

CHRIS BARBER writes to MM Readers—See Page 9

# Melody Maker

## The Dallas Boys

October 31, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

See Pages 6-7



Did Humph— and that trumpet—blow the wrong way?

## Nat Cole show for TWW only

**THE** much publicised Nat "King" Cole television series will be seen in Britain next week—but by only one-and-a-half million viewers.

The star-studded shows, originally scheduled for the BBC last July, have been bought by Television West and Wales, which operates from Cardiff.

And the series of 26, has been given a 6.30-7 p.m. slot from November 7—in place of ABC's networked "Boy Meets Girls."

The MM understands that Jack Good's teenage series has been axed by TWW because its

### Collector's items

The Kenny Ball Jazzmen have two LPs to be released next month on the Jazz Collector label. Titles are "Black Bottom Boogie," "Wagon Cannonball," "Havatha Rag" and "Baby Doll."

viewing figures in the West and Wales, have slumped. But all ABC programme controller R. W. Dickenson would say was: "The dropping of 'Boy Meets Girls' only applies to the TWW area and not to the rest of the country. The show has not flopped. It just happens that TWW wanted to do something different."

A tremendous star line-up of names will be seen on the new Cole series. It includes

☐ Back Page, Col. 1

### POP & JAZZ LPs STAY THE SAME

An EMI spokesman told the MM on Wednesday that there were no plans to launch cut-price pop and jazz LPs following their new Concert Classics series marketing at 22s 6d.

Recently, EMI launched their Golden Guinea LPs at 41s 6d and Decca their new Ace of Clubs, also at 41s 6d.

# LYTTELTON HIT BY TV 'LEFT TURN'

**HAS** Humphrey Lyttelton lost a three-figure band booking because he campaigned for the Labour Party on TV?

His manager, 38-year-old Peter Burman, thinks he has. All because of Humph's three-minute TV appearance in support of the Labour Party three days before the General Election.

Says Burman: "Humph was booked to play at Bristol's Colston Hall on Sunday November 8, for promoter Charles Lockier. But this week the booking was cancelled. On Monday, I rang Mr. Lockier.

### OBJECTION

"I taxed him with rumours that the cancellation was because of Humph's support of the Labour Party. Mr. Lockier would not give me a direct answer. But he made the comment that he objected very strongly to Humph's blowing his trumpet for the Labour Party as an instrument of propaganda.

"He felt that as Bristol is a strong Conservative constituency—Labour lost two seats there—Humph's appearance so soon after the General Election would affect business.

### 'INTERFERENCE'

"But he said he would have an alternative date for the Lyttelton Band in the New Year when the Election hubbub had died down.

Mr. Lockier is, of course, entitled to his views. But I feel this is an unwarranted interference in a musician's personal life."

Questioned by the Meloor  
☐ Back Page, Col. 3

## THERE GOES SUMMER!



This ABC-TV spot aired on the MM's picture desk this week. It shows three stars from "Boy Meets Girls" taking advantage of London's last spell of summery weather at the serpentine with Don Slater, drummer with Cherry Wainwright, and Vernon's Girls Gill Graham and Maureen Kennedy.

### Lonnie Donegan ill

Lonnie Donegan missed Tuesday's concert at Birmingham Hippodrome because of laryngitis.

Singer Jimmy Lloyd stepped for Lonnie, who returned to the bill the following night.

## STARS HELP TO LAUNCH THE 'JAZZBOAT'



The stars stayed up late on Saturday when the new Warnock Films production, "Jazzboat" was given a midnight premiere at the Columbia Theatre, Shaftesbury Avenue, before a special

invited audience of Show Business personalities. From left, Irene King and Edith Glan, Mason and actress Judy Carne before the show. Second picture shows (left) Lonnie Blair, Berna Lee, Joyce

Blair and Roy Castle, The Jim Stark Anthony Newley, Billie Burke, Joyce Blair, Berna Winters and Ted Heath and Sir Bruce. The film's music was written by Joe Henderson.



# ON THE BEAT

**WHAT** a state of affairs! Never has the standard of jazz playing and jazz creation been higher in this country than it is today. Our top-line instrumentalists, groups and bands are comparable to those of any other country. And every other country seems keen to welcome them—while the British jazz fan gives them the polite cold shoulder.

Record companies think twice before recording them; radio and TV blench when extended airings are suggested; promoters prefer to play safe with the few tried and trusted names; one thousand people stayed away from last Sunday's Jazz Jamboree.



by **PAT BRAND**

What's gone wrong? Have audiences been "spoiled" by visiting U.S. groups? Surely the chance of comparing Home and Away

should at least have beaten down the anti-British prejudice? At best it should have improved taste.

Are they fed up with "the same old names"? Then why do they still buy Mulligan and Spanner?

**Too easy?**

JAZZ, we used to say, is where you find it. Today it's on practically everybody's doorstep, is that the reason? Just as few Londoners ever bother to visit the sights that draw tourists from the ends of the earth, so do British audiences argue: "Oh, we can hear him any old time!"

Should jazz be, once again, made difficult to find in order to be appreciated?

If things continue the way they're going, this state of affairs may well come about.

What can I do about a state of affairs?

**Who's next?**

I, ATTEST to consider engraving—Hubert W. David's SONGSHEET

ing—albeit Bruce Turner. Alternatively, to cease playing jazz for a while.

second, to Johnny Dankworth) in this year's Poll. Bruce said this week: "I seriously considered parking in

playing a few weeks ago, but decided to hang on just a little longer.

"The BBC is now on our side but the record people don't seem to want our music. Promoters refuse to take what they call a chance on the band."

"Club owners seem particularly out of touch with their members' wants. They judge by figures alone, and not by the enthusiasm or interest created."

This at a time when public taste generally is veering far towards the better quality material.

**Who's next to leave us?**

**Revolting**—"My effort in becoming a recording artist is a form of revolt against the present low trend of alleged music emanating from the recording companies."

Speaker: **Teohard Evans**, who, in the middle fifties, makes his recording debut today (Friday) with a Singing Piano.

of so-called singers in America have the audacity to write their own music and arrange it.

Even these knowledgeable people can do little to enhance this terrific material. They said the so-called beat to satisfy the yearnings of the teenagers. The result is still disastrous.

"However, I realise the need to use what is known as a gimmick."

**Wot! No beat?**

**THE gimmick?** After simplicity of treatment, emphasis entirely on melodically complete absence of beat.

"I would give five or six to the lot," says Teoh.

**See what you think**

**Swing-dryer**—ENGLISH is the language of culture, French the language of love, American the language of salesmanship.

Even so, I am staggered by the suggestion that I should be a "dumbstrider" to my piano. Just the same, half-a-million

AT the piano-creator of the Singing Piano, Teohard Evans. With him at Monday's "blacking party" are publisher Sydney Brown and BBC Varieties Orchestra conductor Paul Fenwick.

American piano players have already adopted the "Dunlop-Chaser" and Alan Froese. Inventor: flex over the slider gap to check on British sales.

In the 142 Club he talked for three hours on the technicalities of "demundistivity". His signature heater has been used to keep mummies warm up a museum and to keep mummies not marring him in a wash factory.

And the publicity hand-out includes the assurance that the "Dunlop-Chaser" is available "not for 50 days, not for just a year, but for five full years in writing."

An obvious lead for a journalist.

**Tough at the . . .** IT'S tough being an overnight discovery. As Irish-Italian bandleader Gary Delamere discovered this week.

A few days ago, he was sitting at the Star Tavern, Bergamo. This week he's getting star treatment at the Merit, Legnase Road.

Front-stub build-up. Speech from the box by his director, Broderick Crawford. TV personalities in the manager's office. Press everywhere.

Enough to shatter a hard-earned pro.

But Gary weathered it. And he was being talked as of the next Mario Lanza.

Even imperious Phil Raymond (who was closely associated with Lanza): "The event's natural talent. I've got the talent is certainly there. With proper grooming, the distinction could come true. . . ."

**EH?** NOW that it's been decided not to re-open Connaught Music Hall, will Phil Raymond keep the name after he opens his Irish Music Hall—Chicago?



Irish-Italian tenor Gary Delamere pictured at the Met. on Tuesdays with him and TV star Broderick Crawford.

## Lionel Bart stays wide awake!

WHAT a thrill it would be to wake up one morning and find you have got the number one hit song! This happened to Lionel Bart when his "Living Doll" topped the Hit Parade in July this year.

Actually, Lionel did not wake up that morning—he had spent the previous night poring over the book of a play. He has been doing a lot of this lately.

Hubert W. David's SONGSHEET

in an effort to keep up with demands for his services. Lionel's future will probably be linked with musical plays for, as I have said before, he is a great writer of situations. He has already been contracted with two hits in this field. When the Mermaid Theatre

was being built at Puddle Dock in 1938, director Bernard Miles was trying to decide the type of entertainment to present at the theatre—a gamble in 1938—before he made or missed of its first presentation.

second, to Johnny Dankworth) in this year's Poll. Bruce said this week: "I seriously considered parking in

**'Oliver Twist'** The gamble paid off and after six months at the Mermaid the show moves on December 1 to the West End, to play the Mermaid free for a Christmas production.

The other musical Lionel has been producing is "The Boy Who Swam To His Aids' Wot They Used To Be," originally produced by Friz Frenkel at the Mermaid Theatre. Workshop at Stratford, so according to the Mermaid Theatre, the film bought the rights and the stage show is to be produced when this time in the West End.

Now, Lionel's greatest dream is about to come true in the West End. "The Boy Who Swam To His Aids' Wot They Used To Be" is to be produced early in 1960.

If this comes off, Lionel may be in the unique position of having three shows running in the West End at the same time.

**Film music**

Even the song-writer for films have their beginning in some situation. His three songs for Cliff Richard in "Singing Charge" were all consistent with the mood of the film.

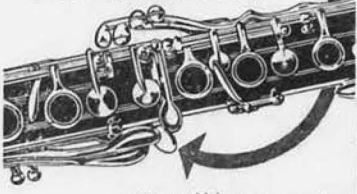
He has just finished writing material for "The Six of Dicks of Time," with songs for Anthony Quinn and Anna Anderson, and just starting on more songs for Newel starting in a new Warwick production, "Lady in Waiting."

For Lionel there is never a dull moment. He is still Tommy Steele's songwriter, and has scored for Tommy's latest film, "Tommy's Foreign Adventure."

Lionel Bart is heading for the top—but has both feet planted firmly on the ground.

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## Songwriters

This situation entitles you to free advice on any one song or lyric. Write to: Hubert W. David, an answer to a songwriting query.

We must bear name and address of the sender, and must be accompanied by a self-addressed envelope to: Songwriters' Advice Bureau, c/o Melody Maker, 4 Aire Street, London, W.C.2.

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# Up in the Joneses

"Single Julie James has been named to record for EMI. To avoid confusion with America's Joint Jones, she will record under the name of Julie Jones."—(MM, 10/10/50.)

"Julie James last week changed her name to Julie Jones to avoid confusion with Joint James. But this week the name has been changed again. It is now Julie Joyce. To avoid clashing with Liverpool socialist Julie Jones."—(MM, 11/10/50.)

The conscientious MM reader has had some difficulty lately in keeping up with the Joneses.

I would not normally refer to the Jones affair in this column, were it not that I have received a letter from a reader asking me whether, on becoming a professional, he ought to change his name.

Maybe he should. Sometimes I think there's hardly anyone in the music business who uses his real name.

## Assumed

Take Conway Twitty, for example, the rock-'n'-roll singer. Believe it or not, Conway Twitty is an assumed name—and a heck of an assumption, on becoming a professional, he ought to change his name.

Take those rock singers with names like Power, Pride, Fury, Tempest, Flood and Disaster. The dots even answer when you call them.

I have always felt that place names would make good professional names, and my correspondent may care to consult a Gazetteer.

Who better to specialize in Old English folk songs than someone clad in a smock, calling himself Shepman Mallet?

## Place-names

Could a lady novelist fall if she published love stories under the name of Penny Bridges?

How about a Shakespearean actor, by name Limpler Stoke?

Place-names are good for jazz too. Forget H's and All Stars might well include Connie Maitland from the "Bullies" and Wals (tenor), Burgess Hill (sax), and Prall, Sands (piano) and Hadley Wood (drums).

Virginia Water and her All-Stars Band would do well in Variety, and Langton Maltravers could simply clean up for years in the "New Yorker". "Little Dean" might go far.



## the STEVE RACE column

Beware of Scottish place-names, though: they seem to belong more to the early days of jazz.

Remember "Pathhead" Ford, who played ragtime piano in one of the New Orleans bordellos? He was finally named by "Port" Ellen, who ran the place. (Both were contemporaries of Budde Hand, composer of "Big Butte and Egg Man".)

My correspondent should always remember what happened to Hoggar.

## Homer...?

Many years ago, you will recall, scholars discovered that the work of Homer had not been written by Homer at all, but by someone else of the same name. But that didn't make his work read any less (or, for that matter, more).

As the Earl of Wolsingham wrote in his play "Romeo and Juliet": "What's in a name?"

What indeed? If Elvis Presley can make it with a name like Elvis Presley, my correspondent has no need to worry. You stick to your own name, Winston.

## Should Dickie cut out the comedy?

MANY Dickie Valentine fans are disappointed with their idol. They think he is slipping in too many bits of music-making into his burlesque Hop as a comedian.

After seeing his performance twice at Brighton Hippodrome recently, I came away in agreement.

So I spoke to many of a crowd of his admirers circulating round the stage-door.

All except one were ready to "be so slightly worried, whatever he does"—but the one who said "I go to hear him sing. He should cut out the comedy. His comedy doesn't appeal to me."

To get a professional's opinion, I asked an experienced member of Sydney Sharp's pit-orchestra who was the only one who had not put up his comment. "His burlesque singing suits it right down."

## Entertainer

Do I timidly parenthetically wonder if he is getting weary of the work of a critic. On the contrary, he is not exactly satisfied with his past.

"I am trying to broaden my scene," he explained. "I am trying to be an entertainer, rather than just a singer."

"I know I'm not to overdo it, and I'll not overdo it, but instead of parking it in a reel, I'll sing it 10 or 20 times, trying to get it right."

It's nice to have some comedy linking the set together, and I still think it's fine enough songs. I do it in 10 minutes.

But I appreciate the point of view and appreciate it, because I know I never get any breaking to take advice. There is always a good improvement. —Chris Hayes.



Ella Fitzgerald and Oscar Pettiford had to cancel some of their concerts owing to lack of support.

Do jazz fans really know what they want? And when they get it, are they ever satisfied? Seriously, I wonder.

Consider the business of visiting American bands and soloists. When the *MTJ* ban was abolished, the jazz movement was constantly up in arms about "Who can't we have American jazzmen here?" It demanded.

Then the *NFJO* presented two jazz concerts in the Festival Hall, and succeeded in bringing over Lonnie Johnson (guitar) and Ralph Sutton (piano).

"Who gets them?" demanded a certain section of jazz opinion. "Who asked them to come?"

Soon afterwards the exchange system started in

earnest. Lionel Hampton brought his swinging band to the Festival Hall—and was barracked by members of the audience who disliked his choice of numbers.

Ella Fitzgerald and Oscar Pettiford gave joint concerts around the country, some of which had to be scrapped through lack of support.

## Complaints

Every single jazz visitor has criticised by somebody for something. Despite the huge audience claimed for "live" American jazz, very few were able to claim a box-office "sell-out."

The complaints poured in. It was said that Ellington played too many old standards. Dave Brubeck not enough. Armstrong put on too much of a show; the Modern Jazz Quartet too little.

Finally, a lavish promoter gave us Jimmy Rushing, Buck Clayton, Dickie Wells, Dave Brubeck, Paul Desmond, Joe Morris, Dizzy Gillespie and Vic Arsh, all on one bill.

Were we satisfied? No. "Too much," said the jazz world. "We didn't hear enough of anybody."

I give up. Do we really know what we want? Or is it just that we'd rather complain than listen to great jazz?

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February 14th—Oxford Street.  
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March 13th  
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Reviews by the MM Pop Panel



PAT scores on a beauty ballad

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PROBLEMS

"I AM glad to meet the five Dallas Boys." I said as the quintet—four of them over six foot—echeled into my flat... Major shows... Hard times... No name... Garry Mills... Nat 'King' Cole... Bert Weedon... Dinah Washington... Chris Martin... Rikki Price... Valerie Carr... PYE suits all moods

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POP PARADE

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# DOES SINGING IT TO YOU BELIEVE IT?

In flight en route Chicago to Dallas.

Dear MM,

I am writing this letter 15,000 feet above Arkansas on the way to play at the South Texas State Fair Jazz Festival. We will be playing a third of a 3-hour concert featuring Woody Herman, ourselves and a third band.

We have had a wonderful trip so far. Last night in Chicago, we had one of the most unforgettable experiences ever for jazz enthusiasts.

We were staying with Muddy Waters and his family and visited his club, "Smitty's Corner," and the "Red Arrow," which hosts the Franz Jackson band.



Muddy Waters

We arrived at the "Red Arrow" just in time to hear the Franz Jackson group commence a set at 11 p.m.

They are an all-Negro group including such greats as Albert Wynn (sax) and Bob Schoffner (trp.), both famous in the 20s with Fanchy Miller and King Oliver's band.

The band started with "Mack The Knife" (can't get away from it anywhere now) and played "That's A Plenty," "Do You Know What It Means to Miss New Orleans" and ended the set with "Ice Cream."

They were suffering from an audience containing some semi-drunks who had already decided that "Dixieland" consisted solely of "The Saints."

When the second set started we heard some beautiful music.

including "Snag It," "At The Jazz Band Ball" (at a lovely relaxed tempo), "Mecca Flat Blues" (Bill Bailey) and a fine original by Wynn named "Ais Strut."

After their next break, during which we had pictures taken and had a very enjoyable chat, they asked Ottile to sing their last two numbers which they seemed to enjoy immensely ("Careless Love" and "Backwater Blues").

On both numbers Schoffner and Wynn gave a beautiful accompaniment (Wynn, of course, has been a member of the band with Mal Rainey and Schoffner played with Benjie Smith and Ben Rainey).

After we had all exchanged friendly last greetings, including a message of good will from all the Jackson band to the Mzoor

Chris heard superb blues in Chicago.

Makers, which they read every week, our party now augmented by Albert Wynn, set out for Muddy's club.

First of all we heard some superb blues on harmonica by Little Walter.

He plays what might almost be described as "far-out" blues, that is to say most of his solo choruses are anything but 12 bars long and he is liable to change tempo during a break!

After a little while Muddy's own group took over and we sat spellbound (as usual) while they played the most fantastic blues session we ever heard.

We were asked to play four tunes and Ottile sang three and the audience gave us a heart-warming reception.

Many members of the



audience insisted on shaking hands with us and complimenting us on our blues.

Albert Wynn was kind enough to say that he had not been so well entertained musically for many years.

Six in the morning saw us still out taking refreshment with Muddy, St. Louis Jimmy and others of Muddy's band after various sessions.

If anyone ever again says the real blues are dead or dying, we can completely refute it as we have seen living proof to the contrary. And there are numerous young singers as natural at the blues as the older ones.

I must sign off now as the plane has landed. The band and Ottile send their best wishes to all MM readers.

—Chris Barber

## Four Red Nicholls.

I AM surprised that the motherly old hearts, dear to me leniently with "The Five Pennies." Being the sort of person who rushes headlong from a party as soon as the Life and Soul embarks upon his routine, I am strongly allergic to Danny Kaye.

You may say that I was prejudiced against the film from the start—and you would be right.

**DISMAL SLOP**

Still allowing for this I would have thought that Red Nicholls Sixty was pretty dismal slop, even by the debased standards of Hollywood "domestics."

As a jazz film, it can be said with certainty that it is the worst in a line which, since the "Famous Doorway" and their evacuating Irish Mom and Dad, has maintained a consistently dire level.

I saw the Dorsey film seven times, simply to catch a frag-



SAYS HUMPHREY LYTTELTON

ment of Art Tatum somewhere in the middle.

"The Glenn Miller Story" was redeemed by plenty of uninterrupted music in the Miller manner—and glorified by the great "Basin Street Blues" sequence with Sitch preceding.

In the Goodman film, we had Benny Hamp, Winer, etc., to compensate for a screen Mugg who was a positive incitement to homicide.

It would take the entire Newport Jazz Festival to combat the plot of this Nicholls story—a plot dominated by the most hideously precious little Miss since Shirley Temple.

"Get Dorothy off the road," pleads Mr. Nicholls, after a particularly strenuous stint of domesticated duties. "Get Dorothy off the screen!" shrieked my inner voice with equal vivacity.

In one sequence, relief seems imminent. The boys are playing poker and someone suggests a visit to a club where Louis Armstrong is playing.

Before I had fully settled myself in comfortable anticipation, it was clear that we are not to be spared. Miss Dorothy comes not again.

After an interminable sequence of goo and lighthearted waltz pop, she is taken down to the club in the middle of the night and allowed to nuzzle up the one proclaims scene in the film.

**DUET SEQUENCE**

Musically, it can't be said that there is anything to commend for the baritone of the band, and the duet sequence itself involves complicity with the Duke Armstrong group in a High Society—and companion as hard on poor Danny. His phrasing has as many square corners as a three-week bit—and even fails to emulate Louis' gross result in pure cacophony.

What else? Herby Ray Anthony pretending to play the playing Dixieland drums... Bob Crosby as a schmalzy bandleader.

Red Nicholls is not among my favourite jazzmen. When I first started to call myself a student of jazz (in the good old days of the "Hot Record" era) I was never allowed to use the term as vulgar as "jazz fan"; poor Red was in disgrace.

**DEMURE TALENTS**

Having in the late 'twenties and early 'thirties enjoyed a vogue out of all proportion to his demure talents, he suffered a critical reaction.

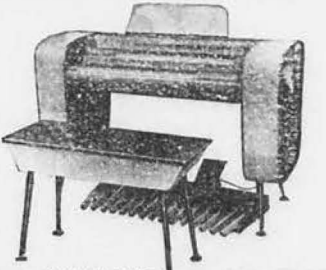
Used in terms of the current "In" and "Out" jargon, nothing was more "Out" before Red Nicholls by the late 'thirties.

Headless, all the old controversies are burnt out and to last fans who know of him at all, Red is simply a Dixieland old-timer who is playing better today than he ever did before.

Red even at the height of his unpopularity, I doubt if any one of his devotees would have wished on him a fate as grim as "The Five Pennies."

Poor Red... .

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# Imported jazz still

**I**N these days of mass local releases, it is a little surprising to learn that plenty of collectors are still prepared to pay higher prices for imported jazz LPs.

Naturally, the labels in greatest demand are those with no regular outlet in Britain. The most popular of these is Blue Note, fourth oldest U.S. company still recording jazz.

Blue Note has appointed as their agents in this country Dobson's Jazz Record Shop in the Claring Cross Road.

I called in to find out how these 12in. American pressings were going at 49s. 8d. each, which is what they cost here with import duty, Purchase Tax and everything else paid.

"We haven't had enough records through yet to meet all the demand," I was told, "but

## This World of Jazz BY MAX JONES

number of 45 rpm singles. Includes only two names under "Traditional": Sidney Bechet and George Lewis.

When I met Blue Note's Alfred Lion in London lately, I asked him why this was. He said: "To explain, I'd have to tell you the whole story. I'll try to make it brief.

"I began recording, almost by chance in January 1939. My first captures were Meade Lux Lewis and Albert Ammons. The next, Frank Newton and Sidney Bechet; then Pete Johnson

ing hard done something important, but not being heard. I know it sounds hard on the older men, but those youngsters may have a chance. The older guys did it, now the new cats have to find themselves. So I record them. Does that answer your question?"

In one way it did; I asked if Lion, who is middle-aged, experienced difficulty in keeping up with his recording artists.

### Trad, swing, modern

He said: "Truthfully, I never forget it hard going from one era to another. The jumps—from Bechet, Newton and the traditional players to Ben Webster, Ike Quebec, and the swing idea, then Monk and the modern—are logical.

"They are three stages in jazz, but the blues stayed with them all. The blues is always the same, though it adjusts itself. And the blues has been very important to Blue Note right from the start."

After 20 years in the business recording nothing but jazz, Lion is still an uncompromising enthusiast. One of his enthusiasms is for Jimmy Smith, whom he considers the jazz organist.

### Reece and Hayes

"Take Jimmy's recording of 'The Champ,'" he said. "It's 20 years later than Albert Ammons's Blue Note 'Boogie Woogie Stomp'; but has the same basic ingredients. The way it was made, the way it builds... it's hard to explain, but it sticks out in my mind the same way."

### TOPIC, TOO

TOPIC Records, too, are importing American LPs. In this case, though the albums bring from Riverside's catalogue and will be available to the trade.

Topic's idea is to import only specially chosen 12 in. LPs—10 for November—and which allows the dealer his profit, but doesn't price the discs out of the market.

The retail price is to be 49s. 6d., and the first batch includes "Giants of Boogie Woogie" (Ammons, Lewis and Johnson), "Remade to a Blue Beat" (Clark Terry Quintet), "Cannonball Adderley's" "Alabamian Concerto," Minton's "Misterioso" and "Thelonious in Action," and George Lewis in New Orleans.

### New Orleans music

Of great value to piano-blues lovers are the album taken from 1939-40 Art masters, "Selected on the Boogie Woogie LP." Among them: Ammons's "St. Louis," "Meca Flat," "Bass Game Crazy," and "Monday Struts"; Meade Lux Lewis's "Cotton Hour Blues," "Measin' Around," and "Deep Blues"; and Pete Johnson's "Climbin' and Screamin'" and "B and O Blues."

The Lewis album consists of titles by the Original Zenith Band, and those by the Eclipse Allie Five.

Topic's Bill Leader tells me that a later commitment will comprise different titles by roughly the same artists.

### QUOTE

"Sure I play non-pressure... I make sure that horn."—Edward Kid Ory.

those we get are turning-over like man.

Which albums sell best?

"The biggest sellers are Cannonball Adderley's 'Somethin' Blue,' Horace Silver's 'Finger Poppin' and Scotty Rollins's 'A Night at the Village Vanguard.'

"Then there's a scream for George Lewis, especially the album called 'Concerto,' and good sales for Thelonious Monk, Volume One and Two.

"Doubtless, salesmen were not surprised by the interest shown in America's Greatest Jazz LPs."

"They say that of the inquiries they have received since import restrictions were lifted, about 90 per cent. are for Blue Notes."

### TWO TRADS

THE current Blue Note catalogue, which lists some 130 LPs and about the same

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### 'Needed freedom'

"They all were great players with something of their own to say. What they needed was encouragement from a recording engineer and freedom. Freedom to improvise at length.

"I always thought of my place to give someone a chance who needed it. Maybe no one gave me a chance to do what I wanted when I was young; perhaps it comes out of that.

"I'm always thinking a player leaves a band he cannot always get attention. I'm looking for people like that—who are work-

### PARIS NOTEBOOK

## Marlene Dietrich will get £15 a Minute

MARLENE DIETRICH will open at the Etoile Music Hall on November 27 for 10 appearances—two a night.

Bruno Coquatrix, who has just acquired the music-hall, told me after the deal had been clinched: "I'm making a fortune out of this. It's just for me."

He says his total bill was not £400 a concert. The receipts over £1,500 a day, or £10,000 a week.

I understand she insisted on having a chorus of six beautiful young ladies, whom she pays the same as her own gowns are said to be as fabulous as they are shiny.

Fortnight hours after the curtain falls at the Etoile she will be back in Las Vegas. So even if she brings the house down she will not be able to get away if she stays in France.

As a concert artist will be entirely in aid of the cause of the French. Critic for their members.

Both are long-playing, and are being made in Germany augmented by Benjy Wilson on guitar.

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● Marlene Dietrich Twenty-four concerts.

Also played by: Ron Bowen, Freddy Admon, Stan Jacey, Brian Bennett, Alan Percival, Ronnie Lord, Bob Turner, Tony Lyton, Freddy Foster, Ray Marsh, Terry Arthur, Amos Smith, Jack Peach, Derek Price, Joe Pass, Alan Eardall, Art Morgan, Ken Layland, Alan Hakin, Geoff Liles, Bruce Grier, Don Stover and many others

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J. & I. ARBITER LTD., 76 Shaftesbury Ave., W.1. GRand 9176-4472. Ken Spacey in attendance.



Meade Lux Lewis, possibly the greatest boogie pianist, will have some of his classic tracks out here shortly.

With regard to British musicians, Lion says: "Dirzy Reece, who is recording for us, I like very much. And Tubby Hayes, he sounds very happy to me. I also liked the pianist I heard from Riverside's catalogue. "A man has to have originality, something new to contribute. If he has that, give him all the help you can."

Topic continues to release jazz and folk music on its own label of course.

Out in December will be Volume One of the "Music of New Orleans" series from American Folkways. It is subtitled "The Music of the Streets and of Mardi Gras."

### I hear...

VIHESMAN Ned Norvo, who has just concluded a European tour with Benny Goodman, is breaking his journey home this weekend to visit Britain.

PIANIST Pete Johnson, III for the past year, is practising at home and hopes to be fit for work soon.

ANITA O'DAY and her drummer, John Pople, who were in the American Newport package with Humph and the rest, are enthusiastic about the Lytelton band.

DAUGHTER of composer-pianist, handleader Clarence Williams, a Miss Irene Williams, has joined the company of "Free and Easy." This is the show with Quincy Jones's new band which is due in Europe soon.

EX-ELLINGTON trumpeter, Shorty Baker, is organising a quartet with Jimmy Greene (piano), Francesco Siccia (bass) and drummer not yet set. For a forthcoming record date he will add Vic Dickenson and Lenorman Harold Ashby.

Abbey, acclaimed as Merle Ellington's Birdland debut (this column, last week), was recorded the following day by Stanley Dance for British release.

TRADITIONALIST Conrad Janis, with his Thelma Five, has been keeping up a furious pace with dates at the Metropole, the Central Plains, Henry's in Brooklyn and school concerts.

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# Of course I copy the Americans

FEW artists guilty of copying American records would agree to come out in the open and discuss their reasons for doing so. That's why I admire beefy Don Lang for breaking the ice in a moment free from his trademark trombone-playing and machine-gun singing.

"I'm not ashamed," declares Don. "Imitation is the sincerest form of flattery. You only imitate a thing if you think it is really good."

**Modern jazz**  
"Adherence to the American idiom is the way to learn the art of playing jazz. All the modern jazz we are now acquiring stems from the States."  
"Copying a record enables you to profit by the mistakes on it and turn out a better sound. That's what happened with my recording of 'What a Doctor.' I copied it from David Seville, and my disc record the higher hit."

"There is always room for improvement. I can detect my own faults on my discs and I sometimes wish I could do the session again."  
"Though Don prefers to be original, he contends that record fans who like an American disc expect to hear a similar sound when our artists record the same. Otherwise, they are disappointed."

Often the number so obviously calls for certain treatment, he feels, that attempts to do anything else would be doomed to failure.  
"When a number is completely novel, something absolutely distinctive, everyone might flop if they all did different versions, explains Don. "Of course," he adds, "there are some artists whose discs one would never dare to

copy because their artistry is incomparable. Ella, Frank Sinatra and Sarah Vaughan, for instance."

But not everything Don does is borrowed. His "A Foot on a Holler" is entirely British in origin and treatment and has proved extremely successful.

## Delighted

"When there's a really good tune available over here and we can get in first with something completely new, I'm delighted," he concludes.

"That's when the American records us turn the tables and copy us." But I regard it as a compliment."

Chris Hayes

imitation is the sincerest form of flattery. You only imitate a thing if it is really good, says Don Lang.



# Jazz in Britain, by Vic Feldman

VICTOR FELDMAN, still a Briton, is today one of America's top jazz stars. He's doing so well, in fact, that recently he gave up a highly-valued job with Howard Rumsey's All-Stars in order to freelance.

"The reason Victor is in such demand—even in this overcrowded market—is his unique talent," famous tenorist and arranger Bob Cooper told me. "There aren't so many fine vibes men here, and only Larry Buckner plays drums and piano as Vic does."

In an interview with Contemporary Records executive David Stuart, Victor said: "There's no doubt that I've improved and built since coming here and playing with American jazzmen. In Europe you simply don't have the same opportunity to hear the greats in person and work with them."

"One thing I noticed immediately was the help I received in time—not in the metropolitan sense, but in the very narrow. Being in Woody's band—the first I worked with here—helped no end. "Time" is a big problem in bands and groups outside of the U.S."

vic Feldman 20 years ago—the child prodigy.



vic Feldman 20 years ago—the child prodigy.

## HOWARD LUCRAFT sends this special report from Hollywood

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vic added that the late Carl Perkins, Leroy Vinnegar, Hampton Haves and Shelly Manne especially have added something to his playing.

### Just for fun

He told me that U.S. musicians are ahead because they rehearse "just for fun."

"This used to be unthinkable in Britain," he declared. "Though Allan Ganley tells me that now there are some groups that get together without money

Rhythm sections are the weakest thing in England, Vic thinks. "At home they don't use the third ear"—listening out for the other guy."  
"However," Vic continued, "Jimmy Douglas and Don Reese are probably better than anyone we have out here. And Bobby Pratt is a great lead-wise tenor player like Ronnie Scott and Tubby Hayes are good, too."

### Sessions

vic added that musicians in England are often late for sessions, for the coach, etc. He mentioned, too, the frequent breaks for a "cuppo."

"Musicians are on time here," he pointed out. "They have to be—there's so many wonderful players available for the job."

Did Victor miss anything about England?  
"Yes," he admitted. "I miss the beer and I miss the English girls."

## Jeannie thrills London audience

SCOTLAND'S great traditional folk singer, Jeannie Robertson, topped the bill at a capacity audience which informal concerters at the Festival Hall last Thursday.

Regarded by many as one of the world's top ten folk singers, Jeannie, one of the "traveling folk" before she settled down, has never been in better voice.  
Also in the programme were Jeannie's husband Donnie, playing the bagpipes, and the Wanderers. This quartet, consisting of Donnie, Benja, Roy, and Jimmie Macgregor—all singers of a traditionalists in their own right—is fast building itself an impressive reputation as the country's leading folk group.—Eric Winter



Famous American tenorist Bob Cooper says of Vic: "There aren't so many fine vibes men here—and only Larry Buckner plays drums and piano as Vic does."

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JOE HARRIOTT (EP)

... "See... Joe Harriott...

... "Harriott gets better... Joe Harriott...

... "The EP continues... Joe Harriott...

Jazz discs

... "featured on... Joe Harriott...

... "Harriott plays... Joe Harriott...

... "Since he... Joe Harriott...

... "This deserves... Joe Harriott...

... "Lucky Duck... Joe Harriott...

... "Clarin' and... Joe Harriott...

... "Finally... Joe Harriott...

... "I am not... Joe Harriott...

... "Best-ever... Joe Harriott...

... "Wally Fawkes... Joe Harriott...

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... "Wooty's... Joe Harriott...

... "DON BAGLEY... Joe Harriott...

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Joe Harriott—here with Monk Shaw (l), and Coleridge Goode (l...)

... "Lucky Duck... Joe Harriott...

... "Clarin' and... Joe Harriott...

... "Finally... Joe Harriott...

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... "Best-ever... Joe Harriott...

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LIONEL HAMPTON for Tony Crombie may be the next Anglo-American jazz exchange (reports from London).

Jeff Kruger, of London's Flamingo Club, and Jack Green, of the Glasgow Office, are working towards a possible January American tour for Crombie.

The proposed Stan Kenton January tour of Britain is definitely off, as are negotiations for George Shearing to visit his native country.

SYDNEY—The Jones Boys group of three, who are expected to start in November, has been postponed.

ROME—Eddie Calvert has been offered a peak-period tour of Europe for the winter months in Italy next year.

PARIS—Art Blakey's jazz messengers will give two concerts in Paris on November 11. Following the success of their first performance...

COPENHAGEN.—Former Pettiford has indicated a wish to return to the band for the remainder of its European tour.

NEW YORK.—Tony Martin is due to visit his native country for a show at the Palladium in London.

I AS VEGAN.—The King Brothers are to play a 12-week tour of the United States, starting in Las Vegas next summer.

PARIS.—Erolf Garner has been approached to appear on the radio in Paris next year.

NEW YORK.—Dorothy Dandridge will be in England for a tour of the United Kingdom in 1960.

PARIS.—Following its January tour of Germany with American Contemporary Music, the Alex Wechs Band has been offered a tour of Britain in the New Year.

SYDNEY.—Lily Parrish and her wife Betty Garrett, known for Australian radio in Sydney, are to visit Perth next year.

NEW YORK.—American artists have been booked for the Astor Place Theatre starting on November 16.

HOLLYWOOD, Wednesday.—Turns to the music scene with the movie scene.

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STOP PRESS INTERNATIONAL

MANHATTAN.—The great pianist, Oscar Peterson, has been booked for the club...

NEW YORK.—Don, lead man of the Beltones, has left the group on extended leave of absence.

JOHANNESBURG.—Joe "Mr. Piano" Henderson has been offered a tour of South Africa, Australia and New Zealand.

NEW YORK.—Dickie Dee will release some Mario Lanza items recorded before the singer's death.

SARASOTHA, Fla.—Louis Armstrong drew a crowd of 10,000 for his first concert in an arena usually used for ordinary goods and livestock exhibitions.

YOUR RECORD DEALER

- BRADFORD RECORDS, 28 North Parade, Bradford.
CARDIFF CITY RECORDS, 100, High Street, Cardiff.
DARLINGTON GEO. A. WILLIAMS, 105, Rose Street, Darlington.
HOUNSLOW WALDEN, 65, High Street, Hounslow.
LEEDS KITCHENS OF LEOLA, 10, Market Street, Leeds.
LONDON BRITANNIA RECORDS, 10, Tottenham Court Road, London.
MANCHESTER MARSHALL ROAD RECORDS, 25, Marshall Road, Manchester.
NOTTINGHAM REDDEFINITION RECORDS, 10, Nottingham.
PLYMOUTH P. RUSSELL, 10, Devon Street, Plymouth.
SHEFFIELD COX RADIOVISION, 10, Sheffield.
STOKE-ON-TRENT D. VISION, 10, Market Street, Stoke-on-Trent.
TAPES RECORDS, 10, Market Street, Stoke-on-Trent.

CLASSIFIED ADVERTISEMENTS

- DRUMS 100 per word. ABRAH DRUMS! We have 100...
INSTRUMENTS FOR SALE 100 per word. ACCORDION, EXCELSION, 100...
INSTRUMENTS WANTED 100 per word. ALWAYS WANTED, Hand or Pedal...
GUITAR RANGIO VISION, 10, Sheffield.

Hollywood Headlines

at the Eden Rock Hotel

LIONEL HAMPTON, much advertised "Peculiarly gifted," started out with a 12 bar blues and the lyrics "Gimme, gimme, baby."

DOE CROSBY'S singing daughter Cathy is in hospital suffering from a new virus breakdown.

CAPITOL recorded the Ken Coon - Chris - Freshmen group of four from Los Angeles in Indiana and will release a new album.

RECORDED THE KEN COON - CHRIS - FRESHMEN GROUP OF FOUR FROM LOS ANGELES IN INDIANA AND WILL RELEASE A NEW ALBUM.

CONN. BUESCHER, former basketball player, has been offered a tour of Britain in the New Year.

CONCERTS CLAVIERINE, 100 per word. CONCERTS CLAVIERINE, 100 per word.

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MEL POWELL is no longer a musician but a professor at the University of Toronto.

POLLACK, a scientist, has been offered a tour of Britain in the New Year.

YOUNG MUM star George Howard Lucraft

FOR HIRE

MOTOR INSURANCE, 10, Market Street, Stoke-on-Trent.
INSURANCE, 10, Market Street, Stoke-on-Trent.

RECORDS WANTED

RECORDS WANTED 100 per word. RECORDS WANTED 100 per word.

WOLFE TAYNE Personal needs for saxophone and clarinet ARE HERE!

Send for details of AMERICA'S FINEST REED Wolfe Tayne London Ltd., 41-43 Wardour St., London, W.1

Get a beat with BEVERLEY SINGERS! Develop your personality for Stage and TV presentation. Learn how to improve your act and hold an audience.

Paramount Service & Value advertisement with logo and contact info.

SPECIAL NOTICES 11 per word. Acknowledged as the best piano course... Musical Instruments for sale.

MELODY MAKER Classified Advertisement Rates. Various rates for different ad lengths and types.

PERSONAL 75 per word. All brass instruments taught... Musical services and lessons.

LEW DAVIS FOR BARGAINS. Amplifier, TV, 12 tubes... Various electronic and musical equipment.

ELECTRIC GUITARS advertisement featuring images of various guitar models and their specifications.

Barratt's advertisement for musical instruments and equipment.

Selmer advertisement for saxophones and other instruments.

Bill Lewington advertisement for musical instruments and services.

MUSICIANS WANTED. Various notices for bands and musicians seeking members.

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LEW DAVIS LIMITED advertisement for musical instruments and equipment.

BOOSEY & HAWKES advertisement for musical instruments and equipment.

Everplay advertisement for plastic records.

KITCHENS advertisement for kitchen equipment and services.

Bill Lewington advertisement for musical instruments and services.

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Rudall Carte advertisement for musical instruments and services.

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KITCHENS advertisement for kitchen equipment and services.

MODERN MUSIC advertisement for musical instruments and services.

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# Melody Maker

OCTOBER 31, 1959

EVERY FRIDAY 6d.

## A postscript to Four Freshmen

STEVE RACE's open letter to agent Harold Davison in last week's MELODY MAKER has produced an answer that brings good news to Four Freshmen fans throughout Britain.

Steve appealed to Davison to book the brilliant U.S. singing-instrumental group for a British tour.

On Wednesday, Davison told the MM: "I have, in fact, been negotiating for the Four Freshmen for some time. I have heard so much about them, and realised they would be a big attraction for British audiences."

**Concerts and TV**

"Steve Race's letter spurred me on. I am now negotiating to bring the group over for a concert tour and TV engagements in January or March of next year."

Fortunately Steve Race: "Good for Harold! I am sure that neither he nor the British public will be disappointed."

**FILM MUSIC**

The Southsea and Laurie Moneer Orchestras will play for the Annual Film Ball on November 6 at the Royal Festival Hall.

## 'HOP ON A BUS' TO JAZZ



**DESK CHARLESWORTH** and his *City Genis* on Monday night played their oddest gig—a two-hour session aboard a London Transport bus that they moved for the day's birthday party of TV writer Michael Ward, who hired it to treat his friends to a gig on a double-decker bus in London. The band is seen at Blackfriars Bridge, bound for the bus to start the tour. From left they are: Eric Charlesworth, left; Ernie O'Malley (drum), Graham Brown (bass), Bob Masters (trp), Arthur Preston (sax), and Bill Dixon (baritone).

**NAT COLE TV**

From Page 1

Frankie Laine, Mel Tormé, June Christy, Margaret Whiting, Ella Fitzgerald, the Blue Beltones and Count Basie handle Tony Martin, Peggy Lee, Tony Bennett and the Mills Brothers.

TW programme controller Bryan Mills told the MM on Wednesday: "The series is exclusive to ITV at the moment. Other networks may use it later, but I have seen some of the show and they really are tremendous. They are similar to the Perry Como shows—but very casual. We think that people would rather watch star performers than elaborate and starchy productions."

**DE MONTFORT HALL • LEICESTER**

SUNDAY, NOVEMBER 22, at 5.40 p.m. & 8 p.m.

Director Kenneth in association with Harold Davison presents DIRECT FROM AMERICA—THE FABULOUS

## MODERN JAZZ QUARTET

Guest Stars: **RONNIE ROSS • JOE HARTOFT**

Prices: Bal. 10s. 9s.; Gen., 7s.; Stalls, 9s., 7s., 5s.; Stage, 3d.

Managerial Box Office, Charles Street, Leicester, at 4.30 p.m. (closed).

28 Rusby Road, Hinkley, Leics. Postal bookings another 5s. 6d.

# TICKETS GO FAST FOR 'WILD Sentimental Stars'

**THE Modern Jazz Quartet** looks set to break all box-office records for its second British tour.

Within 48 hours of tickets going on sale for the opening concerts at the Royal Festival Hall on November 21, the second house was completely sold out.

**Two more shows**

On Wednesday, a spokesman for the National Jazz Federation reported that there were only some 40 tickets, at the top price of 21, left for the first house.

As a result, two more London events have been set for the Gaumont State, Kilburn, on November 28.

**'ON THE AIR'**

Dickie Valentine guests in Roy Castle's 'Castle's On the Air' TV series on Monday.

**CHAMPION** Jack Dupree, blues singer and "barrelhouse" pianist from New Orleans, flies into London Airport tomorrow (Saturday) for his first tour of Britain.

**BANDS GET BIG 'SUNDAY BREAK'**

Big and small bands will in future get a bigger showing on ABC-TV's "Sunday Break". Eddie Kobbek, director of the programme, tells the MM that he plans to build up the musical content.

The health and members of his band will be screened in "Sunday Break" this Sunday. Dick Malligan and his Band appear on the 8th. Subsequent programmes feature Red Price (2nd), John Barry (2nd), The Dials (December 6), and return engagements of Norman Perceval (10th and 21st).

Archie Hill, Johnny Dankworth and Humphrey Lyttleton all appear during January.

**Kid Ory ends his British tour**

Kid Ory's Creole Jazz Band ends its first British tour in London this weekend with two concerts at the New Victoria Cinema, tomorrow (Saturday) and the Gaumont, Monday, with John Barry (2nd), Dick Dials (December 6), and return engagements of Norman Perceval (10th and 21st).

**Dankworth Band in office merger**

The Johnny Dankworth Orchestra, the Jazzmakers and Jazz Committee have arranged a merger of their "personal management schemes."

The three groups have formed The Bus of Jazz, which operates from the Dankworth office at 11, Princes Street, W.C.2. The merger will not affect their contracts with agents.

**STAR CUSTOMERS**

Anne Shelton, Lucille Mapp and the Johnny Hawksworth Trio are among the stars appearing in ATV's "Music Shop" on Sunday (24.5 p.m.).

**HUMPH ROW**

From Page 1

Manages on Tuesday, Charles Lockman, Humphrey Lyttleton's manager and myself," he added. "I would rather see 'Humphrey Lyttleton' . . ."

"I made a speech from the platform at the beginning of the middle of the concert, Mr. Lyttleton said in a friendly voice. "I would be most surprised if you had had any bad sayings because I support only the musical, political parties in the country."

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**Paramount to buy Mercury Records?**

HOLLYWOOD, Wednesday.—Paramount Pictures are expected to purchase the independent Mercury disc label for an estimated five million dollars. Paramount already owns Decca Records.

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Four music stars take a sentimental journey. **Jazz** Marden, Noel Harrison, MD Geoff Love and Mercurian pianist Pete Jaramillo on Sunday started a series for ABC-TV titled "Sentimental Stars." The stars are seen rehearsing during rehearsal.

**CLUB DATE FOR JACK PARNELL**

**JACK PARNELL** will make one of his rare jazz club appearances when he plays a star guest spot at the opening of Ronnie Scott's new club at 39, Gerrard Street Soho, tonight (Friday).

Also billed are the Tubby Hayes Quartet, the Eddie Thompson Trio, new solo star Peter King and Ronnie himself on tour.

**Dallas show**

Drummer with the new Thompson Trio will be Brian Roberts, who has worked on America's West Coast with such stars as Art Pepper, Carl Perkins and John Feldman.

The John E. Dallas firm will stage an exhibition of new Buchner instrument, and new models of Carvin drums and Framus guitars for dealers and musicians at the club tomorrow (Saturday) afternoon. Dick Snyder is also promotion manager of Dallas—not Selznick—as indicated last week.

**MARTY WILL WED VERNONS GIRL**

**MARTY WILDE** on Wednesday in Hollywood's *Vernons Girl* Baker.

"Marty, singing comrade of "Boyz Meets Girls," first met Joyce on the recent "On Boy" series.

"The wedding date—before the end of the year," he told the MM.

**Sunday sessions at the Star . . .**

Clarinetist Dave Shepherd has formed a new series for Sunday sessions at the Star Hotel, West Croydon.

With Dave will be Alan Little, Bob Whitman (sax), Hugh Leslie (pno.), Brian Dunsdale (bass) and Tony Budd (dr.).

**Thursdays as well**

Following the success of the Sunday sessions of his "Jazz at the Circle," Gerrard Street, W.2, Reddy's band, Johnny Hawksworth, the week started Thursday sessions.

**Record breakers**

"The Bruce Forsyth Show," co-starting Gary Miller, at the Royal Albert Hall, has set up an all-time record during 11 weeks run this summer. 1,400,000 people saw the show, a 10,000 increase on the previous year's record.

**JAZZ SELECTION FOR SMALL COMBINATIONS**

C Book 1/6 • E Book 1/6 • B Book 1/6 • PIANO 2/6

Contains: I ONLY HAD EYES FOR YOU • SUGAR BLUES • COOL WATER • UNUSUAL SENSATIONS • DOWN YONDER • TELEVISION MAN • GETTING ON • THE SHOW •

DEALER OR **FELDMANS** 64 DEAN STREET, LONDON, W.1

**MELODY MAKER**

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