

Melody Maker

JULY 12, 1958

World's Largest Sale

EVERY FRIDAY 6d.

Three Jazz Festivals

See Pages 2 and 3



Harry Belafonte—due in Britain on August 10—posed for this exclusive MM picture sent from Hollywood this week.

TV BAN ON BELAFONTE

HARRY BELAFONTE will be banned from TV and radio when he sings in Britain next month. Reason: The Rank Organisation, who are bidding for the tour, have adopted a "get-tough" policy.

MM by Chris Hayes
EXCLUSIVE

Says Rank executive Ivor Smith: "If negotiations are completed on the existing basis, Belafonte will be unable to televise or broadcast before or during his appearances for us."

Seats to spare

Rank's are annoyed because Victor Borge's 75-minute TV show cut audiences at his subsequent London dates.

Borge was sold out in the Provinces but after his TV appearance there were seats to spare in London.

Interviews only

Said Mr. Smith: "With Belafonte, we can't afford a recurrence, but we will not unreasonably withhold permission for TV or radio interviews."

As we closed for press, negotiations for Belafonte's eight appearances at Kilburn Gaumont State Theatre between August 10 and 16 were still not finalised.

COMO TV BID FOR DONEGAN

LONNIE DONEGAN has been offered a spot in the Perry Como TV Show.

The show is one of the offers being negotiated for his third American tour in October.

He will probably stay in the U.S. for three or four weeks.

Lonnie, who is currently at Blackpool (see review on Page 4), will take a two-week holiday after his six-week season there.

He then does five one-nighters for ABC, starting on September 2 at Wigan Ritz. Other dates settled are Lincoln Savoy (4th), Dover Granada (12th), and Exeter Savoy (14th).

Alan Clare 3 at 'Kool Canary'

The Alan Clare Trio will be resident at the "Kool Canary" Club which opens on Tuesday at 20, Gerrard Street, W.

For the past 18 months the group has been resident at the Star Club, Wardour Street, where it plays its final date on Monday.

The "Kool Canary" is run by singer Shelley Moore, who will be resident with the Clare Trio and singer Cliff Lawrence.

Tristano, Newborn added to Carnegie tour

TWO more top American jazz stars—pianists Lennie Tristano and Phineas Newborn—have been signed for the "Jazz From Carnegie Hall" package set for September.

They join the star line-up of saxists Zoot Sims and Lee Konitz, trombonists J. J. Johnson and Kai Winding, pianist Horace Silver, bassist Oscar Pettiford and drummer Kenny Clarke.

Twelve new dates were announced this week by the Harold Davison Office.

New dates

They are: Capitol, Cardiff (September 8), City Hall, Sheffield (9th), Odeon, Nottingham (10th), Odeon, Leeds (11th), City Hall, Newcastle (12th), St. Andrews Hall, Glasgow (13th), Empire, Liverpool (14th), Colston Hall, Bristol (15th), Brangwyn Hall, Swansea (16th), Gaumont, Bournemouth (17th), Town Hall, Birmingham (19th), Free Trade Hall, Manchester (20th).

Another three dates have to be fixed.

As previously announced, the package opens with two concerts at London's New Victoria Cinema on September 6.

LENA HORNE FOR CHARITY SHOW?

AMERICAN star Lena Horne has been invited to appear in the charity gala "Night Of A Hundred Stars" at the London Palladium on July 24.

"She is currently holidaying in Paris and I am pretty confident that she will be able to make it," says producer Charles Russell.

Other stars appearing in the show include Harry Secombe, Max Bygraves, Eddie Calvert, Julie Wilson, James Kenney, Dorothy Squires, Rex Harrison, Dickie Henderson, Jr., and Peter Sellers.

It's a Pleasure

"Living For Pleasure," the revue which features ex-BBC Show Band singer Janie Marden, opened its West End run at the Garrick Theatre yesterday (Thursday). Music is by Richard Addinsell and lyrics and sketches by Arthur Macrae.

First Steele LP

Tommy Steele is scheduled to wax an LP this weekend for Decca. Other than his film soundtracks, this is his first LP.

Some of the numbers will be standards, the others Steele's own compositions.

EX-TED HEATH STARS ARE 'FREE AND EASY'



Former Ted Heath vocal stars Dickie Valentine and Lita Roza were reunited on Monday when Lita guested in Dickie's "Free And Easy" show on AR-TV. Dickie was cast as a sailor on a visit to Spain and Lita played a Spanish señorita. Dickie stars in a big gala show at Cannes on July 19 and starts a week's cabaret at Ostend on July 25.

WHO'S WHO

FRANKIE VAUGHAN

See Page 2



DUKE ELLINGTON

Page 2



ELLA FITZGERALD

Page 3



DAVID WHITFIELD

Page 7



ERIC DELANEY

Page 10



Plus!

SUMMER LP SPECIAL

ON THE BEAT

IT'S comforting to come back to what Tolchard Evans calls "The Battlefield" after four weeks' absence and find things just as crazy as when I left them.

Like people saying people are no longer interested in records and that steam radio is dead—when "Two-Way Family Favourites" has just clocked up an all-time high of 13 million listeners. Like people saying rock-'n'-roll is dead, when much of it only seems older and uglier. Like people asking: "What's the next craze to be?" Like Jim Bray being fined for carrying his bass in his van without having a carrier's licence. . . .

Does it?

JIMMY, you remember, was fined £1 for carrying his bass home from a Piece of Eight date at Buxton whilst not having a licence to carry "goods" in his van.

This raises interesting problems. Does it apply to reporters carrying their pencils in their cars? To Max Geldray driving around with his harmonica in his pocket? To disc-jockeys travelling with parcels of records? Or to a handleader giving his vocalist a lift?

Who cares?

WELL, what IS the next craze? One of the few people who's not scratching his

head for an answer is songwriter Harry Tobias. "No craze can stand up against a good melody with good lyrics," says he.

He says it from personal experience. In Town on the last leg of a two-month European holiday, Harry (who numbers "Sweet and Lovely" among his many hits) recounted how a



song he wrote 21 years ago is still earning him a modest fortune.

Title: "Sail Along, Silvery Moon." "I wrote it with a man called Percy Wenrich, who wrote several top hits, like 'Put On Your Old Grey Bonnet.' And it did very well, indeed.

"Then, last November, Billy Vaughan recorded it in Hollywood. It ran for eight weeks on the 'Hit Parade' show and sold one-and-a-half million singles.

"Now it's going into an album called 'Sail Along.' And Harry doesn't care what

(if any) craze is going to follow rock-'n'-roll.

Plastics

AND in spite of all this talk about a disc slump, more and more people seem to be getting in on the disc-wagon. Particularly on the plastic side.

I hear talk of our breakfast cereal packets not merely carrying strip cartoons on the back, coupons for spurs, hats, gun belts and silverware on the sides, and a free gift in among the contents—who cares what the stuff tastes like?—but of shortly having a plastic re-issuing of the TV star pressed over his portrait on the front.

Single-sided

THESE plastic recordings can be produced very cheaply. Not taking into account the actual session costs, a three-minute single pressing over a sleeve note and two-colour picture of the star can be run off at 8d. for a print order of 100,000 or about 10½d. for a run of 25,000.

Retailing at two bob or half-a-crown, they make a nice profit. They give very good reproduction for some 500 plays—which is an awful lot of time to play one record.

"And," argue those interested, "most people buy a disc for one particular side only."

Colour bar

AS this column goes to press, the case of the proprietors of the Scala Ballroom, Wolver-



NO need to gate-crash the dressing rooms of Paul Raymond's exotic Revuebar to find scenes like this. As over 15,000 members (at 10s. 6d. a head) know, girls as glamorous as Jackie Martin (left) and Margaret Molyneux can be viewed in three shows a day. And the musicians who play music for stripping? Multi-instrumentalist MD Robbie Desmond, pianist Eddie Atkins, and drummer Derek Dickson. In a two-hour session, they may get through 50 numbers. Anything, in fact, from the "Hornpipe" from Handel's Water Music to "Horn Nocturne."

hampton, versus the Musicians' Union has come into the courts. The case raises the whole question of how far a union may legally take notice of a colour bar and is, of course, *sub judice*. The MELODY MAKER must therefore refrain from any expression of opinion until the Court's decision has been given. It is for this reason, also, that Humphrey Lyttelton's column has been omitted this week.

Someone at RCA, with a sense of the historic perhaps, chose July 4 for the date of issue.

America's Independence Day; the day the Japs first struck at America in World War II.

But they didn't change her name to Pearl Harbour. . . .

Eh?

EDDIE THOMPSON tells me his guide dog, Max, behaved so well during the London bus strike that, for a treat, he took him to a flea circus.

Max stole the show.

One of those things

JAPANESE singer Pat Suzuki has just had her first disc issued in Britain: "Daddy" and "Just One Of Those Things."

Postscript to Charlie Parker

CHARLIE PARKER (LP)
"Jazz Perennial"

Segment (a): I'm In The Mood For Love (b): Blues (Fast) (c): Ballade (d): Celebrity (e): She Rote (f): Un Poquito De Tu Amor (g): Tico Tico (h): Swedish Schnapps (i): Mama Inez (j): La Paloma (k): The Song Is You (l): Laird Baird (m): Kim (n): Cosmic Rays (o): If I Love Again (j).

(Columbia Clef 12 in. 33CX10117—41s. 8½d.)

Parker (alto) with:
(a)—Kenny Dorham (tp.); Al Haig (pno.); Tommy Potter (bass); Max Roach (drs.). 5 3 49.
(b)—Hank Jones (pno.); Ray Brown (bass); Buddy Rich (drs.). March 1950.
(c)—Some personnel, plus Coleman Hawkins (tr.), October 1950.
(d)—Personnel as for (b). October 1950.
(e)—Miles Davis (tp.); Walter

Bishop, Jr. (pno.); Teddy Kotick (bass); Roach (drs.). 17/1 51.
(f)—Bishop (pno.); Kotick (bass);

EDGAR JACKSON
follows up Steve Race's three-part series on "The Immortal Charlie Parker" with a review of another recent Bird release—"Charlie Parker: Jazz Perennial"

Roy Haynes (drs.); José Mangual (bongo); Luis Miranda (conga dr.). 12 3 51.
(g)—Red Rodney (tp.); John Lewis (pno.); Brown (bass); Kenny Clarke (drs.). 8 8 51.

(h)—Personnel as for (f), plus Benny Harris (tp.). 23/1 52.
(i)—Jones (pno.); Kotick (bass); Roach (drs.). 30/12 52.
(j)—Hal McKusick (cl.); Al Rieck (flute); Tommy Mace (sax); Mannie Thaler (baritone); Junior Collins (French horn); Tony Aless (pno.); Charlie Mingus (bass); Roach (drs.); Dave Lambert Singers. 22 5 53.
All USA. (Am. Norman Grant.)

Note.—Alternative take of (e) previously issued on Columbia Clef SEB10033, of (g) on SEB10092.

THIS English Columbia compilation gives us the only 12 titles—from Norman Grant's eight "Genius Of Charlie Parker" and three "Charlie Parker Story" albums—that have not already been put out here.

Consisting almost entirely of Parker with small groups, it carries on, chronologically, from where the five American Savoy "Immortal Charlie Parker" LPs, recently issued here under the London label, left off. That is, from 1948 to May 1953—about the time Parker ceased recording with small groups.

Shocked

The first time I heard the London set it shocked me. Listening to all those oddments of discarded takes made me feel like some cheap keyhole eavesdropper overhearing secrets that Parker would not have wanted disclosed to his intimate friends, let alone the world at large.

Subsequent hearings merely bored me, ardent and diligent Parker student though I am. They proved nothing of value, except that no matter how many times Parker played a number, his inexhaustible imagination and continual searching for better ways of expressing himself prevented him from ever repeating himself.

Complete

But that was something I and every other Parker disciple had known for years.

Happily the Columbia Clef production causes no such embarrassments. It includes a couple of previously unissued takes. But these are complete performances, and justified by the fact that they are probably as good as the takes previously put out.

Furthermore, the items are tidily presented in order of recording dates, not just haphazard as in the London set.

For these reasons I prefer this Columbia Clef album. But as an insight into the art of Parker it is neither better nor worse than the London set.

Both are vital chapters in the gramophone history of Charlie Parker's music which, with the various other Parker recordings available on Columbia Clef, Esquire and Vogue, is now just about complete.



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Melody Maker TOP TWENTY

WEEK ENDED JULY 5, 1958

This week	Last week	Title	Artist	Label
1	(1)	ALL I HAVE TO DO IS DREAM CHAPPELL. <i>(Other disc—Barry Barrett (HMV).)</i>	Everly Brothers	London
2	(4)	TULIPS FROM AMSTERDAM/YOU NEED HANDS CINEPHONIC LAKEVIEW <i>You Need Hands—Erdle Gorme (HMV).</i>	Max Bygraves	Decca
3	(2)	ON THE STREET WHERE YOU LIVE CHAPPELL. <i>John Harvey (Fon); Mario Lanza (RCA); David Whitfield (Dee); Tablie Fisher (RCA); Buddy Greco (Lon); Lawrence Welk (V-Cor); Ronnie Hilton (HMV); Victor Silvester (Col); Johnny Dankworth (Par); Gary Miller (P-Nix).</i>	Vic Damone	Philips
4	(8)	TWILIGHT TIME VICTORIA <i>Jane Froman (Cap).</i>	Platters	Mercury
5	(5)	BIG MAN GROSVENOR <i>Starzazers (Dee); Five Dallas Boys (Col).</i>	Four Preps	Capitol
6	(3)	WHO'S SORRY NOW FELDMAN <i>Betty Smith (Dee); Johnnie Ray (Phi); Eric Rogers (Dee); Victor Silvester (Col); Nat "King" Cole (Cap); Teddy Wilson (HMV); Sid Phillips (HMV); George Lewis (Lon); Andre Previn (Dee); Gloria De Haven (MGM); Precher Hollo (MGM); Joe Loss (HMV); Eddie Barclay (HMV); Benny Carter (Par); Lita Noble (Dee).</i>	Connie Francis	MGM
7	(17)	SUGAR MOON FRANK	Pat Boone	London
8	(13)	PURPLE PEOPLE EATER PETER MAURICE <i>Jackie Dennis (Dee); Barry Cryer (Fon).</i>	Sheb Wooley	MGM
9	(9)	BOOK OF LOVE FRANCIS, DAY <i>Monotones (Lon); Barry Barnett (HMV).</i>	Mudiarks	Columbia
10	(15)	RAVE ON SOUTHERN	Buddy Holly	Vogue-Coral
11	(6)	WITCH DOCTOR BOURNE <i>Jimmy Lloyd (Phi); David Seville (Lon).</i>	Don Lang	HMV
12	(7)	STAIRWAY OF LOVE LEEDS <i>Joe Loss (HMV); Steve Martin (Phi); Alma Curran (HMV); Marty Robbins (Fon); Terry Dene (Dee); Marion Ryan (P-Nix).</i>	Michael Holliday	Columbia
13	(-)	SALLY DON'T YOU GRIEVE ESSEX	Lonnie Donegan	Pye-Nixa
14	(-)	RETURN TO ME SOUTHERN	Dean Martin	Capitol
15	(-)	I'M SORRY I MADE YOU CRY FELDMAN <i>Frank Froeba (Brun); Bernadine Read (Brun); Don Anthony (Par).</i>	Connie Francis	MGM
16	(12)	ON THE STREET WHERE YOU LIVE	David Whitfield	Decca
17	(11)	A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW MORRIS <i>Teal Heath (Dee).</i>	Pat Boone	London
18	(10)	TOM HARK SOUTHERN	Elias and his Zig-Zag Jive Flutes	Columbia
19	(14)	THE ARMY GAME PHOENIX	Michael Medwin, Bernard Bresslaw, Alfie Bass, Leslie Fyson	HMV
20	(16)	THE GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN ESSEX	Lonnie Donegan	Pye-Nixa

STORES SUPPLYING INFORMATION FOR RECORD CHART:
LONDON—Leading Lights, N.1; A. B. Tittle, S.E.15; Imhofs, W.C.1; Popular Music Stores, E.6; Reg. W. Reed, Ltd., S.E.15; W. A. Clarke, S.W.6; Rolo For Records, E.10. MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. PLYMOUTH—C. H. Yardley and Co. PORTSMOUTH—Weston Hart, Ltd. BIRMINGHAM—R. C. Mansell, Ltd. SOUTHAMPTON—The Record Shop. GLASGOW—McCormack's, Ltd., C.2. CRAWLEY—S. C. Withers. NEWCASTLE—J. G. Windows, Ltd., 1. MIDDLESBROUGH—Sykes Record Shop. BOURNEMOUTH—Beales. LIVERPOOL—Nems, Ltd., 1. WEST HARTLEPOOL—Hoggett's, Ltd. HULL—Sydney Scarborough, Ltd. EDINBURGH—Bandparts Music Stores, Ltd., 1. WORTHING—J. W. Mansfield, Ltd. SLOUGH—Hickies. BLACKWOOD—Glyn Lewis, Ltd. SOUTH SHEELDS—Saville Brothers, Ltd.

HOLLYWOOD HEADLINES

by Howard Lucraft

DESPITE the sad passing of sister Martha, Connie Boswell opened here at the Statler Hotel on July 10. . . . Beryl Davis's young sister Lisa (formerly Cherry) eloped to Las Vegas and married Patrick Waltz. Chico Hamilton has recorded an LP of Duke Ellington tunes for World Pacific. . . . Singer Kay Starr filed divorce suit against oilman George Mellen. When Bing Crosby was told last week that his son Gary was arriving from New York, he said (according to "Variety"): "I'll go down to the airport and pick up that bundle of bitterness. . . . Doris Day has written a ballad titled "Don't Forget—Remember." . . . It's reported that the UN has invited Georgia Gibbs to sing in Egypt. "Purple People Eater" sold one-and-a-half million in nine weeks. . . . Dennis Crosby (23) and his showgirl wife, Pat Sheehan (26), will make Bing a grandfather next January. . . . Edward G. Robinson stars with Frank Sinatra in "Hole in the Head." While his wife, Mamie Van Doren, is in Rome filming "Sabrina's Lovely Legs," band-leader Ray Anthony is staying in Hollywood to study acting. . . . Judy Garland, Sammy Davis Jr., Gordon McRae and Ginger Rogers were at the opening of Dean Martin's "Dino's Lodge" Sunset Strip eatery. . . . Elvis' parents moved to Fort Worth to be nearer their lad at Fort Hood. The singing McGuire Sisters are in "Good Girls Get Married," with Debbie Reynolds and Jimmy Rodgers. . . . Shorty Rogers still says he's going to Europe in the autumn, though he won't say that he's definitely signed. . . . Bing may appear with son Gary in one scene of "Mardi Gras." The forthcoming "Kenton With Strings" LP will have Rugolo arrangements of the old Kenton favourites, and maybe the flute of Bud Shank and the trombone of Milt Bernhart.

TOP JAZZ LPs, EPs

- Week ended July 5, 1958
- (2) THE ATOMIC MR. BABIE (LP) Count Basie (Columbia)
 - (1) MY FAIR LADY (LP) Shelly Manne (Vogue)
 - (6) AT THE STRATFORD SHAKESPEARE MEMORIAL (LP) Oscar Peterson (Columbia-Clef)
 - (4) DAVE DIGS DISNEY (LP) Dave Brubeck (Fontana)
 - (5) GERRY MULLIGAN-PAUL DESMOND QUARTET (LP) (Columbia-Clef)
 - (4) JAZZ ULTIMATE (LP) Bobby Hackett and Jack Teagarden (Capitol)
 - (-) SOUTH PACIFIC IN HI-FI (LP) Chico Hamilton (Vogue)
 - (7) MONTY SUNSHINE SHOW-GASE (EP) (Pye-Nixa)
 - (9) KID ORY IN EUROPE (LP) (Columbia-Clef)
 - (3) LIKE SOMEONE IN LOVE (LP) Ella Fitzgerald (HMV-Verve)

AMERICA'S TOP DISCS

As listed by "Variety"—issue dated July 9, 1958

- (2) YAKETY YAK Coasters (Atoe)
 - (1) PURPLE PEOPLE EATER Sheb Wooley (MGM)
 - (3) PATRICIA Perez Prado (RCA Victor)
 - (6) SPLISH SPLASH Bojy Darin (Atoe)
 - (6) A HARD HEADED WOMAN Elvis Presley (RCA Victor)
 - (20) POOR LITTLE FOOL Ricky Nelson (Imperial)
 - (3) SECRETLY Jimmie Rodgers (Roulette)
 - (10) WHEN Katin Twins (Decca)
 - (5) ALL I HAVE TO DO IS DREAM Everly Brothers (Cadence)
 - (13) PADRE Toni Arden (Decca)
 - (8) RETURN TO ME Dean Martin (Capitol)
 - (14) WITCH DOCTOR David Seville (Liberty)
 - (7) DO YOU WANNA DANCE Bobby Freeman (Josie)
 - (19) REBEL ROUSER Duane Eddy (Jangle)
 - (-) IF DREAMS COME TRUE Pat Boone (Dot)
 - (14) ENCHANTED ISLAND Four Lads (Columbia)
 - (12) JENNIE LEE Jan and Arnie (Arwin)
 - (-) DON'T ASK ME WHY Elvis Presley (RCA Victor)
 - (16) ENDLESS SLEEP Jody Reynolds (Demon)
 - (11) BIG MAN Four Preps (Capitol)
 - (-) TORERO Renato Carosone (Capitol)
- Reprinted by permission of "Variety."

STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART:
LONDON—Rolo For Records, E.10. GLASGOW—McCormack's, Ltd., C.2. BELFAST—Atlantic Records, Ltd. MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous, BIRMINGHAM—R. C. Mansell, Ltd.; The Diskery, 5. NEWCASTLE—J. G. Windows, Ltd., 1. CARDIFF—City Radio (Cardiff), Ltd.

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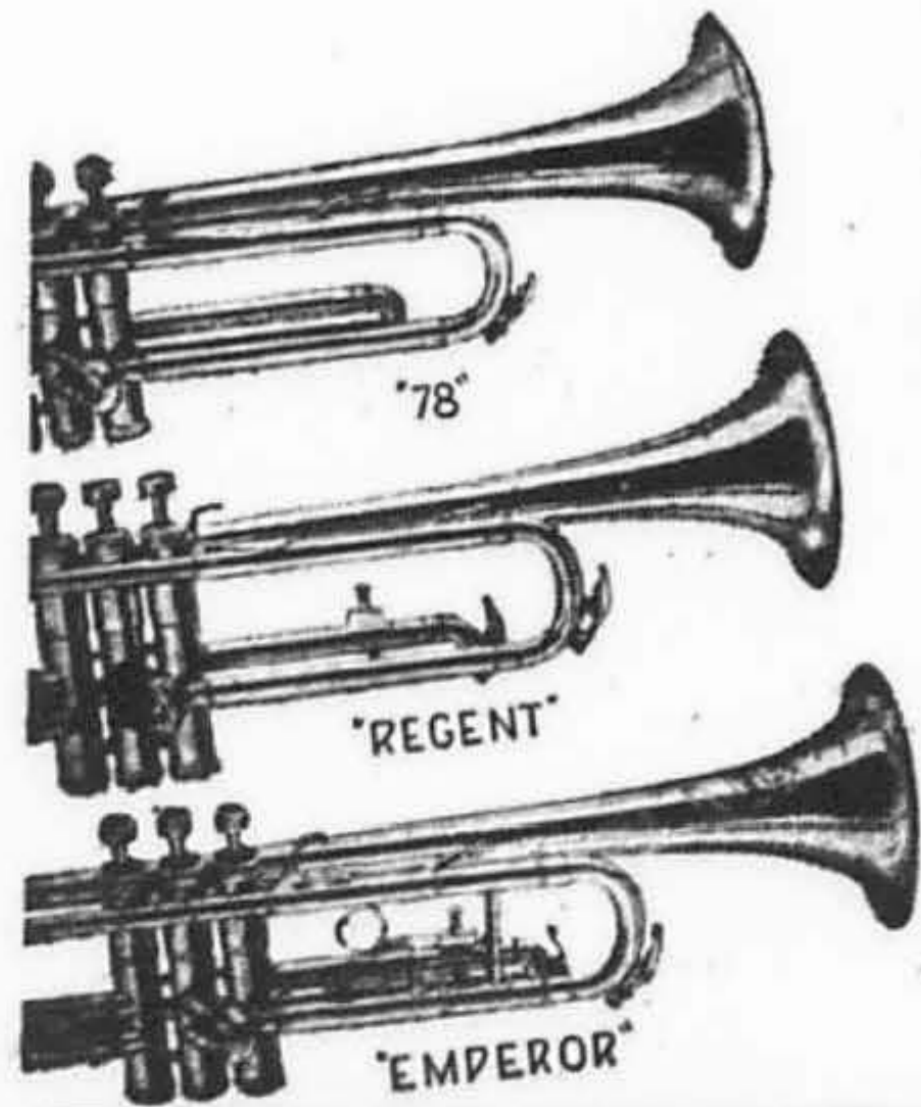
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Twenty top tunes

THIS copyright list of the 20 best-selling songs for the week ended July 5, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses.)

- (1) ON THE STREET WHERE YOU LIVE (A) (2-6) Chappell
- (2) TULIPS FROM AMSTERDAM (F) (2-/-) Cinephonic
- (4) I MAY NEVER PASS THIS WAY AGAIN (A) (2-6) Chappell
- (3) STAIRWAY OF LOVE (A) (2-/-) Leeds
- (5) WHO'S SORRY NOW? (A) (2-/-) Feldman
- (12) ALL I HAVE TO DO IS DREAM (A) (2-/-) Acuff-Rose
- (8) BOOK OF LOVE (A) (2-/-) Francis Day
- (6) I COULD HAVE DANCED ALL NIGHT (A) (2-6) Chappell
- (9) YOU NEED HANDS (B) (2-/-) Lakeview
- (18) TWILIGHT TIME (A) (2-/-) Victoria
- (7) TOM HARK (F) (2-/-) Southern
- (10) WITCH DOCTOR (A) (2-/-) Bourne
- (10) KEWPIE DOLL (A) (2-/-) Leeds
- (19) BIG MAN (A) (2-/-) Grosvenor
- (16) A VERY PRECIOUS LOVE (A) (2-/-) Blossom
- (14) A WONDERFUL TIME UP THERE (A) (2-/-) Morris
- (13) LOLLIPOP (A) (2-/-) Anglo-Pic
- (17) THE GRAND COOLIE DAM (A) (2-/-) Essex
- (15) SWINGIN' SHEPHERD BLUES (A) (2-/-) Sherwin
- (-) TRUDIE (B) (2-/-) Henderson
- (-) TORERO (A) (2-/-) American; B—British; F—Others. (All rights reserved.)

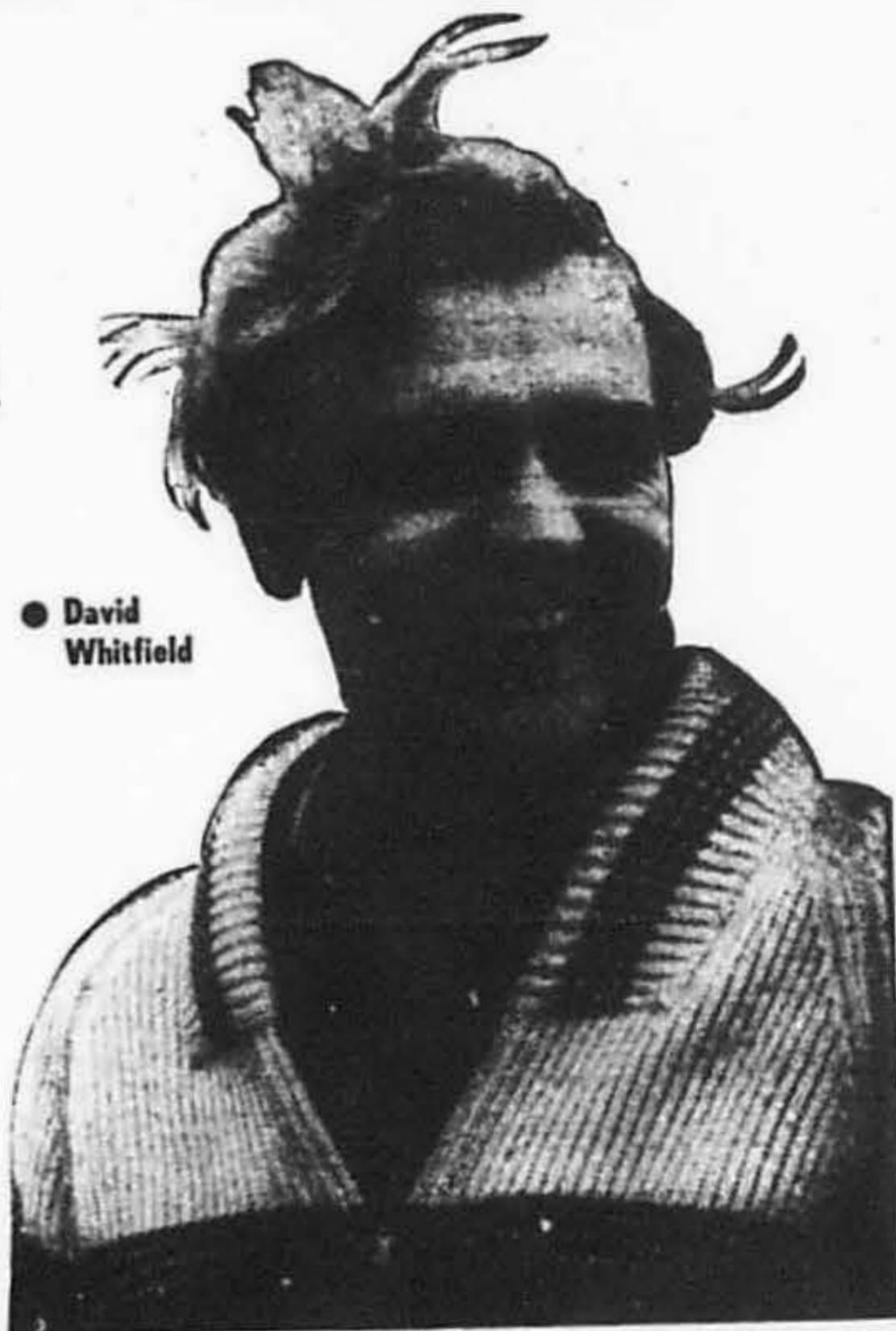
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Quit pops? Not me!

says
David
Whitfield



● David Whitfield

"WHAT! Me give up singing pops? Not on your life!"

I was talking to "golden boy" David Whitfield in the Number One dressing-room at Blackpool's palatial Opera House Theatre, where he is starring in the summer show, "Big Show of 1958."

His emphatic denial was prompted by my suggestion that he appeared to be leaning towards the more conventional type of ballad. And it was David's choice of numbers in his solo spot in the show which had set me thinking.

His act consists of seven songs. And three of them—"Tell Me Tonight," "Song Of The Vagabonds" from the "Vagabond King," and "Throw Open Wide Your Window, Dear" (in which he dances a quick waltz with a ballerina in true musical comedy style)—I thought would hardly appeal to the pop-loving teenager.

"But they do" protested David. "I get as much applause for these songs as I do for any of the Hit Parade numbers. I've always liked this type of number and included them in my act. I first sang 'Song Of The Vagabonds' more than four years ago."

He waxed confidential. "Ever since I started singing, it has been my ambition to satisfy everybody. I know that's impossible—but you don't blame me for trying, do you? And it gives me something to strive for—a sort of self-discipline that keeps me on my toes, for my own sake."

"Before I came to Blackpool, I recorded 12 tracks to be issued as an LP in September. Most of them are what you would call 'straight' ballads. I'm keeping my fingers crossed for this one."

That gave me my opening. "Surely," I said, "this points in the very direction that I am suggesting—away from the pop field?"

"Not in the least. It's just that nobody in show business can afford to stand still. This different field is a challenge

and a chance to prove to myself that I can do it. It stops me from ever getting stale."

As he talked, David was dressing for his next appearance, in a robust windjammer song—sailor trousers, striped shirt, blue mess jacket and 18th-century black boater hat.

"And you don't mind dressing-up?" I queried.

"Not so long as it fits the part," he replied. "At first I was a little dubious about playing an acting part in pantomime—but I thoroughly enjoyed last Christmas in 'Robinson Crusoe' at the London Palladium, and I'm looking forward to playing the same part next Christmas at Birmingham."

"But I shall still sing pops just as long as the public shows that it wants them by buying my records. It was the pop-loving teenagers who made my career possible. I wouldn't want to lose their support."

And I don't think he will. David was recently reported as saying that "the screams are no longer there." But they were certainly very much in evidence the night I saw his Opera House show.

by
Jerry
Dawson

the more conventional type of ballad. And it was David's choice of numbers in his solo spot in the show which had set me thinking.

His act consists of seven songs. And three of them—"Tell Me Tonight," "Song Of The Vagabonds" from the "Vagabond King," and "Throw Open Wide Your Window, Dear" (in which he dances a quick waltz with a ballerina in true musical comedy style)—I thought would hardly appeal to the pop-loving teenager.



Peggy Lee is her usual attractive self. Nelson Riddle's accompaniments, however, and the songs themselves, provide a slight disappointment.

Here's smoky voiced Peggy Lee again

"JUMP FOR JOY," invites Peggy Lee on her latest LP. And normally I would be the first to do so, for any new release by the smoky voiced Peggy warrants a sharp take-off in the direction of the turntable.

If I am a little lethargic on this occasion, it's only because the teaming of Peggy Lee with Nelson Riddle's Orchestra is less exciting musically than that memorable "Black Coffee" LP (MM, 17/7/54).

However, Peggy is her usual attractive self—it is Riddle's accompaniments, and in general the songs, that provide a slight disappointment.

But Lee devotees will perhaps find plenty to interest them. The trouble is—when an artist sets such a high standard as on "Black Coffee," anything less stimulating inevitably fails to titillate the musical palate to the same extent.

Titles: Jump For Joy; Back In Your Own Back Yard; When My Sugar Walks Down The Street; I Hear Music; Just In Time; Old Devil Moon; What A Little Moonlight Can Do; Four Or Five Times; Mu!e! Music! Music!; Cheek To Cheek; The Glory Of Love; Ain't We Got Fun. (Capitol T979)

version of Patricia. This is another number that batters its way into the subconscious.

Why Wait is a fusion of rock and cha cha. The title provides its own comment. (RCA1067)

Les Brown

LES BROWN and that Band of Renown are back with the LP Love Letters In The Sand.

There are some good numbers and good arrangements on this one, but the recording is too "toppy" for comfort. This gives a somewhat tinny sound to the ensemble throughout.

Solo high-spots are provided by tenorist Dave Pell and pianist G. Clarkston.

Titles: Love Letters In The Sand; You're A Sweetheart; I Dream Of You; You're The Top; Did You Ever See A Dream Walkin'; You're Blase/You're An Old Smoothie; A Million Dreams Ago; You're The Cream In My Coffee; I Dream Too Much; You're My Everything; I Guess I'll Have To Dream The Rest. (Coral LVA9084)

Frankie Laine

FRANKIE LAINE huffs his way through A Kiss Can Change The World, a number that one somehow associates more with

POP DISCS reviewed by Laurie Henshaw

Dean Martin. A ukulele is used to good effect in the accompaniment. Lovin' Up A Storm whips up quite a beat. (Philips 45-PB336)

Laurie London

L AURIE LONDON tries hard with Basin Street Blues, but I fear the outcome is none too happy.

Laurie is much better with Joshua, a number more suited to his style. (Parlophone 45-R1450)

Sil Austin

THE catchy Hey, Eula (from the film "The Long Hot Summer") gets a beatty instrumental workout from the Sil Austin group. But I still prefer the vocal version by Britain's Barry Cryer (MM, 21/6/58).

The Last Time is good for jiving. (Mercury 7MT225)

Janice Harper

JANICE HARPER could score with her emotional styling of Devotion, on which she is backed by a cooling choir. Reverse is In Time. (Capitol 45-CL14899)

David Seville

DAVID SEVILLE'S novelty styling of The Bird On My Head seems a certainty for the Hit Parade here. It has already scored in the States.

This gimmicky disc, though adolescent in concept, has the sort of repetitive melodic motif and beat that drill themselves into the ear.

Hey There Moon just fills up the blank on the back. (London HLL8639)

Nancy Whiskey

I FIND the plaintive voice of Nancy Whiskey singularly appealing. She scores equally well with I Know Where I'm Going and Hillside In Scotland. (Orion 45-CB1452)

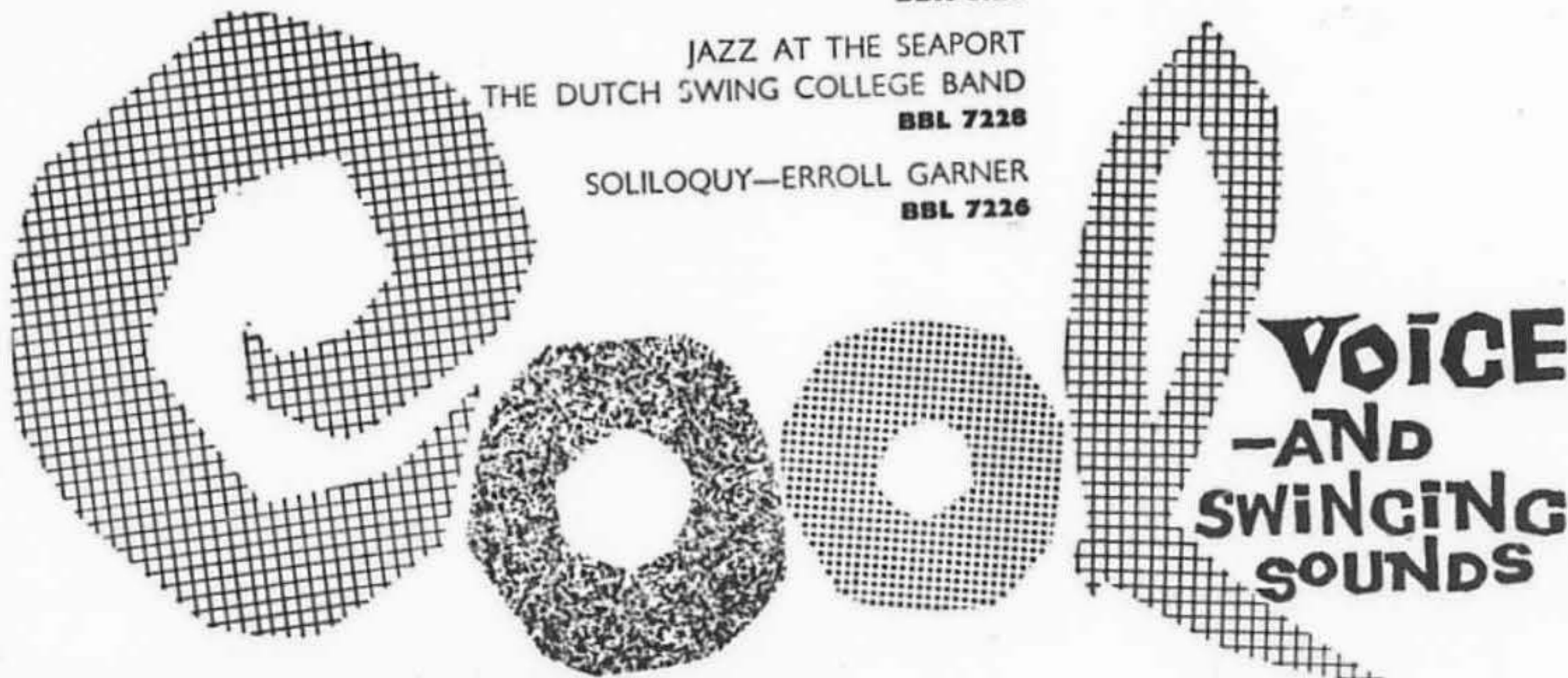
Perez Prado

THE staccato trumpets of Perez Prado are blended with organ for a toe-twitching

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ONE man can end all this jazz versus pop rubbish! He is one of the greatest blues shouters, potentially, that music has ever known.

Elvis Presley is the man, and, for proof, just spin "Mean Woman Blues" or "Santa Claus Is Back In Town." In fact, it amazes me that we have not already had an album called "Elvis Sings The Blues"—a natural.—*Keith Hammett, Manchester 22.*
 ● We feel jazz fans would argue this point, Mr. Hammett.

So there!

OF course Ted Heath should play more jazz and less trash (MM 5/7/58). If, however, we must have trash, surely it is better to have it played by real musicians than by the big-headed, scruffy-haired, washboard-scrubbing, guitar-holding, whistle-blowing, jug-puffing, howling idiots that the indiscriminate listener is sometimes unfortunate enough to hear.—*D. J. Leman, Enfield, Middx.*
 ● We reckon that mouthful is worth a disc! LP WINNER

Welcome back

I AM glad to see Buddy Holly climbing the MM chart with his "Rave On." His imaginative and often dazzling guitar work combined with his tremendously exciting voice, surely sets him in a class by himself.—*Nicholas Hobart, Hayling Island.*
 ● Quite a "rave on" Buddy.

Mistake

I THINK it is a mistake to compare penny whistle music, or kwela, with rock'n-roll. Rock came about for purely commercial reasons. Kwela, however, is a form of spontaneous self-expression for the persecuted South African Negro, just as jazz was for the American Negro at the turn of

ELVIS: BLUES SHOUTER?



Elvis—shouter?



Marie Benson—polished



Dankworth—stylish

the century.—*W. Bennett, Letchworth, Herts.*
 ● H'mmm!

Polished

FOR some weeks I have marvelled at the performances of Marie Benson in "Evening Star" (Light Programme 10.45 p.m.). Blues, ballads and point numbers—all get the same highly-polished and entertaining treatment.—*Michael Clark, Southend-on-Sea.*
 ● Take a bow, Marie. LP WINNER

Cynic?

SO Steve Race, the soft-talking cynic, and all the other mud-slingers have finally killed skiffle and rock'n-roll. They have succeeded in driving the Teddy Boys from their coffee bars and skiffle cellars, back to the street corners and pubs. Once again juvenile crime is increasing. When are these musical morons going to realise that they have a responsibility to

the State?—*A. D. Buchanan, Wirral, Cheshire.*
 ● He means you, Steve.

The answer

I CANNOT understand why an American film studio has to ruin a film like the biography of Gene Krupa by engaging a teenage idol like Sal Mineo to take the part of Krupa.—*M. Holloway, Alfrich, Nr. Worcester.*
 ● Box office, boy.

Stylish

I ATTENDED a recent jazz concert at Brighton by the Johnny Dankworth Orchestra. This is surely the most stylish and best jazz outfit ever produced in this country.—*K. West, Worthing.*
 ● Ah, but wait. . . .

I SHOULD like to know what is so special about the Johnny Dankworth Orchestra that causes so many people to rave over it.—*A. F. Musellwhite, Rochester, Kent.*
 ● . . . and never the twain shall meet.

They swing

ON several occasions recently I have heard the Acker Bilk Paramount Jazz Band. They are the "swingingest" bunch of musicians I have heard for many a day.—*J. Finnigan, Liverpool, 8.*
 ● Your opinion of Mr. Bilk is shared by other readers.

Retire?

RECENTLY a reader commented that Frank Sinatra was the greatest entertainer in the world. I think it is about time he retired. Let's have more of Pat Boone.—*P. F. Lodge, Clacton-on-Sea.*
 ● Sinatra fans—to the rescue!

Rocky

WHEN I arrived here, in America, I was surprised to find Ted Heath was very popular. But I can understand that now after hearing American bands. Believe me, it is a treat to listen to a Heath record after the countless hours of rock'n-roll.—*Antoni Smith, Philadelphia, U.S.A.*
 ● You mean the rock's set in?

World wide

THANKS for the announcement you put in the MELODY MAKER regarding my wedding here in Bombay. I received from Olaf Risoe a congratulatory letter this morning from a most unexpected part of the world—Norway.—*Ken Mac, Bombay.*
 ● Obviously, we get around.

REMEMBER!
 —the MM gives away LPs for interesting letters. Our address is: Readers' Letters, The MELODY MAKER, 189 High Holborn, London, W.C.1.

Louis

LAST week, reader M. Lamozi wrote that Louis Armstrong had not the qualities of a singer in any idiom. Maybe he can't sing, but the way he puts numbers over, you just can't help listening.—*J. Wyng, RAF Middle Wallop, Hants.*

WHAT I hear when Louis sings is a voice rich in warmth and sincerity, a vital voice expressing both humour and sadness, all delivered with a phenomenal swing, which sounds remarkably like jazz to me.—*J. T. Thomas, London, N.13.*
 ● LP WINNER

READER M. Lamozi is right, Armstrong cannot sing. Nobody ever said he could. But when Louis or Dizzy use their voices, it's not singing, it's the sound of jazz, real jazz.—*Dennis Bell, Sheffield.*

ABOVE ALL, Louis has one quality which will always keep him at the top—sincerity.—*Edward Hawarth, Sale, Cheshire.*

AMSTRONG is without a doubt the world's greatest jazz singer. And he's in the same class when it comes to blowing that horn.—*E. M. Hall, London, S.W.2.*

When British jazz learns to relax . . .



THE jazz scene in Britain? That's a mighty big subject and I'm not at all sure that I'm the best qualified person to speak about it. I think I AM qualified to talk about jazz, I cut my show business teeth in the company of such greats as Sarah Vaughan, Dinah Washington, Charlie Parker, Count Basie and Quincey Jones. My first employer was Lionel Hampton, who taught me most of the things an entertainer has to know. And I feel, too, I can talk about England. Most of the three years I've spent out of the States I've lived here. England is crammed with up-and-coming jazz musicians and all the cream hasn't risen to the top yet by any means. But my biggest worry about jazz in this country is that the musicians themselves don't seem to enjoy it the way they should. They seem to me to have a tensed-up, half-apologetic approach to it all the time which is the kiss of death to real swinging.

by **BERTICE READING**

County types

It's like these English county types you see illustrated in the glossy magazines who wear baggy, tweedy clothes bang out

of fashion yet still contrive to look well-dressed. They are sublimely indifferent to what anyone else thinks. They feel right and therefore they look right and completely at ease. Smug maybe, but the first and most important step on the way to relaxation. So I guess I can sum up by saying that with most British jazzmen the suit just doesn't seem to fit yet. It's a shame, too, because you have men in this country so technically brilliant on their instruments that if they ever really got the knots loosed they'd blow most of the jazz

cats in the world—including the Negro ones—off the face of the earth. Maybe it does happen sometimes, but if so I haven't been lucky enough to be around. Same with singers. You have some great ones. Cleo Laine, for instance. But again I get this faint feeling of something held back, something live and vital struggling and kicking to come through. Something being disciplined which ought to be free as a bird.

Knocked out

Did you see Ella's TV show when she was here. You got her close up in that. See her expression? Eyes tight shut and a fleeting smile every time she knocked herself out with a phrase. Nothing self-satisfied or conceited about it. Just Ella making music and loving it like crazy. Take Basie again. No tension in that band. Not even on the Royal Variety Performance. No desire to make a big impression. Just the same music everybody gets who cares to listen. To a certain extent I do miss American jazz. But the jazz here is young in comparison and it's growing all the time and improving all the time and once it gets relaxed there won't be a better scene in the whole world.

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Humphrey Lyttelton's column is unavoidably held over.

Terry & Edna
—double act

MANTOVANI TOUR SELL-OUT



MANTOVANI's bigger-than-ever trip to America and Canada next Spring will cover 30,000 miles, occupy at least 10 weeks and entail 60 concerts. Monty leaves Britain on February 28 and is due back in the middle of May. For the first time he will visit Salt Lake City, Colorado Springs and Denver.

Sarah Vaughan Palladium bid

SARAH VAUGHAN may pay a return visit to Britain next year. Before leaving Glasgow for Paris, she told the MM: "I have been approached to appear at the Palladium for two weeks next April. It was probable, she added, that she would play other dates when back in this country, but the tour would not be as strenuous as the present one, which started on April 10 and is due to finish on August 14. "Honey, I'm dead beat," she added. Sarah is going to the World's Fair in Belgium after her visit to Paris.

Fleet Street turned out in force to cover the wedding of singers Terry Dene and Edna Savage on Tuesday at Marblebone Register Office. MM cameraman Bill Francis struggled through the crowds of photographers and news-reel cameras to get this shot of Terry and Edna celebrating with champagne. The duo announced their engagement two weeks ago.

Reprieve for the Eric Delaney Ork

ERIC DELANEY has been flooded with band-booking offers since last week's MM story that he intended to concentrate on a solo career.

Local 'Newport'

Nottingham is to have its own "Newport," claims Bill Kinell, secretary of the local Jazz Club. He has booked the City's Sherwood Rooms on July 17 to highlight the local jazz scene. Bands scheduled include Brian Woolley's Jazzmen, the Mick Gill Jazz Band, Richard Hallam's Mainstreamers, Climax Jazz Band, the Tommy Saville Trio and Leicester's Soar City Jazzmen.

PETE FENN RE-SIGNED

Pianist Pete Fenn has been re-signed by Jimmy Simmonds at the Astoria Dance Salon, Charleston, S.C., and rejoined the band this week after a short absence. Pete was formerly with Leslie Douglas, and with Dave Shand at the Savoy Hotel, W.

Missing

Singer Vicky Anderson missed the band's opening at Brighton's Regent Ballroom on Sunday, owing to sickness. Gerald vocalist Roy Edwards took over for a day at short notice. Afterwards, it was an over-night journey to Birmingham for ATV's Lunch Box.

ALMA QUILTS THE 'LAUGHTER INC.'

Alma Cogan has asked to be released from the new BBC radio series "Laughter Incorporated." Reason: The pre-recording dates clash with her Sunday concerts. Taking over her job in the series, which starts on July 21, will be the ex-Northern Dance Orchestra singer Sheila Buxton. Also in the show are Morecambe and Wise, the Fraser Haves Four, impressionist Peter Goodright and the NDO.

News Spotlight

Laurie LONDON's father reckons that Laurie has lost \$8,000 as a result of the cancellation of Laurie's American tour scheduled for July 19. "It seems as though a number of promoters were in the venture and some backed out," he said. "I intend to claim through the American Guild of Variety Artists for loss of earnings, expenses and special damages."

Saturday sessions start at Croydon Hotel, this weekend when the Mike Daniels and Pete Stewart Bands will be featured. The club already meets on Fridays and Sundays.

Finals The Treniers, top American rock-'n'-roll group, wound up its British tour last week at the USAF Base, Bowington. The group then left for a tour of Germany and Belgium.

Sessions Eric Allandale's Jazzmen started Wednesday sessions at The Celler, Greek Street, this week. The band plays at the Star and Garter, Putney, on Tuesdays and the Seven Stars, Hammer-smith, (Sundays).

Dates Blues singer Rudy Marshall and the Charlie Brown Band have concerts at the Walpole, Ealing, on July 16 and 24.

Clubowners Norman Day and his Jazzmen open their own club on Wednesday at the Celtic Social, East Dulwich.

Newcomer Seventeen-year-old singer Rory Wilde appears at the Granada, Upper Norwood, this Sunday.

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Dallas

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Star-lift to Scotland



SCOTLAND'S first Royal Variety Show was held last Thursday at Glasgow's Alhambra Theatre. It was opened by the stars of the summer show, "Five Past Eight," which has been resident at the Alhambra since May. Pictured (above) is the star of the show David Hughes fooling with Frankie Vaughan, who flew from London to appear before the Queen and the Duke of Edinburgh. Pictured (left) is the leading lady from "Five Past Eight," Fay Lenore, talking to Gerald who conducted the accompanying orchestra. Other stars included Lonnie Donegan and the Clyde Valley Stompers.



Fay Lenore talking to Gerald.

Ambitious Ronnie...

SINGER Ronnie Carroll may give up Variety for the next two years—he wants to become an actor. "When I first starting singing eight years ago I had three ambitions," he told the MELODY MAKER. "The first was to tour in Variety, the second to appear on television and the third to be in films. I have achieved the first two and now I want to break into the film world."

Rank Films buy share in Tin Pan Alley

'Find the Lady...'

THE Rank Organisation this week announced that it has bought a 50% share in The Film Music Publishing Co., Ltd., to handle all the music from their films made at Pinewood Studios.

The firm is owned by David Toff, who will remain managing director. Ready for release is music from "Nor The Moon By Night," "Sea Fury," "The Freshman" and the new Norman Wisdom film, "The Square Peg."

Three-year run ended Toff's tie-up with Rank comes just after his break with Marty Melcher, husband of Doris Day. For three years they ran the Melcher-Toff Music Co. Ltd.

"Disagreement started a year ago when I was in Hollywood," said David. "Melcher has now bought out my shares."

The firm handled film tunes "Julie," "Whatever Will Be, Will Be" and "Teacher's Pet." The David Toff Music Co. has published the music from several Rank pictures. They include "Don't Laugh At Me," "Rooney" and "Innocent Sinners."



"Never play cards with strangers. That's what they say. But 'Kismet' star Doretta Morrow took a chance on Sunday and had a lesson in 'card-sharping' from TV personality David Nixon. They were both rehearsing for ATV's 'Bernard DeJont Presents' from the Prince of Wales Theatre. Doretta returns to the States on Monday.

FIVE-STAR HOTEL

BANDLEADER-TENORIST Johnnie Gray will take what is virtually a five-star rhythm section into the May Fair Hotel when he opens there this Monday (14th). His personnel comprises Bill McGuffie (pno.), Reg Wale (vibes), Alan Metcalfe (gtr.), Dennis Neale (drs.), and a well-known bass player.

Frankie adding Canada to his autumn tour

FRANKIE VAUGHAN will visit Canada, America and Australia after his summer season at Brighton Hippodrome.

Making his first trip to Canada, Frankie will play chiefly cabaret engagements, staying about a week. While in the States he will appear on TV and do some recording. He is due back in Britain by October 20 when he stars at the annual Boys' Club concert at the Royal Festival Hall.

Cabaret star Singer John Boule, one of the stars of the recent Adelphi Negro musical, "Simply Heavenly," opens in cabaret at the Gargoyle Club in Dean Street, this Monday and is also booked for the Satire Club, opening on July 28.

Bob Hope, too Acceptance is awaited from Bob Hope, who shares Frankie's interest in youth clubs. During one of Frankie's trips to the States, Bob promised to come over, commitments permitting. After the big show in Town, Frankie goes on his yearly lecture and singing tour of Boys' Clubs throughout the country.

Fourth film Next comes a start on his fourth film and before Christmas the visit to Australia. Before opening at Brighton, Frankie completed studio shots for his third film, "The Lady Is A Square." During August he will complete the final sequences, to include street scenes in London and a night-spot living episode.

Mood music Lola and her Hawaiian Beach-combers will play at Plymouth's Drake Theatre during the four-week run of the film, "South Pacific," commencing July 17.

Search for a singer Cherry Hulton, singer with Ivy Benson, developed laryngitis soon after the band arrived for its summer at the Villa Marina, Douglas, Isle of Man. Now her doctor has insisted on her taking at least three months' rest. Ivy is currently auditioning for a replacement.

BARTENDER Publicist Ken Pitt becomes a coffee-bar owner next week when his "Little Dump" opens in High-street, Southall.

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APPLICATIONS are now invited for the Winnie Atwell Piano Scholarship at the Central School of Dance Music. This scholarship will be given in the form of a year's free tuition at the school. It will include one individual piano lesson per week and class lectures on modern harmony, ear training, etc. At the end of the year a free recording will be made and the pupil given the chance of a professional engagement. The scholarship is won by competition, preliminary examinations being held at the School's headquarters at 185, Wardour Street, London, W.1. Closing date for applications is Friday, August 1, 1958.

BBC books bands for summer broadcasts

Ken Mackintosh and his Band will be heard in the BBC Light Programme tomorrow (Monday) at 11.15 from the Villa Marina, Douglas, Isle of Man. The band has further air dates on July 19 and 20. The Squadronaires have three dates next month from their resident spot at the Peace Ballroom. They will be heard on August 16, 23 and 30.

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A voice from the country

HAVING spent the last three weeks considering the late Charlie Parker and the profound influence of his playing on others, I have been thinking about the whole question of influences in jazz.

The basic fact to be accepted is that jazz is a dialect: a way of speaking music.

Whatever we may say about "original" styles and "New Sounds," the plain truth is that even the greatest jazzman has been influenced at one time or another by some earlier player.

Impromptu

If that was not the case, his solos would not sound like what we call jazz, but like some other, unrecognisable kind of impromptu music.

Right from the earliest pioneers—whoever they may have been—all jazz musicians have been influenced by other jazz musicians. There are also the influences of race, technique, temperament, and the national or folk music of one's birthplace.

French jazzmen tend to sound French, Swedish jazzmen sound Swedish, German sound German, and—so apparent on a recently-issued LP—Japanese sound Japanese. ("Midnight in Tokyo": London LTZ.15124.)

Brubeck

Even within the borders of the United States jazz one can often detect local influences. Just as Professor Higgins was able to identify the actual street in which his "Fair Lady" was born, so the attentive

listener can pinpoint the birthplace of a jazz soloist, purely on aural evidence.

Dave Brubeck is an interesting example.

For some years Dave cut himself off from contemporary jazz sounds, emerging from a concentrated period of study and experiment with a personal jazz style which owed little to current jazz movements, even though his ideas had chanced to travel in a parallel direction.

In Dave's earlier work I believe one can detect traces of a non-urban influence: traces, in fact, of what Americans call "Country and Western" music.

This may well be due to his upbringing in a farming community, amid simple, diatonic country music.

It was this, coupled with a formal classical training and an interest in rhythmic music, which laid the foundations for the most individual jazz voice of the early 1950s.

Bit of both

Now, two years before the turn of the decade, comes a new and intriguing pianist by the name of Mose Allison. His main influence is undoubtedly Country and Western, though interpretively the jazz listener might describe his work as more or less modern.

"In the South I'm considered an advanced, be-bop type," he told "Down Beat" staffman Dom Cerulli. "In New York, I'm considered a country blues, folk type. Actually I don't think I'm either. Maybe I'm a little of both."

He is a little of both.

In appearance something of a cross between Tennessee Williams and the Doc in "Gun Law," he was brought up in a general store on the Mississippi delta. More recently he worked in New York with Al Cohn, Stan Getz and Gerry Mulligan.

His piano style is a curious but fascinating amalgam of Southern blues and Mid-West hoedown, impelled by the down-to-earth swinging jazz of the Eastern Seaboard, and cooled by the winds of the Pacific Coast.

Chance

I seldom feel able to recommend a record to jazz collectors of widely varied tastes, but

in the case of Mose Allison's "Back Country Suite" (Esquire 32-051) I am prepared to take a chance. The fanatics at either extreme of jazz are unlikely to accept any recommendation of mine anyway. The rest will find much to enjoy.

Take "New Ground," the first movement of the suite. After an introduction depicting the bleak but jazz-coloured surroundings of the delta, the composer plunges into a cheeky mid-tempo blues theme—half nightclub, half hoedown—with a hint of those left-hand eights so familiar in his youth.

And so the record continues, losing character only in the slow ballad movements reminiscent of a Boston cocktail lounge.

In any swinging tempo, however, the essential atmosphere of "Back Country" is maintained.

It even extends to the miscellaneous collection of one-time pop tunes on the other side of the record. From time to time he sings, in a delightfully indolent blues style which alone



Steve Race considers a new jazz influence

should ensure his commercial future.

It would be a mistake to assume from all this that Mose Allison is the originator of a brand new style in keyboard jazz. He is not. Ragtime has had its influence, and the boogie-woogie pioneers. At times he may sound like Peterson, Hamp Hawes, Red Garland, Brubeck, or plain Joe Doakes.

Allison's appeal lies in his country origins, and the fact that it has not been sacrificed in the quest for conformity; that conformity which—for all our proud talk of New Sounds and Jazz Labs—is the curse of so much modern jazz.

Next week, leaving Mose Allison in his refreshing country environment, I shall be considering those musicians whose work suffers from "The Curse of Conformity." You may not like what I have to say—I'm not sure I do. But I believe it needs to be said.

THE JAZZ MAKERS

"THE Jazz Makers" edited by Nat Shapiro and Nat Hentoff—contains the case histories of 21 jazzmen as compiled by nine American writers. As well as the two editors, contributors include George Avakian, Leonard Feather, George Hofer, Bill Simon, Charles Edward Smith, John S. Wilson and Orrin Keepnews.

Musicians under review are Jelly Roll Morton, Baby Dodds, Louis Armstrong, Jack Teagarden, Earl Hines, Bix Beiderbecke, Pee Wee Russell, Bessie Smith, Fats Waller,

Art Tatum, Coleman Hawkins, Benny Good-

by SINCLAIR TRAIL

man, Duke Ellington, Charlie Parker, Fletcher Henderson, Count Basie, Lester Young, Billie Holiday, Roy Eldridge, Charlie Christian and Dizzy Gillespie.

Each chapter has been written by the man best qualified for the job and much research has gone into the anthology. Each "subject" has been expertly covered and, as well as a routine life story, we are given an intimate picture of their characters, their way of living, and their philosophy of approach to their music.

It would be invidious to compare the relative merits of

these essays, but mention must be made of Charles Edward Smith's wonderful piece on Billie Holiday; George Hofer's great chapter on Bessie Smith, in which he finally explodes the myth surrounding her unfortunate death; Nat Hentoff's rattling good reporting on Lester Young and Roy Eldridge; Wilson on Fletcher Henderson; and Shapiro on Basie and Goodman.

The rest of the chapters I found, if somewhat less informative, all immensely readable. This is, in fact, a valuable book for any jazz lover.

* Peter Davies Ltd., 25s. (368pp., 21 illustrations).

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SONGSHOOT
by Hubert W David

MANY of you try to jump into the song business on the assumption that you can write dozens of songs as good as those you hear on radio and television. Though you may not think so, 95 per cent. of the successful songs carry a correct formation, have a main central idea around which the lyric is neatly woven, and also have at least one phrase of melody which is easily remembered—the basis on which all popular songs have always been written.

Tenacity

Songwriting is one of the toughest businesses in the world and you have got to have an unshakeable faith in your own ability, a skin as tough as a rhinoceros, and a tenacity like the grip of a vice to hold on to your dreams.

But you must remember that it is not your viewpoint that matters when you start writing songs. You should be able to forget all your own troubles, and become absorbed in the atmosphere which your song title suggests.

When we consider the mood of a song, we must realise the importance of combining the music and the lyric into a complete and logical entity. In the professional field, it is quite usual for two or more writers to collaborate on a song but

you would never find a professional composer putting a march tune to a lyric such as "I May Never Pass This Way Again."

The experienced songwriter will automatically retain the same "atmosphere" in his melody as created by the words. This is very much more noticeable when we are dealing with songs written about specific locations. There is a certain something about an Irish song which conveys the Irish locale, for instance.

So match your moods both in the lyric and the melody, and if you can match your own mood to that of the song at the time you are writing it, then we should get quite a happy result.

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. MSS 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 July 26, 1958, for readers in Britain; until August 25, 1958, for foreign and Colonial subscribers.

LAWS MAKE NEWS (1)

NO-COLOUR-BAR BILL DOOMED

THE Wolverhampton colour bar controversy reached Parliament this week.

MPs approved the introduction of a Bill to make it illegal to refuse admission to restaurants, dance halls and similar establishments on the grounds of colour, race or religion.

The Bill was sponsored by Mr. John Baird, Labour MP for Wolverhampton, N.E. It

By REGINALD ROBINSON
MM Parliamentary Correspondent

was unopposed and given a first reading.

But that is as far as it will get as there is no chance of it becoming law as it was introduced too late in the Parliamentary Sessions.

Accusing the management of the dance hall of blatantly operating the colour bar, Mr. Baird said they had put up a notice

saying "No coloured person will be admitted here."

"Recently this dance hall had to apply for a new licence," Mr. Baird continued. "I and prominent citizens of the town felt obliged to say that the licence should not be granted."

They had argued that a licensee should have the right to refuse entry to any person he thought might commit a misdemeanour and there was no need to give a reason for that refusal. But in this instance an individual was not being refused entry. It was a whole race of people because of their colour.

Sympathetic

Mr. Baird said the magistrates were sympathetic to these arguments but decided to grant the licence. He believed they were told that the law was such that they could do nothing but grant it.

But legal people in the House had told him that the magistrates could have used their discretion one way or the other.

Calling Ilene Day

Singer Ilene Day provides the song spot in AR-TV's "The Dickie Henderson Show" today (Friday).

Ilene, accompanied by the Steve Race Orchestra, will sing "Sometimes I'm Happy" and "Worryation."

MARION'S BACK IN TOWN



Marion Ryan played her second Chislewick Empire date within a month when she opened there last Monday. She is pictured (above) with harmonica ace Max Geldray just before "curtain-up." Marion last played Chislewick on June 9.

Meeting 'The Vikings'



Two of the celebrities at the Royal Gala Premiere on Tuesday of "The Vikings" were American singer Guy Mitchell and his wife. They are pictured arriving at the Leicester Square Theatre.

LAWS MAKE NEWS (2)

Union probe into court's ruling

THE Musicians' Union may bring a test case on behalf of bassist Jim Bray, who was fined £1 at Luton on Monday for carrying his bass in a van not licensed to carry goods.

The MU points out that this also applies to private cars and that musicians will be breaking the law driving to engagements with their instruments unless they obtain "C" licences.

'Stupid'

Says Ted Anstey, MU's assistant general secretary: "The law is really stupid on this. How can they expect a flautist to have a 'C' licence when he may have the flute in his pocket when he goes to work?"

"We have instructed our solicitors to look into this case and we may ask Mr. Bray to appeal so that we can bring a test case." Jim Bray told the Court that it was tantamount to an author carrying a fountain pen or a policeman his truncheon.

'OH! BOY' IS REWARDED

"OH! BOY" the fast-moving ABC-TV teenage show, is likely to enter the ring in September with the BBC's top pop show, "Six-Five Special."

The show recently had a trial run of two late-night programmes with such success that discussions were immediately started for a peak-time series in the autumn.

Producer Jack Good told the MM: "The chief problem at the moment is the simple one of accommodation. We want to put the show on at 6 p.m. on Saturdays but are having difficulty in finding suitable studio space at that time."

Russ Conway show has a visitor

Pianist Russ Conway will feature 20-year-old singer Sheila Southern in his "At Your Request" show on Granada-TV today (Friday).

Sheila was chosen for this spot from 300 girls auditioned at Granada's Manchester Studios.

For the past year she has been singing at the Grand Spa Hotel, Bristol.

Russ is currently playing a season at the Pier Pavilion, St. Annes, in the show "Let's Go Gay!"

NEXT WEEK
SOHO FAIR
 Report and pictures

Vic Damone coming back for Variety

VIC DAMONE arrives in Britain next Tuesday for his postponed theatre tour.

He was to have played the dates in June. He will appear at Birmingham Hippodrome (July 21), Glasgow Empire (28th), Manchester Palace (August 4) and Liverpool Empire (11th).

SOHO GOES GAY

LONDON'S gayest Festival—The Soho Fair—swings under way on Sunday with parades, jazz festivals, contests and exhibitions. Jazz fans will be catered for by nightly Jazz Festivals at the Central Car Park, Dean Street.

Bands appearing include those of Michael Garrick, Tommy Whittle, Alex Welsh, Dave Shepherd, Mike Peters, Teddy Layton, Vic Ash, Allan Ganley, Bruce Turner, Terry Graham, Joe Harriott and Lennie Bush.

Other contests include the Best Vocal Group, Italian Singer, Guitar and Jazz Group.

The Fair winds up on Saturday (26th) with a Grand Final Night Dance at the Lyseth Hall with the Claude Cavallotti and George Browne Bands.

Plus a 'Song of Soho'

First public appearance of bassist Mickey Ashman's newly formed Quartet will be this Monday evening, when it will play for the Finals of the "Write a Song of Soho" Contest, held at Lyseth Hall, Soho Square, at 7 p.m.

The Quartet will be accompanying TV singers Margaret Lawler and New Zealander Patrick Peeney (currently rehearsing for the next Windmill presentation).

A Judging Panel comprising MD-composer George Melachrino, Jackie Rae, Canadian compère of the "Chelsea Summertime" TV series, Norman Newell (EMI), Bert Corri (FD&H) and "Song-sheet" columnist Hubert W. David under the chairmanship of Pat Brand, will select the song to receive the prize of an HMV recording and sheet music publication by Francis, Day & Hunter, Ltd.

Managers

Roy Fox and Bill Mackay have teamed in the managerial field and are operating at 26, Fouberts-place, Regent-street, W.1 (Ger. 3430).

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