

Melody Maker

NOVEMBER 1, 1958

Over 114,000 Copies Weekly

EVERY FRIDAY 6d.

DICKIE VALENTINE HITS OUT

IS THIS THE WAY TO TREAT A DISC STAR?



Dickie Valentine—Hopping mad!

SONG star Dickie Valentine this week sounded off on a new—and angry—note.

The chunky £700-a-week star is on the warpath. Target: The Decca Record Co. Valentine criticises Decca for:—

1. The non-release of some of his "singles";
2. "Almost non-existent" exploitation;
3. The year's delay in the issue of his latest LP.

What has sparked off this outburst? The fact that Decca have only just issued his LP "With Vocal Refrain By... Dickie Valentine." He made it 12 months ago.

DISAPPOINTMENTS

"These disappointing delays are becoming more frequent," complains Dickie. "And some of the records are never issued at all. Last August, I dashed down from Oxford overnight to record 'Belonging To Someone.' It is still lying on a shelf somewhere. And now it's been done by several other artists."

NON-EXISTENT

Exploitation? "It's almost non-existent," he says. "I don't seem to be mentioned in adverts or shop-window displays. I haven't heard my records played in Decca's programme over Radio Luxembourg."

Another grouse is that he does not have the same arranger, MD and orchestra on his sessions. "They keep on changing. It's bad

FAREWELL TO ELLINGTON



London's musicians said farewell to the Duke Ellington Band at a private party held at the Flamingo Club on Friday night. Among the musicians who played for kicks between 11 p.m. and 4 a.m. were (above) Ellington clarinetist Jimmy Hamilton and Bill Le Sage, pianist-vibist with the Tony Kinsey Quintet. The Duke and his men left for their Continental tour on Monday.

TOMMY EDWARDS TOUR IN NOVEMBER?

TOMMY EDWARDS, American singer who hit the best-sellers with "It's All In The Game," is likely to be in Britain in November.

London agent Harold Davison confirmed at press-

BASIE BAND FOR FESTIVAL HALL

THE Count Basie Band will open its third British tour at the Royal Festival Hall on February 7.

The band, with singer Joe Williams, will tour Britain for 15 or 16 days but the full itinerary has not yet been fixed.

From Britain, Basie will go to the Continent for three weeks. There have been no changes in the line-up since the band left London in November, 1957.

Shopping Stars

Joan Regan and Billie Anthony star in Sunday's edition of ATV's "Music Shop." Teddy Johnson is the resident host.

time the story revealed in the MM on October 18 that British dates for Edwards were being set up by Jack Green, of the Willard Alexander office in New York.

"Tommy would appear on TV and possibly make personal appearances," added Davison.

Edwards's MGM recording of "It's All In The Game" has topped the American Hit Parade for the past six weeks.

It entered the MM's Top Twenty list in No. 13 position,

'All Aboard' for TV Spectacular

Duke Ellington, Shirley Bassey and David Whitfield are among the stars who will be seen in a novel telefilm to be shown on ATV's "Saturday Spectacular" before the end of the year.

Arranged by Hughie Green, the film was shot aboard the Empress of Britain at Liverpool Docks and also aboard the ship during a voyage to Montreal,

and has now jumped to fifth place.

And Paul Anka is back in December

New York, Wednesday.—Paul Anka is returning to Britain for TV dates in "Saturday Spectacular" and "Sunday Night At The London Palladium" on December 13 and 14.

He is also likely to make personal appearances.

The 17-year-old Canadian star has just returned from a highly successful Japanese tour.

Anka will be in Belgium during the latter part of November and opens for four weeks at the Olympia in Paris on December 17.

Starting on January 14, he will play a week each in Antwerp and Brussels, followed by a week's tour of Germany. He is also set for Sweden in May.

THE BRIGHT LIGHTS

Ruby Murray has been set for ATV's "Saturday Spectacular" this week-end and BBC-TV's "Six-Five Special" on November 8.

TOUR ENDS FOR MUDDY WATERS

Blues singer Muddy Waters and his pianist Otis Spann play the last date of their British tour at the new Mardi Gras Club, Liverpool, on Sunday.

Yesterday (Thursday) Muddy, whose real name is McKinley Morganfield, sang at the Roundhouse, Wardour Street, W., and on Tuesday made his only British TV appearance in AR-TV's "Late Extra."

Heavyweight bout

America's "Three Heavyweights Of Song," the Peters Sisters, have signed for two ATV appearances in November.

The trio will be featured in Val Parnell's "Sunday Night At The London Palladium" on November 23 and "Saturday Spectacular" on November 29.

THIS WEEK —in the MM

PAT BOONE

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Stop Press, U.S.A. NEW YORK HOLLYWOOD

JACKIE GLEASON MAY BRING BAND TO BRITAIN

From BURT KORALL

NEW YORK, Wednesday.—Jackie Gleason is reportedly making plans to tour the world with his own jazz group next summer—at the conclusion of the TV season.

Trans-Atlantic

BILLIE HOLIDAY says she will move to London after her divorce is final.

Jottings

MAHALIA JACKSON is set to play her first dramatic rôle in "A Raisin In The Sun," in which Sidney Poitier makes his Broadway debut.

PAT BOONE SINGS 'MARDI GRAS'

HOLLYWOOD, Wednesday.—Pat Boone will sing numbers from his film "Mardi Gras" at the Royal Variety Performance on Monday.

At Royal Variety

"Anna Lucasta" film... They say that Elvis has a teenage fraulein teaching him German on his leave day.

TOMMY SANDS

TOMMY SANDS is opening a rock-'n'-roll school in Hollywood... Gary Crosby was involved in a brawl at the Beverly Hills Hotel.

EDDIE FISHER

EDDIE FISHER is reported as saying that there's no chance of a reconciliation with Debbie Reynolds.

HARRY JAMES

HARRY JAMES has signed to make a South American tour at \$15,000 a week with extra money for TV appearances.

SAMMY DAVIS, JR.

SAMMY DAVIS Jr. cut 108 individual greeting tapes to disc jockeys to plug his

"Night of the Quarter Moon" was larger than the combined salaries of the rest of the cast, which included Julie London, Cathy Crosby, Anna Kashfi and John Drew Barrymore.

JERI SOUTHERN

JERI SOUTHERN has signed with Capitol Records... British drummer Ray Price may go on the road with the Spike Jones band.

RAY ANTHONY

RAY ANTHONY is now being seen around with Rhonda Fleming... It's reported that Nat "King" Cole's pay for

'Tom Dooley' is right on target

From REN GREVATT

NEW YORK, Wednesday.—The hottest record in America today is "Tom Dooley" by the Kingston Trio, on Capitol.

In roughly three weeks, the disc has come from nowhere to the top of the charts. And it's different too. The three 21-year-olds who comprise the group have spent much time in Hawaii and the disc has a catchy Polynesian flavour.

Duo for Colony

CINDY and Lindy, a duo which clicked here a few months ago with "Language of Love," have been signed to appear soon at the Colony Restaurant in London.

Hit-disc barrage

ONE of the heaviest barrages of hit potential discs in many months broke this week, led by such artists as Elvis Presley, the Everly Brothers, Chuck Berry and Fats Domino.

Other hot ones are the Four Preps "Cinderella" and "Gidget" and Roger Williams's big arrangement of "The World Outside," which is Addinsell's "Warsaw Concerto" theme with lyrics.

Tommy Steele in Belfast

TOMMY STEELE will make his first appearance in Belfast tonight (Friday) when he plays two concerts at the Ritz Cinema—the first live show in the theatre's 22-year history.

BRADFORD.—Pianist Jack Thorpe has assumed control of Derek Harper's Band.

LEICESTER.—Club 57 at the Lido Cafe, has re-opened with the Soar Valley Jazzmen.

WORKSOP.—The Panama Jazz Band is appearing each Monday at the Swan Inn.

DUNDEE.—The city's Jazz Club has this year's first name-band session with Bruce Turner and his Jump Band on Sunday, November 30.

BIRMINGHAM.—The University Rhythm Club's first jazz band ball of the new term will be held on Wednesday, November 12.

BRIGHTON.—Vocalist Marianne Yates has left the Bill Collins Orchestra at the Regent Ballroom to get married.

ESSEX.—Don Rendell, Bert Courtney and the Michael Garrick Quartet are among modern jazz stars appearing in two concerts at Stonecross Hall, Harlow New Town, on November 10.

Jerry Dawson

Dates with the Stars

- (Week commencing November 2) Billie ANTHONY Week: Empire, Sunderland Tony BRENT Week: Empire, Chiswick Toni DALLI Week: Hippodrome, Brighton Johnny DUNCAN Week: Empire, Sunderland Morton FRASER'S Harmonica Gang Week: Empire, Newcastle Max CELDRAY Week: Empire, Sheffield Nat CONELLA Week: Hippodrome, Birmingham Peter GROVES Trio Week: Empire, Middlesbrough Edmund HOCKRIDGE Week: Empire, Liverpool Michael HOLLIDAY Week: Gaumont, Worcester David HUGHES Week: Hippodrome, Birmingham Danny PURCHES Week: Empire, Newcastle Harry SECOMBE Season: Palladium, W. Joyce SHOOK Week: Hippodrome, Birmingham Tommy STEELE Tuesday: Odeon, Nottingham Thursday: Gaumont, Southampton Friday: Gaumont, Southampton Saturday: Gaumont, Southampton Dickie VALENTINE Week: Hippodrome, Manchester Frankie VAUGHAN Saturday: Town Hall, Birmingham Hedley WARD Trio Season: Victoria Palace, W. Muddy WATERS Sunday: Mardi Gras Club, Liverpool

Advertisement for PYE INTERNATIONAL featuring artists like Seph Acre, Ritchie Valens, Bob and Jerry, and Jud Conlon Singers. Includes record numbers like 7N.25001 and 7N.25002.

Hofner FOR 8 OUT OF 10



BERT WEEDON

Bert is one of the most popular guitarists of our day, has a record quota of TV appearances on both channels, is recording star on Parlophone, and author of a number of successful guitar tutors.

Selmer 114 Charing Cross Road, London, W.C.2

Stop these insults to teenagers

They deserve a better deal

I'M a little tired of hearing teenagers described as hysterical morons. It doesn't take much thought to discover that they are more to be pitied than blamed. This mass of teenagers is a deprived generation—victims of wartime evacuation, retarded education and, in those war years, often bereft of parental guidance.

The real culprits are those who would turn a deprived generation into a deprived generation.

The hapless adolescent is high-pressure sales drives powerful machinery of commerce keeps an assiduous eye on the youngsters, prepared to exploit them by pandering to undeveloped judgement.

It was the adult world that propagated the cult of the delinquent in films. Businessmen bombard the kids with sadism, horror and sex.

Is it surprising that so many of the youngsters are mere fad followers without the ability to tell the good from the bad?

I've seen the depressing effects of this vicious exploitation of the young in dance halls. The girls flock around the young toughs who throw their weight around. The quieter lads are scared to open their mouths.

We've all noticed the deterioration in the field of popular music. Any thinking person knows the teenage idols are largely the creation of self-seeking wire-pullers with little principle and less artistic discernment.

Of course, the stock excuse is that the kids get what they ask for. That's nonsense.

The truth

The truth is that the teenagers don't really know what they want until they get it. And musical worth rarely, if ever enters their heads.

I've questioned some of them. "Why do I like Presley?" they'll echo. "He's lovely. We all like him."

Try to pin them down to some statement of vocal ability and they just haven't thought about it. It is the face, the mannerisms, the gestures—anything but the musical side of the performance. He's the latest fad and they want to share it.

I've studied the young fans in the States. Kids come into rock concerts, dressed in their sad uniform of jeans, windcheaters and sweaters. In one hand, they clutch a huge bag of popcorn, in the other a bottle of coke.

While the acts are on they chatter incessantly paying not the slightest heed until a recorded favourite comes on. Then they stop talking to set up a storm of squealing and whistling.

They don't hear the performance—any of it. It beats me why they bother to go at all.

Rock-bottom

It is to this rock-bottom level that entertainment is sinking over here. And those who control the business behind the scenes—the recording A & R men, the agents, radio and TV producers, disc jockeys, music publishers and, let's face it, certain sections of the musical Press—seem quite content to let it happen.

They don't seem concerned that they are exposing their sons and daughters to musical depravity, any more than the makers of sex and slaughter films bother about social responsibility.

Believe me, some men would sell the kids cocaine and heroin with an easy conscience if they could find a way around the law.

To abandon all artistic standards in favour of money-grabbing makes a pretty rotten basis for society. To cater for

the target of today. The

- Given a chance some men would sell the kids cocaine with an easy conscience.
- Popular music is the only art form to open its doors to quick-selling trash.
- The real culprits would turn a deprived generation into a deprived generation.

the lowest tastes of adults is bad enough—it's a far worse crime to abuse the minds of the young.

Exaggeration? Just examine the situation.

We now have hour-long TV shows that are an insult to intelligent teenagers. No-talent guitar bashers by the dozen; "vocalists" that are regarded as bad jokes by the professional musicians who have to accompany them. No attempt to give kids a chance of hearing decent music, thus enabling them to make comparisons.

"6.5 Special" started off as a bright idea—a magazine-type programme that would include rock-'n'-roll and skiffle, but which would also interest them in artists of the calibre of concert pianist Poulshoff. Celebrated sportsmen were to be introduced by Freddie Mills.

This promising policy was discarded in favour of banality and buffoonery.

It is tragic that the high-minded BBC should sink to this kind of thing. Bands are pushed off the air on the excuse that they "no longer draw."

Doubtful

If this doubtful principle was operated consistently, who would ever get the chance of hearing a Bach organ recital, or any worthwhile, if non-popular, musical form?

Worse, the BBC has steadily increased the proportion of "amateur" music of questionable artistic value. There has been an increase in the number of disc-jockey programmes that plug Hit Parade rubbish.

And I do mean plug. Whether those responsible appreciate it or not, they have become the tools of the worst form of commercialism.

Do they really complacently accept the fact that the men in control of our music business have no qualms about turning Britain into a musical 50th State of America?

When profits are at stake, some of them would be quite prepared to abandon any sort of national representation at all.

Grotesque

As it is the situation is grotesque. How ridiculous it is when a cockney singing American folk songs in a fake accent can become a star! And at the same time, English popular songs are pushed entirely out.

Publishers turn away good songs because they have little chance of getting them recorded. Record companies reject good singers unless they can capture the attention of the young audience first.

Happily, there are exceptions. David Jacobs is one disc jockey

who manages to inject some good records into his programmes without losing popularity.

There are artists of sound principle like Frankie Vaughan who do a clean show and stand for something decent.

And whether or not you like David Whitfield's singing, you must concede that he is thoroughly British.

In the theatre, plays are still staged on dramatic merit. TV features producers still struggle to make programmes reflect the



'three chord guitar bashers and bawlers of gibberish'

whole field of human activity. Only popular music has opened its doors to quick-selling trash.

The consequences of the collapse of standards are likely to be very serious. Dance halls and variety theatres—traditional breeding grounds of talent—are closing fast.

Are the stars of the future to be drawn exclusively from the three-chord guitar bashers and bawlers of gibberish?

The kids deserve a better deal than that.

It has gone on long enough and what we need is a campaign to stop the rot. I've a few constructive ideas of my own. Probably others who deplore the low state of the business also have suggestions.

Let's get together and see if we can do something to improve matters.

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This is the address of a new Bell Accordions Showrooms recently opened. Here you will find a wonderful selection of Accordions to choose from—all guaranteed, of course, for three years. For the convenience of customers the Showrooms are open all day Saturday. Callers are most welcome, and if you wish to 'phone, the number is AYCLIFFE 3393. For the benefit of callers buses through the Estate are as follows:—

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NEW in the SOUTH!

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This is the address of another new and attractive Showrooms only recently opened, but already a beehive of interest not only for those seeking Accordions but other instruments as well, including Guitars, Ukuleles, Drum Kits, Skiffle Gear, etc. This branch, too, is open all day Saturday, less than 5 minutes from Hove Station and 15 minutes from Brighton, callers can catch a No. 2, 4, 7, or 14 bus to Portland Road. Alight at the Westbourne Street bus stop and you are almost at the door. The telephone number is HOVE 70572.

—and something else NEW!

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PAT BRANDIS

ON THE BEAT

TWO bright shafts pierced the tendency to gloominess among the musical fraternity this week. One brightened the hopes of music publishers and songwriters. The other raised the spirits of bandleaders, musicians and ballroom proprietors.

Both indicate a return to sanity in a profession which, for too long, has been at the mercy of the what's-in-it-for-me brigade.

SHAFT ONE: Thrown by the Performing Right Society at the increasing number of American and Continental publishing firms opening up.

SHAFT TWO: The trend towards cha-cha.

Let's take the first shaft first.

Getting tough

THREE-PRONGED, it amounts to a "get tough" policy against foreign firms which open up here and go out of business in a matter of weeks or months after election to the PRS—sometimes, it appears, forgetting to pay the songwriters.

Asks the PRS: Can these firms really be termed publishers? Are they not perhaps merely agents for the collection of royalties through the medium of the PRS?

And the answer is given in the decision to exercise strict discretionary powers in the



election of new companies to membership. And to demand the following qualifications:

(1) A probationary period of 12 months before any fees are paid to these new publishers. They will thus have to be resident in Britain for one year before they receive their first cheque.

But this is dependent upon: (2) Their publishing, during this first year, at least 24 numbers. And the mere issue of a record of a song does not constitute publication. It must be in printed form.

So far so good. But here is where British songwriters really come into the picture:

(3) Of these 24 numbers, 20 per cent. of the accumulated PRS fees must have been derived from British songs. Which means not only that the publisher must publish British material. He must also exploit it.

You can see now why there's a sparkle today in the eyes of the British songwriter and publisher.

Return?

SHAFT TWO, as mentioned above, may have caused you to wonder. But I see it as a return to genuine music among the vast teenage population that buys records, patronises dance halls, and (perhaps) decides to play an instrument.

For while nearly everybody in the business has been running around in circles demanding: "What's the next trend in popular taste?"—the public has given its own answer.

Sickening, perhaps, of the monotony of the rock beat and the never-ending parade of new "stars," it has been quietly seeking a substitute.



Geoffrey Sisley believes there is a future in Britain for the contrabass guitar (seen here) which he brought from Vienna last year. Well-known soloist and accompanist. Sisley says the extra seven strings, which are tuned chromatically from the sixth (E) string, give a flexibility that the normal guitar lacks, making it even more suitable for solos. Sisley has been broadcasting since 1934.

And in cha-cha it has discovered a beat that relegates the rock to music of the Stone Age, allied to melodies that make the rock top lines sound like the five-finger exercises they often are.

By request

IN doing so, it has perhaps opened the doors to genuine musicianship, put the musician in the limelight, and upped attendance figures at the local ballroom.

And the most hopeful thing about it all is that this has come about without any of the high-pressure salesmanship that planted the rock so firmly in our midst.

It has come about at the wish of the teenage public itself.

Mere million

GOLDEN Disc awards may soon be things of the past. So many records are passing the million mark that a new "ceiling" may have to be set—and a new precious metal chosen for the award.

Million-plus sales have been chalked up by: Johnnie Ray's "Cry" (2,000,000), David Seville's "Witch Doctor" (1,500,000), Sheb Wooley's "Purple People Eater" (2,000,000), the Everly Brothers' "Bye, Bye, Love" (1,300,000), "All I Have To Do Is Dream" (1,500,000), "Wake Up Little Suzie" (1,800,000) and "Bird Dog" (already 1,200,000).

Top figures are held by Presley with "Hound Dog" now nearing the 5,000,000 mark.

AFTERTHOUGHT: If the rock crumbles and "quality music" comes back, will it sell records in the same quantity?

ANSWER: That's up to YOU!

Memo.

MIDST all this scramble for original LP titles, what about calling one: "Music To Listen To"?

Me in the MM Top Twenty? It's simply fantastic!

SUDDENLY the room seemed to shrink, Bernard Bresslaw had arrived. Six foot five, bulky and broad, he squeezed into my largest armchair and looked at me dolefully through large horn-rimmed glasses. He was dressed casually and looked more like a medical student than a very successful actor.

"Do you read the MELODY MAKER, Bernard?" I asked. "Yes, of course. I like to read about the personalities in the world of music. The singers—or 'vocalists,' as they say in your line. And I study the Hit Parade. I never expected to find myself there. It's fantastic."

RADA training

"I went to RADA and they gave me vocal training of sorts, but they certainly didn't have this in mind! My teacher said I had a deep, rich voice, but I'm sure he didn't mean for pop singing," he said with a slow smile.

"Can you really sing?" "I think I can, and I'd like to have a serious go at pop singing. I've found that I have no inhibitions, and while both my records are clowning ones, at the studio I have been able to get up in front of top-line musicians and sing."

"There's a difference between clowning and singing a song seriously," I commented.

"Maybe," he said dogmatically. "But in a sense the principle is the same. I had to sing to an accompaniment and keep time, and I came in dead right the first time the intro. was played."

Sense of tempo

"The point there, Bernard, is that you have a natural sense of tempo. A vital necessity."

"Thank you. And if I have a voice, that would be my chief asset in starting to learn to sing," he replied.

"Well, let's see if you can." And I went to the piano and switched on the recorder. Towering over the equipment, he sang "When I Fall In Love" and "Avalon." His style is Crosby-ish and he could be good.

"This business of my wanting to sing hasn't come about because I have made a record," he said as he sat down. "It was there long before that. I used to apply for auditions for musicals. I never got a chance because I was too tall."

Twenty-three-year-old London-born Bernard Bresslaw first



Bernard Bresslaw tells Maurice Burman



appeared in public at eight when he recited "Who Killed Cock Robin." Later he went into rep., where he slept in the coach and sent home £3 out of the £8 he earned.

When out of work he had a bookstall in the Mile End Road, worked as a postman and did a newspaper round.

He is intense, lucid, shy and is undismayed by his thinning

hair... "I can always wear a wig" ... and, I am told, is a brilliant actor.

"At present I am making a film, 'Too Many Crooks,' he went on. "I'm doing 'Educating Archie' on radio, going into pantomime at the Palladium and having to turn down a lot of work."

"You are said to be the 'hottest thing in town' and are

earning vast sums." I said. "Yet you seem unaffected by it all. Are you going to change, and if not, why not?"

"I certainly hope I won't change. I have given my parents strict instructions to give me a swift kick in the pants if I ever show any signs of becoming affected."

"In any case, my parents are equally proud of my two other brothers who are good workers."

He leaned towards me. "Maurice, I'd like to ask you a question. There was a letter in the MELODY MAKER complaining about a record like mine being in the Hit Parade. What is your reaction to my record?"

"It is an honest comedy record, so what I think doesn't matter either way. But do you think, then, that you are competing with Dean Martin and Coma, who also happen to be in the Hit Parade?" "Well, I only asked."

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Everlys in!

IT'S all change at the top. After a five-week run at No. 1, Connie Francis's "Stupid Cupid"/"Carolina Moon" has been deposed by the Everly Brothers's "Bird Dog." Unexpectedly, for it faced some heavy competition in the top four.

It looks now as though Presley's King Creole won't make it, for not only has it dropped two places but a new challenger has moved up—Tommy Edwards's It's All In The Game, now at No. 5.

This may also indicate fading interest in Cliff Richard's Move It, static this week at No. 3.

On the upgrade, too, is the "Oh Boy!"-boosted Hoots Mon—in the No. 9 spot in only its second week in the chart!

Marino Marini is now way out in front in the Come Prima and Volare sales battle and some dealers have hinted that it would have been even higher in the lists if supplies from the wholesalers had been forthcoming.

Melody Maker

TOP TWENTY

WEEK ENDED OCTOBER 25, 1958

This week	Last week	Title	Artist	Label
1	(4)	BIRD DOG ACUFF-ROSE <small>Other disc—Paul Rich (Emb).</small>	Everly Brothers	London
2	(1)	STUPID CUPID/CAROLINA MOON ALDON/LAWRENCE WRIGHT <small>Stupid Cupid—Maureen Evans (Emb); Carolina Moon—Billy Vaughan (Lon); Guy Luyben (Bruno); George Hamilton IV (HMV); Maureen Evans (Emb).</small>	Connie Francis	MGM
3	(3)	MOVE IT B. F. WOOD	Cliff Richard	Columbia
4	(2)	KING CREOLE SEVENTEEN SAVILE ROW Johnny Worth (Emb).	Elvis Presley	RCA
5	(9)	IT'S ALL IN THE GAME BLOSSOM <small>Nat "King" Cole (Cap); Barry Kendall (Emb).</small>	Tommy Edwards	MGM
6	(8)	COME PRIMA (MORE THAN EVER)/VOLARE (NEL BLU DIPINTO DI BLU) STERLING/ROBBINS <small>Come Prima—Jackie Dennis (Dec); Joe Loss (HMV); Robert Earl (Phi); Edmund Hockridge (F-Nix); Tom Dalli (Col); Malcolm Vaughan (HMV); Norris Paramor (Col); Jackie Rae (Fon); Eye Rowell (Par); Ted Heath (Dec); Harry Kessel (Emb); Volare—Rosalind Chesney (HMV); Alan Dale (MGM); Charlie Drake (Par); Ricki Henderson (Emb); Joe Loss (HMV); Dean Martin (Cap); McGuire Sisters (V-Lor); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Roza (F-Nix); Anne Shelton (Phi); Cyril Stapleton (Dec); Jimmy Young (Col); Volare March—Ted Heath (Dec).</small>	Marino Marini	Durlum
7	(7)	A CERTAIN SMILE ROBBINS <small>Jones Boys (Col); Andy Russell (RCA); Paul Rich (Emb).</small>	Johnny Mathis	Fontana
8	(6)	BORN TOO LATE CHAPPELL <small>Maureen Evans (Emb).</small>	Poni-Tails	HMV
9	(15)	HOOTS MON SOUTHERN	Lord Rockingham's XI	Decca
10	(5)	VOLARE (NEL BLU DIPINTO DI BLU)	Dean Martin	Capitol
11	(13)	WESTERN MOVIES ARDMORE AND BEECHWOOD	Olympics	HMV
12	(11)	POOR LITTLE FOOL COMMODORE-IMPERIAL <small>Paul Rich (Emb).</small>	Ricky Nelson	London
13	(14)	COME PRIMA (MORE THAN EVER)	Malcolm Vaughan	HMV
14	(-)	MY TRUE LOVE SOUTHERN	Jack Scott	London
15	(12)	MAD PASSIONATE LOVE DUCHESS	Bernard Bresslaw	HMV
16	(-)	MOON TALK LEEDS <small>Rikki Henderson (Emb).</small>	Perry Como	RCA
17	(20)	SOMEDAY (YOU'LL WANT ME TO WANT YOU) LEEDS <small>Billy Farrell (Phi).</small>	Jodie Sands	HMV
18	(-)	TEA FOR TWO CHA CHA CHAPPELL	Tommy Dorsey Orchestra	Brunswick
19	(10)	WHEN SOUTHERN <small>Barry Barnett (HMV); Johnny Worth (Emb).</small>	Kalin Twins	Brunswick
20	(-)	SUMMERTIME BLUES CINEPHONIC <small>Vipers (Par).</small>	Eddie Cochran	London

STORES SUPPLYING INFORMATION FOR RECORD CHART
 LONDON—Rolo For Records, E.10; Leading Lighting, N.1; Popular Music Stores, E.6; A. R. Tiple, S.E.15; W. A. Clark, S.W.8.
 MANCHESTER—Dunns Wholesale, Ltd., 1; H. J. Carroll, 18. NEWCASTLE—J. G. Windows, Ltd., 1. HULL—Sydney Scarborough, Ltd., LEEDS—S. Kitcher, Ltd., 1. BIRMINGHAM—R. C. Mansell, Ltd., 6. BOLTON—Engineering Service Co., BOURNE-MOUTH—Beales, CHAWLEY—R. C. Whittier, SOUTHAMPTON—The Record Shop, GLASGOW—McCormack's, Ltd., C.2.
 SOUTH SHIELDS—Saville Brothers, Ltd., BLACKWOOD—Glyn Lewis, Ltd., SLOUGH—Hickies, TORQUAY—Faish and Co., Ltd., EDINBURGH—Bandparts Music Stores, Ltd., 1. MIDDLESBROUGH—Sykes Records Shop, WORTHING—J. W. Mansfield, Ltd., PORTSMOUTH—Weston Hart, Ltd., PLYMOUTH—C. H. Yardley and Co., BRIGHTON—Dobell's Record Shop, 1. LIVERPOOL—Nema, Ltd., 1.

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My Heart In Portugal ... 4/8	Caravel Time (Samba) ... 4/8	High Society ... 3/8	Tin Roof Blues ... 3/8
Fondly ... 4/8	Volare (Q) ... 4/8	Hors D'Orchestra ... 3/8	Twelfth St. Rag ... 3/8
Gotta Love Everybody ... 4/8	Il Dreams Came True ... 4/8	It's Tight Like That ... 3/8	Wearly Blues ... 3/8
More Than Ever (Come ... 3/8	Carolina Moon (W) ... 4/8	Jean Mc Blues ... 3/8	When You Were A Tulip ... 3/8
Prima ... 3/8	Left Right Out Your Heart ... 3/8	Johnny Get Ft Drum ... 3/8	Who's Sorry Now ... 3/8
Mad Passionate Love ... 4/8	Very Precious Love ... 3/8	Kansas City Stomp ... 3/8	Wolverine Blues ... 3/8
Up Until Now ... 4/8	Torero (Samba) ... 4/8		
A Certain Smile ... 4/8	When (Q) ... 3/8		
Good News ... 3/8	Trudie ... 3/8		
Hoops Hoops ... 4/8	Ev'ry Hour, Ev'ry Day ... 4/8		
Colonel's Tune ... 4/8	Devotion ... 4/8		
Little Train (Q) ... 4/8	Fedora (Q) ... 4/8		
World Goes Around (W) ... 4/8	Return To Me ... 4/8		
News-Talk (Q) ... 4/8			
Don't Dream (W) ... 3/8			
Blue, Blue Day ... 3/8			

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- (14) YOU NEED HANDS (B) (2/-) Lakeview
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- (13) ON THE STREET WHERE YOU LIVE (A) (2/6) Chappell
- (15) POOR LITTLE FOOL (A) (2/-) Commodore-Imperial
- (-) BIRD DOG (A) (2/-) Acuff-Rose
- (17) LITTLE BERNADETTE (B) (2/6) .. Berry
- (-) MOVE IT (B) (2/-) B. F. Wood
- (19) IF DREAMS CAME TRUE (A) (2/-) .. Grosvenor
- (18) ALL I HAVE TO DO IS DREAM (A) (2/-) Acuff-Rose

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

America's top discs

- As listed by "Variety"—Issue dated October 29, 1958
- (1) ITS ALL IN THE GAME Tommy Edwards (MGM)
 - (2) TOPSY Cozy Cole (Love)
 - (3) IT'S ONLY MAKE BELIEVE Conrad Twitty (MGM)
 - (4) TOM DOOLEY Kingston Trio (Capitol)
 - (11) TO KNOW HIM IS TO LOVE HIM Teddy Bears (Dore)
 - (6) CHANTILLY LACE Big Bopper (Mercury)
 - (5) TEA FOR TWO CHA CHA Tommy Dorsey Orchestra Decca
 - (1) THE END Earl Grant (Decca)
 - (10) SUSIE DARLIN' Robin Luke (Dot)
 - (15) LONESOME TOWN Ricky Nelson (Imperial)
 - (12) BIRD DOG Everly Brothers (Cadence)
 - (-) QUEEN OF THE HOP Bobby Darin (Atco)
 - (9) TEARS ON MY PILLOW Imperials (End)
 - (-) THERE GOES MY HEART Joni James (MGM)
 - (7) ROCKIN' ROBIN Bobby Day (Clast)
 - (14) YOU CHEATED Shields (Dot)
 - (15) THE DAY THE RAINS CAME Raymon LaPevre (Kapp)
 - (-) HIDEAWAY Esquires (Paris)
 - (-) CALL ME Johnny Mathis (Columbia)
 - (-) THE BLOB Five Blobs (Columbia)
 - (-) THE DAY THE RAINS CAME Jane Morgan (Kapp)

Britain's top jazz discs

- Week ended October 25, 1958.
- (1) MY FAIR LADY (LP) Shelly Manne (Vogue)
 - (3) CHRIS BARBER IN CONCERT—Vol. III (LP) (Pye-Nixa)
 - (2) ELLA SINGS THE DUKE ELLINGTON SONG BOOK—Vols. I and II* (LP's) Ella Fitzgerald (HMV)
 - (7) DAVE DIGS DISNEY (LP) Dave Brubeck (Fontana)
 - (5) THE ATOMIC MR. BASIE (LP) Count Basie (Columbia)
 - (10) GETZ MEETS MULLIGAN (LP) Stan Getz and Gerry Mulligan (Columbia-Clef)
 - (4) MR. ACKER BILK MARCHES ON (EP) (Pye-Nixa)
 - (6) "PAL JOEY" (LP) Andre Previn (Vogue)
 - (8) JOHNNY HODGES AND THE ELLINGTON ALL-STARS (LP) (Columbia-Clef)
 - (-) SUCH SWEET THUNDER (LP) Duke Ellington (Philips)
- *Not sold separately.
- STORES SUPPLYING INFORMATION FOR JAZZ RECORD CHART:
 LONDON—Rolo For Records, E.10. GLASGOW—McCormack's, Ltd., C.2. BELFAST—Atlantic Records. MANCHESTER—Hime and Addison, Ltd., and Record Rendezvous. BIRMINGHAM—R. C. Mansell, Ltd., 5; The Diskery, 5. NEWCASTLE—J. G. Windows, Ltd., 1. LIVERPOOL—Beaver Radio, Ltd., 1. CARDIFF—City Radio (Cardie), Ltd.

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Now Dickie turns the clock back

DICKIE VALENTINE could jubilantly give a "V for Victory" sign over his new LP, "With Vocal Refrain By . . . Dickie Valentine."

Here is that rare occasion when a eulogistic sleeve note (by Mark White) is fully justified by the goods in the packet.

Dickie is heard singing choruses of a selection of well-chosen oldies against swinging—and I use the word in its widest sense—accompaniments from Ronnie Aldrich and the Decca Dixielanders, augmented with a regular brass section plus bass saxophone and tuba.

Ronnie Aldrich also wrote the arrangements.

HAVING A BALL

Says Mark White: "We decided to take some of the great, but in some cases lesser known, songs of yesteryear and let Dickie and the band have a ball!"

Well, ball everyone has. And I would go on record as saying this is about the most satisfying Valentine effort to date.

The LP opens with a gimmick intro to One, Two Button Your Shoe as it might have sounded on record 30 years ago. But before accusing Dickie of pinching Eydie Gorme's ideas, see his story on page 1.

Remaining titles: Bidin' My Time; Sunday; There'll Be Some Changes Made; Singin' The Blues; Mary/Lucky Day; Carolina In The Morning; If I Knew I'd Find You; Back In Your Own

Backyard; Everybody Loves My Baby; When It's Sleepy Time Down South. (Decca LK4269)

Ken Mackintosh

AFTER Tommy Dorsey's "Tea For Two Cha Cha" I suppose we are in for a spate of cha-cha styled pops.

However, this is not to decry That Old Cha Cha Feeling by Ken Mackintosh and his Orchestra. This swinging effort could

Kwela is, of course, already a hit in the States. In a similar idiom, Over And Over makes an effective encore. (London HLE8726)

Dean Martin

DEAN MARTIN'S The Magician and Once Upon A Time make pleasant listening after a surfeit of rock. Maybe The Dean realises this too—and adroitly keeps on an even vocal keel. (Capitol 45-CL14943)

EP session

DEBBIE REYNOLDS: What Good Is A Gal?; Carolina In The Morning/Am I In Love?; The Tender Trap (MGM-EP670).—Debbie has an appealing voice that reflects her personality. Easy listening.

GLENN MILLER: In The Mood; A String Of Pearls/Moonlight Serenade; Sunrise Serenade (RCA RCX-1003).—Four memorable Miller recordings.

PEREZ PRADO: Cherry Pink And Apple Blossom White; St. Louis Blues; Mambo/Mambo Jambo; Mambo No. 5 (RCA RCX-1001).—This—like the Miller disc—is in RCA's "Gold Standard Series," a collection of "memorable performances" available for the first time in EP format. A good idea—and good Prado.

CAMILLERI: "Jazz Accordion"—It Had To Be You; Sidor/Big Brown Jug; My Melancholy Baby (Parlo. GEP8698).—Camilleri has rather a polite conception of the jazz idiom, but he plays with finesse and technical command.

(This disc can be studied and played in conjunction with Camilleri's book, "Jazz Accordion.")

Barbara Lea

MICHIGAN - BORN Barbara Lea was introduced on the London LP, "A Woman In Love," exactly two years ago. It was a welcome release, and featured a fine backing by Billy Taylor's Trio, with trumpeter Johnny Windhurst.

Now—belatedly but equally welcome—comes "Lea In Love," a 12-in. Esquire LP featuring the husky-voiced Lea, again with small-band backings that include the brilliant Windhurst. I say brilliant because—from the little I have heard of him—it would seem that Johnny Windhurst is easily on a par with the much-vaunted Ruby



● Dickie Valentine

Bruff, whom he strongly resembles.

Barbara is not the greatest singer in the world—her pitch is decidedly shaky—but she has an attractive timbre to her voice. And she certainly knows how to project a song.

Now, please—may we hear some more of Johnny Windhurst? With his own group, perhaps.

The accompanying musicians also include Dick Carey (pno., alto horn), Al Casamenti and Jimmy Raney (gtr.), and Ernie Caceres (clt., bari.). All offer sterling contributions.

Titles: We Could Make Such Beautiful Music Together; Will I Find My Love Today?; You'd Be So Nice To Come Home To; Am I In Love; The Very Thought Of You; I've Got My Eyes On You/True Love; Mountain Greenery; More Than You Know; Ain't Misbehavin'; Autumn Leaves; Sleep Peaceful, Mr. Used-To-Be.

(Esquire 32-063)

Norman Brooks

I CAN'T quite understand why Canadian singer Norman Brooks so strenuously strives to assume the mantle of the late Al Jolson.

But certainly he imitates Jolson in uncanny fashion—particularly on "Norman Brooks Sings Al Jolson." And Al himself rarely had the advantage of such beaty accompaniments as

those provided by the Van Alexander Orchestra.

Titles: Waitin' For The Robert E. Lee; April Showers; You Made Me Love You; I'm Sitting On Top Of The World; Toot, Toot, Tootsie! (Good-bye)/California Here I Come; My Mammy; Carolina In The Morning; Sonny Boy; Swanee.

(HMV DL1192)

Perez Prado

PEREZ PRADO is obviously trying to do another Patricia with Paris and Guaglione. Second attempts sometimes score. The future will tell.

(RCA1082)

Betty Johnson

THAT sign of the times, the Hula Hoop, is enshrined in song by Betty Johnson, who gives Hoopa Hoopa a vocal whirl. A slow rock beat backs Betty's pleasant voice on One More Time.

(London HLE8725)

Earl Grant

EARL GRANT sounds a bit like Nat "King" Cole on The End, a ballad that again gets celestial treatment.

Hunky Dinky Doo is a 12-bar blues dolled up with electronic organ, guitar and tenor effects. The beat is there all right.

(Brunswick 05762)

pop discs
by
Laurie Henshaw

even put Ken alongside TD in the best-seller list.

Best part of Utterior Motif is the title. (HMV 45-POP343)

Bobby Day

WE'RE back in the rock groove with Bobby Day's Rockin' Robin.

Day, a vocally uninhibited young American Negro, once sang as a choir boy in his local church at Port Worth, Texas. But I doubt whether he sang with the fervour he reveals on "Robin." This mixture of rock and

SONGSHEET

by Hubert W. David

LAST week I emphasised that you needed to be a professional musician to tackle television jingles—but you do not necessarily have to be the best songwriter in the world, for jingles do not conform to any accepted style.

What appears on the television screen has to make an immediate impact in the short time it is before your eyes, so every line must be a punch line—there is no saving it up for the finish. There just isn't the time to play with, for as you view, the seconds are burning up the advertiser's money.

Commercial television has become big business. Statistics are only available up to the end of May this year, but in a six month period the soap and detergent firms spent £2,100,000 on Commercial Television alone! This was in addition to all their usual advertising outlets.

One of first

The chocolate group, comprising chiefly Cadbury's, Rowntree's and Fry's, spent over £600,000 in the same period, while Guinness, at £120,000, and Butlins Holiday Camps, with £157,000, were keen contributors to the TV networks.

Steve Race was one of the first in the field as a writer of these TV flashes some three

years ago, and his Sunblest Bread and Oxo jingles have been extensively used.

Another musician who has approached this television business with a real musical flair is Jack Jordan. Working as an arranger in Manchester, Jack took the limelight with his "Have A Go" signature tune, and the TV theme, "Little Red Monkey."

His policy is originality—even more important in jingle-writing than in the pop field. Some of Jack's best known work has been for Merrydown Cider, Vernons pools, Du Maurier cigarettes, Danish butter and Biro pens.

Long delays

With his Jubilee Stout Ad, he contrived a melody from the notes obtained by striking five different kinds of drinking glass. The glasses were taken from his own sideboard cupboard and the hands you saw on the film strip belonged to Jack himself. Originality pays!

He is inclined to ruck at the long delays often occasioned when the advertising agent needs to refer some particular point back to the manufacturer. Jack says by the time he gets the OK he knows the jingle so well he is convinced nobody is going to take the slightest notice of it.

But of course they do, for commercial television has developed into the miracle of the century and many fortunes are going to be made in the next few years.

SONGQUIZ

EIGHT questions have already appeared. Questions 9 and 10 are below. Next week will see the last set of Questions. DO NOT SEND IN ANSWERS TO ANY OF THE QUESTIONS UNTIL ALL 12 HAVE APPEARED.

QUESTION 9: Say what you know about a publisher's song contract.

QUESTION 10: Describe one of the set formations on which most popular songs are written.



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Songwriters

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

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

The Editor can accept no liability for loss or damage of MSS submitted. This coupon is valid until November 15, 1958, for readers in Britain; until December 15, 1958, for foreign and Colonial subscribers.

Domenico Modugno here to top in Sunday TV

6.5 at the Lyceum



BBC Television took viewers to the Strand on Saturday when "Six-Fire Special" visited the famous Lyceum Ballroom. Pictured above during the show are band-leader Ken Mackintosh and his singer Shirley Western. Tomorrow's bill includes Marty Wilde, Don Kemie, Vince Eager and Craig Douglas.

DOMENICO MODUGNO, the Italian singer who "made a bomb" out of "Volare," is flying to Britain for the star spot in this weekend's "Sunday Night At The Palladium" ATV show.

EARTHA KITT IN PALLADIUM TV—AFTER ALL!

EARTHA KITT has exercised a woman's prerogative and changed her mind. The yes-she-will-no-she-won't song star has now definitely accepted an offer to star on ATV's "Sunday Night At The London Palladium" on November 9.

Changed plans
Eartha originally had to cancel her proposed ATV date owing to Stateide commitments. But she has now managed to make other arrangements and will definitely be starting on the Palladium show as planned, a spokesman for Foster's Agency told the MM this week. Eartha will also appear on ATV's "Star Time" on November 13. Cliff ("Move It") Richard is on the same bill.

GRAHAM STEWART OFF TO DENMARK

THE Graham Stewart Seven leave today (Friday) for a six-day tour of Denmark. The band opens tomorrow in Aarhus and plays nine one-night-stands throughout the country before ending with six days at the Montmartre Club, Copenhagen.

Graham (tmb.) leads Alan Eason (pt.), Alan Cooper (cit.), Johnny Parker (pno.), John Eason (tuba), Jim Bray (bass, saxophone) and Tony Scrivens (dr.).

The Seven have signed a contract with the Lyn Dutton office. They were formerly handled by the Cy Laurie Agency.

U.S wants Heath for fifth time

TED HEATH and his Band arrived back in Britain on Monday after their fourth triumphant tour of the States. And another is on the cards.

Betty Smith hopes for U.S hit No. 2

Singing band-leader Betty Smith, whose "Bewitched" disc recently reached the American best-sellers, hopes to have a follow-up with "Begin The Beguine" which was released this week in the States and in Britain.

The backing of the Decca disc is "Sunset Boulevard." Betty airs in "Workers' Playtime" on November 11.

MORE SELL-OUTS FOR ROBESON

Paul Robeson continues his sell-out British concert tour at the Victoria Hall, Hanley, today (Friday).

More dates for the Marty Wilde tour

More dates have been set for Marty Wilde's variety tour. After next week at the Theatre Royal, Norwich, he will play a week at the Metropolitan, Edgware Road.

Leader introduces the 'Cymbalet'

Redcar Pier Ballroom band-leader Danny Mitchell—who pioneered the Crompton organ in the North—has installed a new electronic instrument in the ballroom.

Jazz location

The National Jazz Federation opens its third jazz club, at the Falcon, Falconwood, Kent, on Wednesday. Featured at the opening session will be the Jazz-makers, co-led by Ronnie Ross and Allan Ganley.

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Anne Shelton dances with Jimmy Linn



Marion Ryan and MM Advertising Manager John O'Brien

HUMPH SAXIST BEATEN UP

JOE TEMPERLEY was beaten up by three Teddy boys while appearing with the Humphrey Lyttelton Band at Newcastle on Friday.

Joe told the MM: "I was waiting to go on for the last session when three Teddy Boys approached me. One of them leaned over and asked, 'Do you want a fight?'"

"I said, 'No, of course not!' Before I could say any more they began hitting me about the face."

Songwriters meet in Manchester

Some eighty amateur songwriters from all parts of the North attended the first open forum of the Manchester Songwriters' Club and the Songwriters' Guild at Manchester's Grosvenor Hotel last week.

NEW RESIDENTS

New resident group at the Jack Of Clubs, W., is the Al Dukardo Trio. Al (pno.) leads Noel Papi (bass, tpt.) and Oscar Dunning (gtr.).



Don Lang, June Marks and Matt Monro



Lita Rosa and Ronnie Hilton

YOUTH HAD A BALL AT THE DORCHESTER

THE Younger Set had a ball at the 1958 Tin Pan Alley Ball at the Dorchester Hotel last week—the 12th to date.

The Belle who was missing

ONE belle who missed the Ball was singer Shirley Douglas. Four hours before it was due to start Shirley had a row with her fiancé—24-year-old skiffler Chas McDevitt. Reason? He had shaved off his beard!

Another shock came for Chas when promoter Arthur Fox heard about it and said that he may cancel his pantomime booking at Stockton. He claims that he has booked "Chas McDevitt as knock."

£400 bill

Understandable when a party of 50 can cost them as much as £400. Tickets are £2 10s.—and drinks add to the total bill.

Cho-Cho hit

Big hit of this year's Ball was the cho-cho. One of the two bands—Syd Dean's—played one

SAM WOODYARD BUYS BRITISH

PREMIER DRUMS chalked up another success during the Duke Ellington tour. Drummer Sam Woodyard decided to purchase a kit from them in preference to the one he had brought from America.

He is the third American drummer currently touring the Continent on Premier drums. The others are J. C. Heard and Ralph Jones of the Haley Band.

Leeds jazz club gutted by fire

Club Columbus—the only seven-nights-a-week jazz club in Leeds—was gutted by fire early on Saturday.

NEWS SPOTLIGHT

DICKIE VALENTINE is in line for a two-week cabaret date in South Africa after his pantomime season as Wishee-Washee in "Aladdin" at Finsbury Park, Empire.

PETULA FOR PARIS

Petula Clark opens a three-week season at the Alhambra, Paris, on November 14.

By Laurie Henshaw

solid half-hour's session of cha-cha. The other band was led by Alley contact man Al Leslie, of Selinda, Music.

CONTINENT TRIP FOR VAUGHAN

FRANKIE VAUGHAN will visit the Continent in December for a series of bookings built around two big dates in Belgium and Germany.

On December 15, he represents Britain in an international film festival in Brussels to aid the orphans of Belgian journalists.

Back to Brighton

Syd Dean and his Band return to their old haunt, Brighton Regent Ballroom, on November 6 to play at a dance in aid of the Cancer Relief Fund.



Alma Cogan and Toni Dalli



Six officers of the MPOPA get together. They are (l-r) Percy Hiron (Dr.), Tommy Hudson (Robbins), Bill Ward (Luzette Wright), R. P. Matthews (Association Auditor), Frank Blackburn (F, D & H) and Sid Colman (Ardmore & Beechwood).

Rudy Muck

Tops in TRUMPETS

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AND TROMBONES

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GIRLS GET WILD OVER FRANK!



IF Frank Sinatra wishes to get away from his daily round in London for a week or so, I can't understand why his fans should feel rebuffed because he doesn't want to go "on parade." Let's show a little tolerance.—Pauline Weller, London, S.E.3.

IS it not time that "sensationalism-seeking" reporters stopped talking about Sinatra as the "singer with the built-in grudge"?—Phyllis Butler, Sunderland.

IT is WE who should be grateful to Frank for proving that real talent will live on.—Molly Fish, London, S.W.7.

MOST of Sinatra's real admirers accept him as a great artist. I say leave his character or personal behaviour out of it—they don't show on his records.—Miss A. E. Galloway, Hove, Sussex.

IT was Sinatra who put himself on top, and not even his fans have any claim upon him.—Miss M. Ridley, Cardiff.

WHEN Sinatra fails to please musically, then we can complain.—Maureen Taylor, South Ruislip, Middx.

Give Johnny a break!

JOHNNY MATHIS is not getting the publicity he should. Surely "A Certain Smile," "The Twelfth Of Never" and "Come To Me" are samples of his sincere approach to the listener. Come on you disc jockeys, give Mr. Mathis fair play.—Ruby Whitman, Smethwick, Staffs.

● You heard the lady.

MAIL BAG

In last week's MM it was suggested that Frank Sinatra was hobnobbing with 'high society' and ignoring his fans. Within hours, his female admirers were swamping us with indignant letters. Here are a few

SINATRA is over here on a private visit and surely his time is his own.—Mary del Monte, Northolt Park, Middx.

WHY, oh why, do people expect Sinatra to keep open house when he's here only for a few days respite, not a personal tour?—Mary Watson, Dagenham.

● All we can say is—you lucky man, Frank!

Talent

AFTER listening to the recordings of "Splish Splash" and "Mad Passionate

Love" I wonder why our record companies don't go the whole hog and dispense with talented singing stars. It is becoming more and more apparent that TALENT is no longer a requisite part of the industry.—Bill Bowen, Stafford.

● It all depends on your definition of talent, surely.

Ellington

FOR me, the Ellington concert was unforgettable. Harry Carney's rendering of "Sophisticated Lady" was alone worth every penny of my ten bob. I loved every minute—madly.—G. Knott, Birmingham 13.

I HOPE it may be possible to arrange a Johnny Hodges small band tour. With Ellington, his solos were tragically few, yet whenever he blew he dominated.—R. T. Plumb, Worcester.

TWENTY-FIVE years are enough to change any man, even the Duke. So please, you veterans of jazz, stop reminiscing and enjoy the Duke as he is now.—John Hinton, Great Ayton, Yorks.

● See facing page for other views on Ellington.

Home-made

RE Chris Barber's comments on empty seats at some jazz concerts (MM 25/10/58). He is overlooking one important point. The standard of BRITISH jazz has so improved that fans are giving greater support to local clubs rather than travel to hear over-rated Americans.—B. J. White, London, N.22.

● A case of buy British? LP WINNER.

Greatest!

LAST Thursday in London, I had my finest ever jazz experience. I visited the Wood Green Jazz Club to listen to Diz

Disley's Soho String Quintet. In my opinion they are the greatest!—George R. Pakes, Nr. Sheffield, Yorks.

● That's our boy!

Eckstine

WHY is Billy Eckstine not recorded more? He should have regular long-players released! He is as good as any singer on record today.—B. Stokes, Derby.

● Well said, sir!

Write him

I AM looking forward to visiting England in 1960 and would like to correspond with some jazz enthusiasts in the meantime.—Graham F. Reed, 3, Melrose Crescent, Mt. Lawley, Perth, W. Australia.

● Warn your postman, Graham!

Admiration

I WOULD like to express my admiration for the BBC Northern Dance Orchestra. The music is bright, the arrangements are refreshingly original, and singers Sheila Buxton and Danny Purches really do sing. Roger Moffat's announcements are really funny.—Gordon Spencer, London, S.E.21.

● Good points. LP WINNER.

More Billie

AFTER reading Frank Sinatra, in the MM, stressing his great debt to Billie Holiday, one thinks longingly of the dozens of records she made from 1935 onwards.

Why can't we hear things like "Sailboat In The Moonlight," "I'll Get By," "No Regrets" and "Travelling All Alone" on LPs?—Laurie Green, London, N.W.10.

● LP WINNER.

Jiving

THE standard of jiving at the Humphrey Lyttelton Club is the lowest in London. In my opinion Humph's club has the highest class of musicians. Why must it have the worst jivers? They are almost bad enough to appear on "6.5 Special!"—B. Haywood, South Harrow.

● We hope you've bought your beard and dark glasses!

Lively letters win 12 in. LPs. Write to the MELODY MAKER, 189, High Holborn, London, W.C.1.

JAZZ ON THE AIR

(Times: GMT)

SATURDAY, NOVEMBER 1:
 11.18-11.45 a.m. A 1: Walsh, Louis, Hines, J. Jones, Slitt.
 12.15-12.40 p.m. C 2: Ger van Leeuwen Quintet.
 12.22-12.40 A 1 2: Louis, Drinkard Singers.
 2.15-2.45 Z: For Jazz Fans.
 4.15-4.45 Z: Swing Serenade.
 6.30-7.0 DL: Steve Raso.
 7.15-8.0 T: Sinatra, Miller, McKinley, Flanagan.
 8.5-9.0 J: America's Pop Music.
 8.15-9.0 T: Mulligan, Paul Chambers, Shearing, Freddy Merkle.
 9.0-9.45 W: Jazz Time.
 9.5-9.30 J: Dixie Beat.
 9.20-9.40 F 4: Johnny Hodges.
 10.30-10.40 J: D-J Shows.
 11.30-12.15 a.m. T: Repeat of 8.15.
 1.5-2.0 H-Q: Hollywood-New York.

SUNDAY, NOVEMBER 2:
 7.15-8.0 p.m. T: Marterie, Kenton, Ella Mae Morse.

by F. W. Street

MONDAY, NOVEMBER 3:
 1.0-1.45 p.m. DL: Bandbox.
 7.2-7.30 A 1: American Folklore.
 7.15-8.0 T: Luneford, Herman, Peggy Lee.
 8.15-9.0 T: Monk (15 mins.), 3 by Basie, Rita Reys, London, Hodges.
 8.30-9.0 I: Negro Spirituals.
 9.10-10.0 S: As Sunday.

9.30-9.55 J: Big Band Sounds.
 9.30-10.30 app. K: The Jazz Trumpet.
 10.5-12.0 J: D-J Shows (nightly).
 11.30-12.15 a.m. T: Repeat of 8.15.

TUESDAY, NOVEMBER 4:
 7.15-8.0 p.m. T: Sarah Vaughan "after hours" concert, Haskett, Cole, Glen Gray.
 8.15-9.0 T: Ella-Getz-JJJ Chicago Opera House Concert (39), 3 versions of St. Louis Blues (first of four consecutive programmes).
 9.10-10.0 S: As Sunday.
 9.30-9.55 J: Modern Jazz 1958.
 9.30-10.0 N: Jazz Programme.
 10.40-11.30 DL: Baker's New Dozen.
 11.30-12.15 a.m. T: Repeat of 8.15.

WEDNESDAY, NOVEMBER 5:
 1.45-2.0 p.m. C 2: Jazz Discs.
 5.20-5.55 F 1: Modern Jazz 1958.
 6.15-6.45 DE: Jazz Session.
 6.30-7.0 P 2: The Hi-Lo's.
 7.15-8.0 T: Miller, Mose Allison, Mulligan, Riddle.
 8.15-9.0 T: St. Louis Blues (2), Diz, Silver, Bronzoy, Webster, Bill Henderson.
 8.30-9.30 P 3: Jazz for Everyone.
 9.10-10.0 S: As Sunday.
 9.20-10.0 Q: USA Folk Jazz, with John Benson Brooks, Cluffre, Allison.
 10.5-11.0 O: Jazz Journal.
 11.10-12.0 I: SWF Baden-Baden Concert with Zoot Sims, Koller, Brandt, etc.
 11.30-12.15 a.m. T: Repeat of 8.15.

THURSDAY, NOVEMBER 6:
 1.45-2.5 p.m. C 1: Shearing.
 7.15-8.0 T: Cole, James, Shearing-May, Heath, Shaw.
 8.15-9.0 T: St. Louis Blues (3), Bechet, Garner, Norvo, Getz-Brookmeyer.
 8.30-9.0 P 2: Jazz in 30 Lessons.
 8.30-9.0 P 1: Jazz Primer.
 9.10-10.0 S: As Sunday.
 9.30-10.0 F 4: Johnny Dodds.
 10.0-11.0 P: Stomp Evans, Hawk, Lester Y., Webster, Moody, Getz, Rollins.
 10.40-11.30 DL: Jazz Club.
 11.30-12.15 a.m. T: Repeat of 8.15.

FRIDAY, NOVEMBER 7:
 4.20-4.50 p.m. L: Jazz.
 6.10-6.30 C 2: Jazz Music.
 7.15-8.0 T: Gorme, Shearing, Miller, Barnett, Sherwood.
 8.0-8.20 Z: Jazz à la Carte.
 8.15-9.0 T: St. Louis Blues (4), Basie, Dickenson, Norvo, Ray Bryant.
 8.30-9.0 B-258m: The Real Jazz.
 9.10-10.0 S: As Sunday.
 9.15-9.45 F 2: The Living Jazz.
 9.15-9.45 N: Jazz Programme.
 9.30-9.55 J: Stars of Jazz.
 11.30-12.15 a.m. T: Repeat of 8.15. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1: 1-1829, 48.39, 2-193.
 B: RTF France 2: 280, 218, 318, 359, 379, 445, 498.
 C: Hilversum: 1-402, 2-298.
 D: BBC: E-464, L-1500, 247.
 E: NDR/WDR: 309, 189, 49.38.
 F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.
 H: RIAS Berlin: 302.
 I: SWF B-Baden: 295, 363, 195, 41.29.
 J: AFN: 344, 271, 547.
 K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.
 L: NR Oslo: 1376, 337, 028, 477, 19, 25 or 31 bands.
 N: Monte Carlo: 205, 49.71, 40.82.
 O: BR Munich: 375, 187, 48.7.
 P: SDR Stuttgart: 522, 49.75.
 Q: HR Frankfurt: 506.
 S: Europe 1: 1623.
 T: VOA: 7.15 and 8.15: 49, 31, 25, 19, 16 metre-bands, 11.30: 1734 (LW).
 W: Luxembourg: 208, 49.26.
 Y: SBC Lugano: 568.6.
 Z: SBC Geneva/Lausanne 393, 31 band.

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Jazz fans 'bewildered' says VIC BELLERBY

1 THE Ellington concerts, with few exceptions, were a sad disappointment.

With the exception of the MELODY MAKER, the weekly jazz papers followed Tony Hall in funky wailing adoration of the opening concerts. Even the lay Press, in particular the "News Chronicle" and the "Daily Express," had more perception. The "Express" commented: "Ellington must revise his programme if his musical reputation is to survive in this country."

Giving Ellington recitals at Dobell's and the Institute of Contemporary Arts, I found jazz fans bewildered by the programmes and astonished by the reaction of the jazz critics. But worse was to follow.

Of the eight Kilburn concerts, six of the programmes were practically identical to the opening Festival Hall concert.

Frustration

At the Gaumont State I met Ken Moule in an agony of frustration. "I have been to six concerts and they have all been the damn same—and this after waiting 15 years."

There were many sad faces around Ken at the time.

Did not Ellington and his advisers realise that many London enthusiasts had booked for all the concerts and rightly expected varied programmes from the biggest repertoire in the world?

Humphrey Lyttelton's sudden uncritical adulation of Ellington follows his usual near-hysterical praise of all visiting musicians. Like the fanatical convert, he threatens physical violence to people having a little sagacity and sense of Ellington perspective.

He really thinks that Hodges's "All Of Me," Terry's "Perdido" and Carney's "Sophisticated Lady" are Ellington band numbers. How silly can you get?

Magnificent

The monotony of the solo parade programme was broken by two magnificent concerts at the Davis Theatre, Croydon, and two at Kilburn. The band swung into some tremendous numbers—"Rockin' In Rhythm," "VIP's Boogie," "Ko Ko" and some great new pieces from the book. At Croydon, Duke must have sensed the audience's wonderful reaction—so

much so that he extended the programme by half an hour.

Members of the band thought it their greatest concert. Indeed, so inspired was the band that we were even ready to forgive Ozzie Bailey's droolings, the appalling drum solo and the dreaded medley.

I am still convinced that if Ellington had played more jazz, the bookings would have been still better. As it was, scores of people visited the concerts and never heard the band.

If more critics had possessed the guts to criticise the opening concerts, things might have been very different.

Impact could have been stronger

2 ELLINGTON's British tour has ended but the memory will undoubtedly linger on. The band's reappearance, after a quarter-century's absence, was most welcome. I, for one, hope to see it back in 1959.

All that I've seen and read and heard about the tour has demonstrated one thing: that the band, though undeniably great in artistry, did not register as strongly as it should have done.

In my opinion, the choice of numbers for the opening concerts was largely responsible. I have already written about this, so I'll just add that despite considerable alterations to the first half, and slight modifications afterwards, I still felt that the best-built programmes fell off in interest after the interval.

I appreciate that a large number of people, particularly those seeing the show for the first time, enjoyed the drum solo and medley. The latter displayed many facets of Ellington and the orchestra in relatively short time, and both this and the drum showcase were more than capably performed.

All the same, neither had the quality of a complete Ellington masterwork, and the inevit-

ability of these longish staples—plus a popular song or two—discouraged a lot of keen Ellington admirers from making more than one return journey.

Glory

PERSONALLY I saw 11 performances; I thought last Saturday's second show at the Kilburn State the finest of them, and the very first State concert of all the least inspiring.

It seems to me that a person's reaction would depend much on which concert(s) he caught. What with Saturday's, and then Sunday's second house, the orchestra's visit ended in a fair old burst of glory.

It was splendid to hear the sparkle of "Rockin' In Rhythm" the humour and swing of "Mr. Gentle And Mr. Cool," and the mounting tension of "Red Carpet"—with Procopé's expressive low-register blues playing.

And "Time's A Wastin'" was, as Lyttelton indicated last week, a superb example of band-and-soloist collaboration. But none of these, nor "Ko Ko" and "Cotton Tail," were heard before Leeds, and so their excellence has no bearing on comments made about the Festival Hall concerts.

Too late

FOR myself, I was grateful for the changes. But for many in London they came too late.

Two dozen or so enthusiasts of my immediate acquaintances, including jazz musicians living within a couple of miles of the State, stayed home last Sunday night.

It looks to me like proof that the band made less than the expected impact. And let no one kid himself that the disappointed consisted solely of nostalgic old gents. A young man at Saturday's first show complained that the programme was virtually the same as the other three he'd seen.

It is fair to say that Ellington gave a series of concerts which always impressed because of his and the band's brilliance. With revised programmes, he could—since he has the book, the orchestra and the musical stature—have made the series the jazz experience of a lifetime.

All change

THE problem of the jazz concert programme, and whether it should be changed from day to day, is not new.

But it is one that has grown steadily in importance since the British and U.S. musicians' unions buried the hatchet four years ago.

The attitude of American performers to their audience is, I think, different from that pre-

THIS WORLD OF JAZZ

this week brings you the opinions of three leading critics who put their viewpoints on the controversial tour of the Duke Ellington Orchestra

Concerts were full of surprises

3 NOW that Duke and the band have gone, it only remains for us to collect all the scattered impressions of their wonderful tour into a nostalgic whole.

I started to compile a list of all the numbers which I heard in ten concerts, but gave up in despair around the 40 mark.

Surely it's one of the oddest paradoxes that the bandleader who has sustained the most criticism for his choice of programme should in fact have varied it more drastically than any other visiting leader.

I believe only "A Train" and the medley of hits remained constant throughout.

Otherwise the shows were to the last full of surprises—not least for the musicians themselves, who were often sent flurrying through their band parts like schoolboys at the mercy of a benevolently sadistic form-master.

I am inclined to believe that for Duke, the problem of totally satisfying programme-building is insuperable.

After the last show at the Gaumont State, when the jazzers were rejoicing at having heard "Ko Ko," "Rockin' In Rhythm" and sundry other

straight band numbers, a young lady experiencing her first and only Duke concert told me: "I'm bitterly disappointed—he didn't play any of his old tunes like 'Black And Tan Fantasy' or 'The Moochie'!"

For these titles, substitute any other which Duke didn't play on that concert—from "Such Sweet Thunder" to "Autumn Leaves"—and you may be sure that you are quoting someone.



SAYS Humphrey Lyttelton

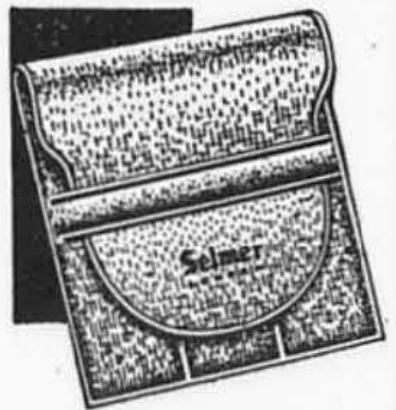
I had the pleasure of attending several concerts in the company of Jimmy Rushing who, despite ready access through the stage door, bought himself a seat out front for at least eight shows.

Throughout everything, he kept up a steady, volcanic rumble of appreciation—for the music, the lighting, the humour, everything.

Amid the general hubbub of criticism, fault-finding and complaint, nothing could be more heartening than to see this genial figure, with every reason to be blasé after 30 years steeped in the band business, enthusing with all the unselfconscious excitement of a first-year fan.

At the time of writing, he is still heaving with happy laughter at the smallest reminder of the final show. "Boy, the Duke gave them everything that night. He played!"

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 (Topic 1078—29s. 6d.)

Songs by Margaret Barry with banjo; instrumental items by Michael Gorman (fiddle); Tommy Maguire (melodion); Paddy Breen (fute); Patsy Golden (piano); Margaret Barry (banjo).

ONCE again Topic Records have come up trumps. For this latest batch of records includes work by some of the finest folk singers and instrumentalists on the scene today.

Margaret Barry, as anyone who has made the trip to the "Bedford" in Camden Town knows, is a great Irish singer. Her five songs on this disc should all become collectors' items—especially the beautiful "Factory Girl" and "Her Mantle So Green."

The recording includes a swinging set of hornpipes, reels and polkas, also by the "Bedford" group. If it's authenticity you seek, this is your record.

IRISH SONGS (LP)
 Dominic Behan acc. by John Hasted
 Zoological Gardens; Love is Teasing; The Poor Lone Boy; The Maid of Sweet Brown Knowe; Goolin; Maureen; The Blind Man; Lagan Love; The Old Triangles; She Moves Through the Fair; Poem.
 (Topic 10728—29s. 6d.)

MY only criticism of the previous record—that it doesn't contain "She Moves Through the Fair"—is rectified on this set by Margaret Barry's male counterpart.

Those who saw Behan's recent TV appearance will endorse Fred Dallas's remark in last week's MELODY MAKER: "Behan is as fine an Irish singer as you will find outside the streets of Dublin."

More you can't say. Except that if you want to be sure before paying out 29s. 6d., hear Behan in person at the "Enterprise" in Long Acre on a Wednesday night.

MOUNTAIN SONGS AND BANJO TUNES (LP)
 Guy Carawan
 The Crawdad Song; Charlie

(Weevily Wheat); Sourwood Mountain; Ida Red; The Young Man Who Couldn't Hoe Corn; Who's Going to Shoe Your Pretty Little Foot; Cripples Creek; Railroad Bill; Poor Little Turtle Dove; Cindy, Cindy; The Three Little Pigs; The Kentucky Moonshiner; Chilly Winds; The Kicking Mule; Whoa Buck.
 (Topic 10724—29s. 6d.)

AN American singer who deserves a greater reputation is Guy Carawan. Very little of his solo work is available over here and once again Topic bridge the gap with this set of 15 songs.

Like Jack Elliott, Carawan is one of the younger set of American singers who have been greatly influenced by the Seeger-Guthrie-Houston school. Despite



this, he brings an individual approach both to his singing and his faultless guitar and banjo playing.

Ballads, dance tunes, work songs—all are here on what should prove a popular release.

PETE AND 5 STRINGS (EP)
 Pete Seeger
 Penny's Farm; John Riley; Risolty Rossolty; Jam On Gerry's Rocks; Come All Ye Fair and Tender Ladies; Git Along Little Dogies.
 (Topic TOP33—13s. 6d.)

IN the sleeve note to his record, Guy Carawan describes Pete Seeger as the most important overall influence at work in America today and during the last 20 years. Now here's an EP of six songs by Seeger and his famous 5-string banjo.

On record, at any rate, Seeger's voice doesn't stir me greatly. But I've been told so often that the fault is mine that I'm prepared to recommend this wholeheartedly—if only for the banjo playing.

HERE'S ROBESON (EP)
 Paul Robeson
 My Curly Headed Baby; Erikay Love Lilt; Going Home; Now Sleeps The Crimson Petal.
 (Topic TOP32—13s. 6d.)

IF you feel the way I do about Robeson's singing, you can't know too much of it. Here he makes his usual impeccable job of three familiar classics, plus a less familiar but quite pleasant Roger Quilter song.

Jeff Smith

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HUMPHREY LYTTLETON (LP)
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 Skid Row (b); Manhattan (a); La Paloma (c); Goin' Out The Back Way (d); Mezzrow (b); Singing The Blues (a); Bodega (c); Looking For Turner (b); Sweethearts On Parade (a)
 (Decca 12 in. LK4270—35s. 10d.)

(a)—Lyttelton (tpt.); Ronnie Ross (alto); Jimmy Skidmore, Don Rendell (trns.); Alex Laelle (bar.); Bart Courtney (tpt.); Rick Kennedy, Alex McGuinness, Maurice Pratt (tms.); R. Darley (vb.); Ian Armit (pno.); Brian Brockhurst (bass); Eddie Taylor (drs.). 5/9/57. London. (Decca.)
 (b)—Lyttelton (tpt.); Tony Coe



which would have been fine then. Today I find it frankly boring and I wonder how many fans—even the dyed-in-the-wool kind—will play this LP of rags right through more than once?

It's good to hear the standard of musicianship improving, at least in the front lines. In this group, clarinetist Don Lydiatt is always melodic and often interesting.

It's a pity about the rhythm section and the singing—Jack Hutton.

Boastful blues
BROWNIE MCGHEE AND SONNY TERRY (EP)
 "The Blues"
 Women's Lover Blues (a); Black Horse Blues (b); Auto-Mechanic Blues (b); Wholesale And Retail (b).
 (Nixa Jazz Today NJE1000—12s. 10d.)
 (a)—McGhee (voc., gtr.); Terry (harmonica). 5/5/58. London. (Fye Nixa.)
 (b)—McGhee (voc., gtr.); Terry (voc. harmonica); Dave Lee (pno.). 7/5/58. Do. (Do.)

● Humphrey Lyttelton
 —four different bands

(alto); Skidmore (trns.); Johnny Picard (tms.); Armit (pno.); Brockhurst (bass); Taylor (drs.). 12/9/57. Do. (Do.)

(c)—Lyttelton (tpt.); S. Farnsworth, L. Saunders (flutes); Phil Woody (bass-flute); John Blanchard (marimba); Denny Wright (gtr.); Jack Fallon (bass); Taylor (drs.); J. McHardie (bongos); S. Rich (timbales). 21/11/57. Do. (Do.)

(d)—Personnel as for (b), except Kathy Stobart (trns.) replaces Skidmore. 25/11/57. Do. (Do.)

A LARGELY satisfying set by three, or really four, different Lyttelton bands, this should figure prominently in Christmas lists of Best British Jazz Records.

"Skid Row," a fast blues, makes an ideal opener. Skidmore's tenor and Coe's alto playing please me particularly, but all the soloists do well, prompted by jumping riffs and rhythm work.

"This," "Looking For Turner" and "Mezzrow" were recorded during Jimmy Rushing's previous tour with the band. And it is easy to believe the sleeve writer who says that something of the vitality and excitement generated on that tour invaded the studio.

These are among the tracks I like best: "Mezz," based on the 32-bar "Revolutionary Blues," has Coe, Picard, Skidmore, Armit and Lyttelton showing their paces. Band riffs are crisply played.

On the slower "Turner," the band swings the blues with almost insolent ease; the trumpet here is penetrating and restrained, and the bass urges powerfully.

"Goin' Out" is also by the seven-piecer—with Stobart in place of Skidmore.

PASEO FOG

"La Paloma" begins with a clutter of percussion and flutes, rather as though Humph had suddenly been augmented by the Edmundo Ros band and Moon-dog at the same time.

Despite the Paseo fog, though, Yradier's tune is quite prettily handled in this Kenny Graham arrangement. And "Bodega," a Lyttelton original, features moving and well-controlled muted trumpet.

The three remaining tracks showcase Humph with big band—a kind of Lyttelton and his Dozen. There is flowing trumpet on "Manhattan," and directly driving muted performances on "Sweethearts" and "Singing." But the backings lack the fire and precision that would no doubt be forthcoming after a little more playing time.

LPs today tend to offer too much of the same thing: "I Play As I Please" does credit to its planners, though I personally found the Woburn Abbey cover a bit strong.—Max Jones.

Revival revived
MERSEYSSIPPI JAZZ BAND (LP)
 "Any Old Rags"
 Original Rags; Trombone Rag; Hysterics Rag; Ragtime Gobiin Man (V); That Eccentric Rag; Panama Rag; Alexander's Ragtime Band (V); Bees Knees.
 (Esquire 20-093—29s. 6d.)

Don Lydiatt (tlt.); Pete Daniels, John Lawrence (tpts.); Johnny Parkes (tms.); Frank Robinson (pno.); Ken Baldwin (bjo., gtr.); Dick Goodwin (bass); Trevor Garlisle (drs.); Al St. George (voc.). 11/9/58. London. (Esquire.)

THIS band sounds remarkably like early recordings of Graeme Bell and Lu Watters—

mobile symbolism, is short on poetry, strong on double entendre: "Wholesale And Retail" is likewise broad and unsubtle. On these two, Brownie and Terry collaborate successfully with Dankworth pianist Dave Lee. On "Woman's Lover," an eight-bar blues of the "Trouble in Mind" variety, the team is heard alone; it is the finest of McGhee's three tracks, though not for this reason.

"Lover," basically the same song as Jimmie Rodgers's Blue Yodel No. 9 ("I was standing on the corner . . ." etc.) follows the pattern of their Savoy recording. This has better lyrics.

There is a mistake on the sleeve. Dave Lee plays on three, not two tracks.—Max Jones.

Honest jazz
STAN GETZ-GERRY MULLIGAN (LP)
 "Getz Meets Mulligan"
 Let's Fall In Love (a); Anything Goes (a); Too Close For Comfort (a); That Old Feeling (b); This Can't Be Love (b); A Ballad (b).
 (Columbia 12 in. 33CX10120—41s. 81d.)

Getz (bari. in (a), tr. in (b)); Mulligan (tr. in (a), bari. in (b)); Lou Levy (pno.); Ray Brown (bass); Stan Levy (drs.). September, 1957. U.S.A. (Am. Norman Granz.)

THE repertoire of the Terry-McGhee partnership is an extensive one, and it begins to look as though the greater part of it will be available to us before the year is up.

These are, as the title suggests, the bluest of blues—not brooding or melancholy, but boastful songs commenting on sexual prowess.

"Black Horse" is an old theme, something after the style of Big Bill's "Black Mare Blues," but not related to a "Black Horse Blues" by Sonny Scott that I own.

The meaning becomes pretty straightforward as Sonny Terry shouts out the lyrics in his thick, natural voice, inserting deft harmonica fill-ins and a chorus of exemplary shape and bluesness. Lee's piano uses the right kind of Big Maceo phraseology.

Brownie sings the others, and none is likely to go over big with puritans. "Auto-Mechanic," one of many blues employing auto-

CAPSULE REVIEWS

TOMMY DORSEY (EP)
 Song Of India; Marie; Boogie Woogie; Opus No. 1.
 (RCA RCX1002—12s. 10d.)

TWENTY years ago, Dean Kincaide's arrangement of "Pine Top's Boogie Woogie" was a best seller. Today, it still sounds an attractive band-and-piano piece, smartly attacked and swung.

Dorsey's trombone is thoroughly relaxed on "Boogie" and technically perfect on "India" and "Marie" (two more hit sides from the Thirties). By Oliver's 1944 "Opus," with strings and more mechanical precision, should revive wartime memories.—M. J.

Leadbelly seldom fell back on ordinary blues; his lyrics and vocal nuances are alike extraordinary on "Alberta" and the anti-war "Red Cross Store" (both of which sound to me the same as the famous Bluebird version).

"In The Evening" has Sonny Terry's help. "Potatoes" features Brownie McGhee and Huddie as vocalists; "Red River" and "Water" are strong blues; "Blind Lemon" is guitar solo; the dance is a tap dance; the others are prison songs. My only complaint is the LP's short measure—hardly 25 minutes.—M. J.

THE GRAHAM STEWART SEVEN (EP)
 Roll Along Prairie Moon; The Song Of Swanes; Savoy Blues; Just Gone.
 (Decca DFEB473—11s. 51d.)

THIS band could become really interesting if the members maintain their progress away from hidebound tradition, amass more technique, employ more dynamics and drop the banjo in favour of the guitar which they use occasionally.—J. H.

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Melody Maker

NOVEMBER 1, 1958 EVERY FRIDAY 6d.

Disc stars again for Blackpool

BLACKPOOL summer show bosses are now busy signing disc stars for their 1959 season.

This week Ronnie Hilton was signed for a 22-week season at the Queens Theatre.

And Edmund Hockridge is to return to the North Pier, where he starred last summer.

And this Bernard Delfont presentation will also include the Mudlarks, the Three Monarchs, and comedian disc star Charlie Drake.

Frankie Vaughan?

Frankie Vaughan's name has been linked with the Hippodrome Theatre, but his manager Paul Cave could not confirm this on Wednesday.

"At the moment Frankie has a film commitment starting early in May and extending to the end of June," he said. "I doubt if Frankie could fit in a summer at Blackpool—but don't write it off. You may well be right."

NOW BILL HALEY WRECKS BERLIN

BERLIN, Wednesday. — Bill Haley is leaving a trail of riots across Europe.

After the recent trouble at the Olympia, Paris, Haley's concert at Berlin's Sportpalast on Sunday ended with 30 members of the audience and two policemen injured.

Chairs smashed

Hundreds of chairs were smashed by a crowd of 800 teenagers who also destroyed the concert piano, the whole microphone system, several loudspeakers and many lights in the huge arena.

Police, using clubs, arrested 18 teenagers while the Sportpalast attendants defended themselves with fire hoses.

Said Haley afterwards: "It was the worst thing I have ever seen. Worse than anything in the States."

NEXT CRAZE? IT'S CHA-CHA

CHA-CHA—the new craze—notched another success this week.

Within four hours of Harold Davison's announcement on Wednesday of the formation of Britain's first Cha-Cha big band, his office was inundated with 'phone calls from bookers and recording executives.

The new band, André Rico

New band's success

and the Cha-Chaleros, will comprise five trumpets, four saxes, piano, bass, drums and a three-piece Latin-American rhythm section of conga drums, bongoes and timbales.

André Rico, who plays bass

and piano, has been a "back-room boy" of Britain's Latin-American scene, as arranger and composer, for the past ten years. He has been rehearsing the new band three days a week for the past month.

Inundated

Said Jack Higgins, of the Davison office, on Wednesday: "Since we announced the band this morning we have been inundated with calls."

"We had intended to launch the band some time in December but it will now make its debut at the Majestic Ballroom, Swindon, on November 13.

"Two major record companies are most interested in the band. Frankly we have been surprised at the big reaction."

FRANK SINATRA 'PRESENTATION'



Frank Sinatra met the Queen on Monday. Occasion was the Royal premiere of the new Danny Kaye film "Me And The Colonel" at the Odeon, Leicester Square, held to raise money for the British Empire Cancer Campaign. Pictured in line with Frank at the presentation are Kaye's co-stars Nicole Maurey (hal) hidden) and Kurt Jurgens and Mrs. Jurgens. Sinatra flew back to New York on Tuesday.

TOMMY STEELE IN 'OH BOY!' SHOW

TOMMY STEELE will fly from Belfast tomorrow (Saturday) morning to appear in ABC-TV's "Oh Boy!" at 6 p.m.

He will close the TV show singing his latest Decca recording, "Come On, Let's Go."

Also in the show is a new singer from Ceylon, Bill Forbes, who has been appearing at the Breadbasket Coffee Bar in Soho.

Tommy's appearances at Dublin yesterday and Belfast tonight are his first in Ireland.

He resumes his tour of one-night stands at the Odeon, Nottingham, on Tuesday, followed by three days at the Gaumont, Southampton.

Steele's managers John Kennedy and Larry Parnes this week split up, officially, although both retain their contracts with the star.

Kennedy on Tuesday left for India where he is to produce television films.

'New Look' Band

Trumpeter Dave Reynolds has reorganised his Marlborough Jazz Band.

New men include drummer Jim Garforth, from the Mike Peters Band, and Greg Potter (bjo.) and Dave Cutting (tmb.) from the Dave Reynolds Band.

DISC FIREWORKS

The Guy Fawkes edition of ATV's "Jack Jackson Show" on Wednesday will include Lonnie Donegan, Terry Dene, Spike Milligan and Tony Osborne.

NEXT WEEK BANDLEADING For BEGINNERS

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By JOHNNY DANKWORTH

DICKIE VALENTINE

for an artist. It means you have to fit yourself to the accompaniment. It should be the other way round.

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Comments Decca executive Dick Rowe: "We never hold up releases we regard as topical. The 1920s Dixieland presentation of Dickie's LP made it acceptable at any time."

"Exploitation is economically tied up with the reaction of wholesalers and the public."

Valentine is not alone in his criticism of recording company

operations. In a spot check on Wednesday, the MM was given these comments on other disc firms. The only difference? The stars wished to remain anonymous. Said an EMI artist: The Exploitation Department is ridiculous. Their plan seems to shoot out aimlessly each month's releases to dee-jays and hope that at least one jockey will pick out at least one record. It just doesn't give British artists a chance in the international disc war."

A Pye-Nixa artist said: "Exploitation is generally good but shop publicity could be improved."

(Laurie Henshaw reviews the Valentine LP on Page 7.)

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