tpt.); Art Pepper, Bud
Shank (altos); Bill Perkins, Urse
(tnrs.); Conte Candoll, Norman Faye
(tpt.); Frank Resoline (tmb.); Timmons (pno.); Bond (bass); Lawrence
Marable (drs.), 25/10/56. Do. (Do.) (Vogue 12 In. LAE12109-38s. 3d.)

mons (pno.); Bond (base); Lawrence Marable (drs.). 26/10/56. Do. (Do.)

TWO Frenchmen provide the best things here—Plerre Michelot in his arrangements for tracks four and eight, and Christian Chevallier 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 Chevallier 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 Rosolinc, 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 in-

competent ensemble set obviously designed to appeal to the man in the street as well as the jazz intelligentais.

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 Cover The Waterfront (b); Love Walked In (b); Ghost Of A Chance (b); Indiana* (a); Somebody Loves Me (b); Body And Soul (b); When We're Alone (Penthouse Serenade) (b); Undecided (b); Red Salls In The Sunset (b); I Can't Believe That You're In Love With Me (b); Stompin' At The Savoy (b); Stardust (a); More Than You Know (b); Over The Rainhow.

(London 12 in. LTZ-C15125-37s. 6[d.)

" Bollloquy "

You'd Be So Nice To Come Home To; No More Time; I Surrender, Dear: Oon't Take Your Love From Me; If I Had You; Soliloguy. (Philips 12 In. BBL7226-37s. 6jd.) Garner (pno.), 6/2/57, USA. (Am. Columbia.)

THE London "Penthouse Serenade" LP takes us back almost to the start of Erroll Garner's recording career. Three of its tracks were made in 1945, only about a year after he did his first session, for American

The other 11 were made four years later, but they are equally typical Garner of the period.

His music in those days could his music in those days could be just about completely summed up under the simple heading of Melodic Variations in Swingtime on the Popular Tunes of the Times.

Among his most easily identifi-able characteristics were a lavish

Opinions differ on

Sarah Vaughan,

says Max Jones. But I would

certainly buy this LP.

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 biind 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 REO HORVO QUINTET (LP)

What is There To Say?; Shreve-Port; 96th Street School; Fifth Column; The Brushoff; I Cover The Waterfront; A Few Days After Christmas; Mad About The Boy; Tar Pit Blues,

(I.ondon 12 in. LTZ-D15116-37s. 6id.) Norve (vib.); Buddy Collette (clt., alto. flute); Dick Shreve (pno.); Joe Comfort/Curtis Counce (bass); Bill Douglass (drs.), Circa Spring 1967, Hollywood. (Am. Liberty.)

PED NORVO celebrated his to 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 musician-

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.

(a)—Garner (pno.); John Levy (bass); George de Hart (drs.). 25/9/45. USA. (Am. Bavoy.) (b)—Garner (pno.); John Simmons (bass); Alvin Stoller (drs.). March 1949. Do. (Do.) (Do.) (Erroneously given on some sleeves as recorded 29/3/49. Emacle of Ema

ber April.
(Parlophone GEP2678—11s. 1[d.)
What is This Thing Called Love?;
All The Things You Are; Whispering; You Are Too Beautiful.
(Parlophone GEP2625—11s. 1[d.)
Davis (tur.); Doe Bagby (organ);
Charlie Rice (drs.). Probably Autumn,
1966. 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 letup, as he proves on "What Is This Thing?" "Beano" and

"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 searchive.

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.

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, kaping quality more characteristic of Lester Young.

From all these influences emerges a definite Lockjaw personality, typlfied 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 unendearing 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 Pairy; Strictly Ocel-dental; Ask An Alaskan; Blue In Peru; Prettily Italy; Piccadilly Static; Sorta Spanish; Parisienne Eyeful; Stateside Panic; Hassic In Havana: Gibraltar Rock; Just A Japanese Sideman. (All

In Haymai Gibraitar Rock; Just A Japanese Sideman. (All Sharon.)
(Columbia 12 in. 335X1000—35s. 10d.)
Sharon (pno.); Lucky Thompson (tnr.); Eddie Costa (vib.); Joe Puma (gtr.); Oscar Pettiford (bass); Osic Johnson (drs.). 9. 10. 11/1/57; 5 and 1/2/57. USA. (Am. Rama.)

YOU can forget about the "Around The World" 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 mat-tered had the record justified itself in other respects. But it

tered 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 Raiph Sharon's second LP since he migrated to America in 1953.

He picked first-rate men for it. And he lan'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, Raiph, 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

FIRST IN THE FIELD!

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Lapsule Reviews

LP sleeve.

"Chamblee Music"

Flat Beer: Sometimes I'm Happy;
At Your Beek And Call: And The
Angels Sins; Ten For Ten: Without A Song; Whisper Not: Stella
By Starlight; Chambles Special.
(EmArcy 12 in, EJL1281—356, 10d.) FORMER Hampton tenorman

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

Joe Newman, who soles on

Golson's "Whisper Not."
Joe Newman, who soles on
Happy," and Johnny Coles
share trumpet duties; Chamblee
blows well, with traces of R&B blows well, with traces of R&B accentuation, but it is hard to imagine this set breaking through the crowded LP field.—

"Jazz Rhythms Of Gene Krupa Tenderly: Tepes; 'S Wonderful: Hippdeeblp; Krupa's Wail; Strike Up The Band; Undecided; Gene's Bass Blues.

Columbia Clef 12 in. 330X10115-41s. 8jd.)

JNFORTUNATELY Mr. Krupa has not kept his jazz hythms abreast of his technical gillty.

This, and the mediocre per-ormances of Eddle Shu (alto and tenor) and pianist Bobby cott, who, with bassist John frew, complete the cast here,

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 7EGS359—11s. 1jd.)

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 plano fits well into a good section.—M. J.

KENNY GRAHAM AFRO-CUBISTS
("Presenting Kenny Graham")—
Tuxedo Junction; Rockin' In
Rhythm; Bongo Chant. (Prev. Niza
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PHIL WOODS (" To The Woods ")-Failing in Love All Over Again; Woodlore, (Prev. Esquire 32-020, revd. 8-6-57.) Now also EP EP168.

Reissues

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Theatre clubs challenge the

"I WANT to bring a new ment to the night club busi-ness." The speaker was young Californian John Watkins, who, on Monday this week, showed off his Buccaneer Club (Seho) floor-show to the critics.

He did so with justifiable pride. Despite the space limitations that plague every night- and theatre-club pro-ducer, his show is colourful, slick, imaginatively set.
And it is backed by a really

riding quartet under the direction of piants Ernie Meller (see photo, back page).

It will undoubtedly pack the club. Equally certain (the grapevine being what it is) other clubs will be challenged into competition. And, at last,

Obvious, though, is the fact Obvious, though, is the fact Newest-comer to the idiom that the trend has been is the Casino de Paris—sparked off by the theatre- "adult" offshoot of Eric

night clubs

revues catering for the tired "Heaven and Hell" businessmen. And that the bar—whose second standard in these has in turn this week has strode impresbeen raised by their own suc- sively forward from its initial drummers.) cess-and increasing competi-In turn, apart from giving

employment (in these days of vanishing theatres) to some 300 performers, stage staff, etc., this has opened a small, but useful, field to musicians, lyric-writers and composers. And it has brought to light such men as Philip Midgley, whose Nell Gwynn Theatre West End cabaret may rise to Club production is a challenge a standard somewhat above to the "commercial" theatre its (mostly) present-day direitself. (Norman Long, piano;

Rex Denby, drums.)

clubs with their intimate Lindsay and Ray Jackson's revues catering for the tired "Heaven and Hell" coffee-

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might be termed "intimate Variety"—with Eddie Atkins, piano; Derek Dickson, drums.

And—first in the field, and unperturbed by the growth of "the trend"—the Iving Theatre this week presents its eighth edition. (Richard Johnson, Ronnie Clegg, alternating pianists; Max Farman, Joe Gibbons, alternating

production last April. (Alan Soon, perhaps, the fanfare Leigh, piano, arranger; Leslie and the stereotyped "It's Smith, drums.) cabaret time!" may start to Strongly established is Paul mean something - including Raymond's Revubar, where employment of cabaret artists multi-instrumentalist Robbie who, themselves, mean some-Desmond accompanies what thing.—Neville Lester.

Gay Guernsey night spot

THE gayest night spot in Guernsey this summer is the Hermitage Hotel, St. Peter Port, where the Dennis Roe Quartet is resident.

The quartet, in addition to its lively, well-produced two-hour dance session, accompanies singer Florence Rainer and the Moulin Rouge floor show. With Dennis (tpt., vcls.), the quartet comprises Bill Davy (pno.), Roy Pisher (tnr.) and Tony Barber (drs.).—Dick Hall.

Glasgow turns out in force for Damone

VIC DAMONE this week V turned out to be the big-gest attraction the Glasgow Empire has had for some time. Back in his dressing-room he was told by an extremely happy theatre manager: "Next time you come there won't be an empty seat. "I think I had a good night."

said Vic, modestly. "You know how to handle audiences, they loved you,"
countered the manager. "I
should," said the singer, "I
come from Brooklyn and I've
sung to the roughest and toughest. Tonight they were great.

Over dinner, Vic spoke on practically everything from music, his wife-film star Pier Angeli—his son Perry (after Perry Como) and his ranch. He downed his glass of milk

stood up and apologised. "Well fella, I've got to get back to my hotel. I've a call booked to Pier just before midnight . . . it's expensive but it's worth it."—

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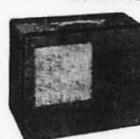
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SCALA: MU 'MORALLY Tormégets Says Harry JUSTIFIED'

CAUGHT IN THE 'SPIDER'S' WEB

HE 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 persuading Union members not to perform at the Scala, and also from persuading other persons not to employ musicians who worked there.

Francis

Injunction

The company have already obtained an interim injunction restraining the officials from procuring bands to break exist-ing 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 Prancis and Midland Dis-trict 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

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 activi-ties 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

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

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

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.

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 broadcatsing piano-duet act Rad-cliffe and Ray.

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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 Hermanos Deniz Cuban
Rhythm Band has been
booked as one of the two resident groups at Bernard Delfont'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

30-hit writer due

American hit writer Harold Adamson arrives in London on Tuesday to spend a week or ten days of his holiday-cum-business tour of Europe, Among some 30 top-seiling 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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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. gagements.

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

NEW MARTY LP

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

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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 neonic. peop.c.

On the gir

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

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 Nst Gonelia; Allan Ganley's Quartet; the Tommy Whittle Quintet; the Alex Welsh Band; the Michael Garrick Quartet; the Tla 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. Bands booked for the Festival

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he commented. Registered at the O.P.O. as a newspaper. Printed and published in Gt. Britain by Osmans Passs Ltv., Long Acre, London, W.C.Z. Postage on single copies: Inland 2id., Abroad 1id., Canada 1d.