NOVEMBER 1, 1958

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EVERY FRIDAY 6d.

DISC STARP

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";

"Almost non-existent" exploitation;

3. The year's delay in the issue of his latest LP. What has sparked off this outburst? The

FAREWELL TO ELLINGTON



He made it 12 months ago.

fact that Decca have only just issued his LP "With Vocal Refrain By ... Dickie Valentine."

"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, IAD and orchestra on his sessions. "They keep on changing. It's bad

Dickie Valentine-Hopping mad!

Back Page, Col. 3

American singer who

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

Harold London agent Davison confirmed at press-

BASIE BAND FOR FESTIVAL HALI

THE Count Basie Band will 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 itin-

erary 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. ember, 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 | and has now jumped to fifth the MM on October 18 that British dates for Edwards were being set up by Jack Green, of the Willard Alex-ander 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 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 Paul Anka is back in December

New York. Wednesday.-Paul Anka is returning to Britain for TV dates in "Saturday Spectacu-lar" and "Sunday Night At The London Palladium" on December 13 and 14. He is also likely to make per-

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 Novem-

London's musicians said fare-well 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 clarinettist Jimmy Hamilton and Bill Le Sage, pianist-vibist with the Tony Kinsey Quintet. The Duke and his men left for their Continen-tal tour on Monday.

TOUR ENDS FOR MUDDY WATERS

Blues singer Muddy Waters and his planist 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 Morganield, sang at the Roundhouse, Wardour Street, W., and on Tuesday made his only British TV appearance in ARTV's "Late Extra."

Heavyweight bout

America's "Three Heavy-weights 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 Page 2

VIC LEWIS Page 3

BERNARD

BRESSLAW Page 4

ERROLL GARNER

Page 5

DUKE ELLINGTON

Page 11 **BILL HALEY**

Page 16



NEW YORK HOLLYWOOD

JACKIE GLEASON MAY BRING BAND TO BRITAIN

From BURT KORALL

NEW YORK, Wednesday. Jackie Gleason is portedly making plans to tour the world with his own jazz

group next summer—at the conclusion of the TV season.
Gleason has already set up a tentative schedule calling for an opening engagement at the Plaza Hotel here in New York followed by dates in Las Vegas, various European capitals and a possible "Finale" in Moscow.

Trans-Atlantic

BILLIE HOLIDAY says she will move to London after her divorce is final. Last week George Treadwell, manager of singers Sarah Vaughan and Valerie Carr, signed to handle all her business affairs.

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... Judy Garland is dickering with Metropolitan Opera House his Broadway debut..., subsequently described by dickering with Metropolitan Opera House officials for a one-night concert this Spring... Coral Records signed thrush Teddi King.... Ray Anthony is to piay Jimmy Dorsey and Bobby Troup to portray the Red Nichols planist Arthur Schutt, in the Nichols film biography "Five Pennies."

PAT BOONE SINGS the St

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

Pat arrives at London Airport on Saturday at 1.30 p.m. (BOAC Flight 682). With (BOAC Flight 682). him will be his wife Shirley and manager Jack Spina.

TOMMY SANDS

rock-'n'-roll school in Hollywood . . . Gary Crosby was involved in a brawl at the Beverly Hills Hotel, at a party given for poet Carl Sandburg.

EDDIE FISHER

as saying that there's no chance of a reconciliation with Debbie Reynolds. He didn't attend his daughter's birthday party last week.

to make a South American tour at \$15,000 a week with extra money for TV appearances... The Warren Covington Tommy Dorsey band has recorded "I Want To Be Happy" in their "Tea For Two" style.

SAMMY DAVIS, JNR.

AMMY DAVIS Jnr. cut 108 individual greeting tapes disc jockeys to plug his

At Royal **Variety**

"Anna Lucasta" film . . . They say that Elvis has a teenage fraulein teaching him German on his leave day . . . Prankie Laine's "I Believe" has hit the three million mark.

RAY ANTHONY

RAY ANTHONY is now being with Strings "all strings, five trom Fleming . . . It's reported that hat "King" Cole's pay for Almeida on guitar.

"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 . . . Singer Tony Bennett makes his movie début as a Tank Sergeant in "Bridge at Remagen"... Frank Sinatra will appear on Bing Crosby's next TV Spectacular... The forthcoming "Kenton With Strings" album has 20 strings, five trombones, five rhythm, flute and Laurindo Almeida on guitar.

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, plus a feeling of calypso.

The group's first release was an album. In answer to pressure from disc jockeys and juke box men, the label released "Tom Dooley" as a single. It is now headed for the million mark.

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. Deal is being set by the William Morris Office.

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. Watch Presley's "One Night" and "I Got Stung" and the Everlys' "Problems" and "Love Of My Life." Chuck Berry has "Sweet Little

Of My Life."

Chuck Berry has "Sweet Little Rock And Roll"—very much like his hit "Sweet Little Sixteen" while Domino's "Whole Lotta Loving" and the standard "Coquette" are his strongest in a year.

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

Add to the list Marty Robbins who packs a great punch with "Ain't I The Lucky One" and "The Last Time I Saw My Heart" and Little Anthony and the Imperials with "So Much" and "Oh Yeah."

Tommy Steele

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

BRADFORD. — Planist 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. It will feature the Fairweather-Brown All-Stars and the Jazz Couriers.

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

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

HOLLYWOOD HEADLINES . E E E E E . FROM HOWARD LUCRAFT ?

(Week commencing November 2)

Tony BRENT Week: Empire, Chiswick

Toni DALLI Week: Hippodrome, Brighton

Max GELDRAY Week: Empire, Sheffield

Nat CONELLA Week: Hippodrome, Birming-

Middlesbrough

Edmund HOCKRIDGE Week: Empire, Liverpool

TOMMY SANDS is opening a

EDDIE FISHER is reported

HARRY JAMES

ARRY JAMES has signed to make a South American

Billie ANTHONY Week: Empire, Sunderland

Johnny DUNCAN Week: Empire, Sunderland

Morton FRASER'S Harmonica Gang Week: Empire, Newcastle

ham Peter GROVES Trie Week: Empire,

Michael HOLLIDAY Week: Gaumont, Worcester

David HUGHES Week: Hippodrome, Birmingham

Danny PURCHES Week: Empire, Newcastle Harry SECOMBE Season: Palladium, W.

Joyes SHOOK Week: Hippodrome, Birming-

Temmy STEELE Tuesday: Odeon, Notting-

ham Thursday: Gaument, Southampton Priday: Gaument, South-ampton Baturday: Gaument, South-ampton

Dickie VALENTINE Week: Hippodrome, Man-chester

Frankie VAUCHAN Saturday: Town Hall, Birm-ingham

Hedley WARD Trie Season: Victoria Palace, W.

Muddy WATERS Sunday: Mardl Gras Club,

8 OUT OF 10



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Stop these insults to teenagers

'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 depraved generation.

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

tion 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 deteriwe've all noticed the deter-oration 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 That's nonsense.

The truth

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

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 man-nerisms the gestures —anything but the musical side of the performance. He's the latest fad and they want to share

I've studied the States. Kids come into rock concerts, dressed in their sad

chatter in paying heed slightest until a recorded favourite comes on. Then they stop talk-

ing to set up a storm of squealing and whistling. They don't hear the perform-ance—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, cer-tain 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 re-sponsibility.

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

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

better

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 deprayed generation.

young. Exaggeration? Just examine

the situation.

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 music, thus enabling them to

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 planist Pouishnoff. Celebrated sportsmen were to be introduced by Freddie Mills.

This promising

This promising policy was discarded in favour of banality

and buffoonery.

It is tragic that the high-minded 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 re-

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 the same and popular ing a Bach organ recital, or any wortnwhile, if non-popular, musical form? Worse, the BBC has steadily increased the proportion of "amateur" music of questionable artistic value. the number of disc-jockey pro-grammes that plug Hit Parade

> 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

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 re-corded. Record companies 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

the lowest tastes of adults is who manages to inject some bad enough—it's a far worse good records into his procrime to abuse the minds of the grammes 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 three-chord guitar bashers and to make programmes reflect the bawlers of gibberish?



'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 col-

lapse of standards are likely to be very serious. Dance halls and variety theatres—tradi-tional breeding grounds of talent — are closing fast.

Are the stars of the future to be drawn exclusively from the

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 construc-tive ideas of my own. Prob-ably 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.

EW in the NORTH

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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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> No. 15, Spennymoor-Darlington.
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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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★ LISTEN TO 'ACCORDION TIME' ON RADIO LUXEMBOURG EVERY SUNDAY AT 6.45 p.in.

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-itfor-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, 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 song-

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

And the answer is given in the decision to exercise strict where British songwrite discretionary powers in the 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 pub-

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 contra-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 dis-covered 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 genu-ine musicianship, put the musi-cian in the limelight, and upped attendance figures at the local

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

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" "Purple People Enter (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 Pres-ley 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!

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

TELEPHONE: MAYFAIR 7600

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 cheave. instrument.

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:

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

SUDDENLY seemed to shrink, Ber-nard 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 Melopy
Maker. Bernard?" I asked.
"Yes, of course. I like to read
about the personalities in the

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 amile.

"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

clowning and singing a song seriously." I commented. "Maybe." he said dogmati-cally. "But in a sense the prin-ciple 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 neces-

sity."
"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

"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 charge becals. I never got a chance be-cause I was too tall."

Twenty-three-year-old Lon-

don-born Bernard Bresslaw first



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 large with the £3 to the film, "Too Many Crooks." he went on. "I'm doing 'Education."

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 fraining

"I went to RADA and they gave me vocal training of sorts, but they certainly didn't have."

**The singers— when he recited "Who Killed "Wis"... 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 a newspaper round.

He is intense, lucid, shy and sundismayed by his thinning in town' and are wise."

"You are said to be the 'hot-test thing in town' and are said to be the 'hot-test thing in town'

CHAPPELL

BELONGING TO SOMEONE

earning vast sums," I said.
"Yet you seem unaffected by it

"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.

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 re-

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

"Well, I only asked."

Memo.

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"CINDERELLA"

Score by RODGERS & HAMMERSTEIN LONDON COLISEUM-DECEMBER 18th

> DO I LOVE YOU A LOVELY NIGHT

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musicians to emerge from those fruitful years immediately following the mediately following the first solo Garner disc to be issued here. In my view it remains the best: a model of unaccompanied jazz piano playing in the first solo Garner disc to be issued here. In my view it remains the best: a model of unaccompanied jazz piano playing in the first solo Garner disc to be issued here. In my view it remains the best: a model of unaccompanied jazz piano playing in the first solo Garner disc to be issued here. In my view it remains the best: a model of unaccompanied jazz piano playing in the mediately following the best which is the hallmark of the mediately following the war, the most amazing the great jazzman. was Erroll Garner.

He was then-and to some extent has remained acceptable to both traditionalists and modernists. superb unaccompanied moments tionalists and modernists. Superb unaccompanied moments Indeed, he was one of the reasons why the term driven as Louis. a Tatum or a Getz has driven as hard a rhythm as if the finest bassist and drummer on earth were present to inflame him.

He played two-fisted plano at a time when all his keyboard contembers as hard a rhythm as if the finest bassist and drummer on earth were present to inflame him.

"Frankie & Johnny" is undoubtedly a work of pure improvisation. The 43-second introduction is longer and the finest bassist and drummer on earth were present to inflame him.

keyboard contemporaries held their left hands to their sides, presumably to ward off the blows of the elder critics.

He fathered a school of piano playing which in varying degrees has affected every modern player between Andre Previn and Dave Brubeck. "Frankie & Johnny" was

"FRANKIE & JOHNNY"

Piano solo, recorded Hollywood, June 10, 1947. Released in America and France as "Frankie & Garni." Duration: 2 min. 52 sec. Esquire 10-026.

Any good jazz player can swing in congenial company, but only the very best can

swing alone.

The great soloist carries the only jazzman rhythm section within himself, and one remembers those

The 43-second intro-duction is longer and infinitely less com-pressed than if Gar-ner had worked out the scheme of the record in advance.

(He could not, in any case, have notated his arrangement on paper, since to this day Erroll Garner cannot read music.)

RACE

The introduction consists largely of an exercise in those diminished fifths which were for too long the preoccupation of jazzmen, coupled with a search for a left-hand figure which might (but in the event does not) serve as an ostinato basis for the thems which might basis for the theme which is to

Suddenly Garner tires of ex-periment and launches abruptly into the "Frankie & Johnny" into the "Frankie & Johnny" and musical comedy star. get better with every perform-theme, swinging his left hand He has his own song spot— ance. Not only are they wizards as no pianist outside Tatum had with numbers like "Santa on the harmonica and trumpet

done since the death of Fats Waller four years before. The beat he establishes is of

the kind which does not date: a jaunty, springing theme, im-pelled by that fantastic separation in timing between right and left hands which even now remains the exclusive property of Erroll Garner, however many planists may seek to imitate

The playing which burst on us in this early Esquire release has remained virtually unchanged over a dozen years, and for the best of all practical reasons: it had no stylistic cause to change.

When I heard Garner last year at the Blackhawk in San Francisco his outstanding impact was as a night club enter-

pact was as a night club enter-tainer of the best and most musical kind.

But the roots of everything he played were still to be found

ERROLL GARNER'S Frankie & Johnny'

in the 10-year-old "Frankle & Johnny."

Garner is that most un-common of all musical phen-omena: the self-contained jazzomena: the self-contained jazzman. Arriving on the scene
fully equipped, he seems to owe
nothing either to his predecessors in the field or to his
contemporaries.

His playing bears no trace of
outside influence, as Getz may
be said to have been influenced
by Lester Young, or as a whole
generation of modern planists

generation of modern planists were influenced, through Oscar Peterson, by Art Tatum,

No— Garner is a law to himself. And, if only by that definition, he ranks alongside Ellington and Armstrong as a jazzman whose course is unaffected by the passing fancies of jazz taste, though (as in the introductory section of "Frankie & Johnny") he may occasionally toy with them.

One hopes that before very long British audiences may be able to enjoy his playing in person . . . and that his programme will include "Frankie & Johnny." that triumph of individuality over environment.

individuality over environment.

Sumptuous, extravagant and tuneful-that is H. S.

Newson's 21st Birthday Show. produced by Joan Davis, which opened at Coventry Theatre on Monday.

This annual Coventry show, which always sets a high stan-dard, reaches a new peak this

David Whitfield, at the top of the bill, shows how completely he has made the transition from pop Variety turn, to revue and musical comedy star.

Lucia" and "Song Of The Vagabonds "—he sings and dances as a gondolier in an impressive Carnival of Venice scene, and he takes part in a comedy spot at the opening of the show.

Add the Kaye Sisters, Jimmy Wheeler, Lauri Lupino Lane and George Truzzi, Grace O'Connor and the specialities of the Three Merkys, and Eliane and Rodolph and you have a show which bubbles with talent.

But the act which almost succeeds in stopping the show is the Three Monarchs. They

and sing in close harmony, but they get the biggest laughs of

the evening.

The Kaye Sisters's act was a gem of showmanship. They look gorgeous in lemon dresses, sang Just the right numbers and their movements are well disciplined.

A word of praise for the George Mitchell Singers and the Coventry Theatre Orchestra under their veteran conductor. William Pethers.

This must be one of the finest pit orchestras in the country and on Monday it played under three different MDs—surely a record.—George Bartram.

BOOSEY & HAWKES for BARGAINS Send

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B. & H. Imperial, G.L., full artist model, excellent condition	250 (013		22	11	10	18
Besses Artist Model, G.L., reconditioned	528 E	25	0	£1	9	10	18
Martin American, G.L., first class con-	£42 (18	0	52	4	1	18

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condition bargain E00 Wills Wild I 40	condition, bargain	£65	0 £13	0 23	7	- 4	18
Seimer, Mark 6, late model \$105 0 E21 0 E5 8 10 18			0 621	0 £5	- 8	10	18
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pitch, recond., complete in case	616	0	£3	U	1.1	b	3	1
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pitch, complete in case			4.3	0	2.1	D	3	1-
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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." Unexpected this, 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 chal-lenger 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 II, static this week at No. 3.

On the upgrade, too, is the "Oh Boy!"-boosted Hoots Mon—in the No. 9 spot in only it's 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.

Congratulations

THE EVERLY **BROTHERS**

on reaching the top with your

BIRD DOG

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Melody Maker TOP TWENTY

Marino Marini

Durium

This	Last	Title	Arthe	Tabel
1	(4)	BIRD DOG	Everly Brothers	London
2	(1)	Other disc-Paul Rich (Emb). STUPID CUPID/CAROLINA	Connie Francis	MGM

MOON ALDON/LAWRENCE WRIGHT
Stupid Cupid—Maureen Evans (Emb); Carolina Moon—Billy Vanghan (Lon); Guy Luypaers
(Bruns); George Hamilton IV (HMV); Maureen Evans (Emb).

(3) MOVE IT Cliff Richard 3 Columbia

(2) KING CREOLE
SEVENTEEN SAVILE ROW
Johnny Worth (Emb). **Elvis Presley** RCA

(9) IT'S ALL IN THE GAME **Tommy Edwards** MGM BLOSSIOM Nat "King" Cole (Cap); Barry Kendall (Emb).

(8) COME PRIMA (MORE THAN EVER)/VOLARE (NEL BLU DIPINTO DI BLU) BTERLING/ROBBINS

Come Frima—Jackie Dennis (Dec); Joe Loss HMV); Robert Earl (Phf); Edmund Hockridge (P-Nix); Toni Dalli (Col); Malcolm Vaughan (HMV); Norrie Paramor (Col); Jackie Rae (Fon); Eve Roswell (Par); Ted Hoath (Dec); Barry Kendall (Emb); Volare—Rouald (Denney (HMV); Alan Dale (MGM); Charlie Drake (Par); Rikki Henderson (Emb); Joe Loss (HMV); Dean Martin (Cap); McGuire Sisters (V-Cor); Domenico Moduguo (Ori); Nelson Riddle (Cap); Lita Roza (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dec); Jimny Young (Col); Volare March—Ted Heath (Dec).

(7) A CERTAIN SMILE Johnny Mathis **Fontana** ROBBINS
Jones Boys (Col); Andy Russell (ECA); Paul Rich (Emb).

(6) BORN TOO LATE Pont-Tails HMV CHAPPELL Maureen Evans (Emb).

(15) HOOTS MON Lord Reckingham's Decca BOUTHERN XI 10 (5) VOLARE (NEL BLU Dean Martin Capitol DIPINTO DI BLU)

(13) WESTERN MOVIES П Olympics HMV ARDMORE AND BEECHWOOD (II) POOR LITTLE FOOL Ricky Nelson London

COMMODORE-IMPERIAL Paul Rich (Emb). (14) COME PRIMA (MORE Malcolm Vaughan HMV THAN EVER)

14 (-) MY TRUE LOVE Jack Scott London SOUTHERN 15 (12) MAD PASSIONATE LOVE Bernard Bresslaw HMV

(-) MOON TALK 16 Perry Como RCA LEEDS Rikki Henderson (Emb). (20) SOMEDAY (YOU'LL **Jodie Sands** HMV WANT ME TO WANT

YOU) LEEDS Billy Farrell (Phi) 18 (-) TEA FOR TWO CHA CHA **Tommy Dorsey** Brunswick CHAPPELL

Orchestra (10) WHEN 19 Kalin Twins Brunswick BOUTHERN Barry Barnett (HMV); Johnny Worth (Emb)

20 (-) SUMMERTIME BLUES **Eddie Cochran** London

STORES SUPPLYING INFORMATION FOR RECORD CHART
LONDON—Role For Records, E.10; Leading Lighting, N.1; Popular Music Stores, E.5; A. R. Tipple, S.E.15; W. A. Clarke, S.W.S.
MANCHESTER—Duwe Wholesale, Ltd., 1; H. J. Carroll, 18. NEWCASTLE—J. G. Windows, Ltd., 1. HULL—Sydney Scarborough,
Ltd., LEEDS—R. S. Riichen, Ltd., 1. BIRMINGHAM—R. C. Mansell, Ltd., 5. BOLTON—Engineering Service Co. BOURNEMOUTH—Beales. CRAWLEY—S. C. Withers, SOUTHAMPTON The Record Shop, GLASGOW—McCormack's, Ltd., C.2.
EDINBURGH—Bandparts Music Stores, Ltd., 1. MIDDLESBROUGH—Sykes Records Shop, WORTHING—J. W. Mansfield, Ltd.
Nems, Ltd., 1.

Nems, Ltd., 1.

Britain's 20 top tunes

THIS copyright list of the 20 best selling songs for the week ended October 25, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Lust week's placings in parentheses.)

1. (4) COME PRIMA (MORE THAN EVER) (F) (2 -) .. Sterling

(1) VOLARE (NEL BLU DIPINTO DI BLU) (F) (2/-) Robbina 3. (2) TRUDIE (B) (2/-) Henderson

(3) CAROLINA MOON (A) (2/-) Lawrence Wright 5. (12) A CERTAIN SMILE (A) (2/-)

6. (5) WHEN (A) (2/-) .. Southern 7. (6) BORN TOO LATE (A) (2/-) Anglo-Pic

S. (6) MAD PASSIONATE LOVE 9. (10) STUPID CUPID (A) (2/-)

10. (9) TULIPS FROM AMSTERDAM (P) (2'-) Cinephonic

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

12. (11) MOON TALK (A) (2-) Leeds 13. (8) RETURN TO ME (A) (2/-) Southern

14. (13) ON THE STREET WHERE YOU LIVE (A) (2/6)

Chappell 15. (15) POOR LITTLE FOOL (A)
(2/-) Commodore-Imperial 16. (-) BIRD DOG (A) (2/-)

Acuff-Rose 17. (17) LITTLE BERHADETTE (B) 18. (-) MOVE IT (B) (2/-) B. P. Wood

10. (19) IF DREAMS CAME TRUE (A) (2'-) Grosvenor 26. (18) ALL 1 HAVE TO DO 15 DREAM (A) (2/-) Acuff-Rose

A-American; B-British; P-Others, (All rights reserved.)

America's top aiscs

As listed by "Variety"-Issue dated October 29, 1958

1. (1) ITS ALL IN THE GAME Tommy Edwards (MOM)

2. (2) TOPSY Cozy Cole (Love) 3. (3) IT'S ONLY MAKE BELIEVE Conrad Twitty (MGM) 4. (4) TOM DOOLEY Kingston Trio (Capitol)

5. (11) TO KNOW HIM IS TO LOVE

HIM Teddy Bears (Dore) 6. (6) CHANTILLY LACE Big Bopper (Mercury)

7. (5) TEA FOR TWO CHA CHA Tommy Dorsey Orchestra 3. (1) THE END

Earl Grant (Decca) 9. (10) SUSIE DARLIN' Robin Luke (Dot)

10. (15) LONESOME TOWN Ricky Nelson (Imperial) (12) BIRD DOG Everly Brothers (Cadence)

12. (-) QUEEN OF THE HOP Bobby Darin (Atco) 13. (9) TEARS ON MY PILLOW

Imperials (End) 14. (-) THERE GOES MY HEART Joni James (MGM) 15. (7) ROCKIN' ROBIN

Bobby Day (Class) 16. (14) YOU CHEATED Shields (Dot)

(15) THE DAY THE RAINS CAME Raymon LaPevre (Kapp)

18. (-) HIDEAWAY Esquires (Paris) (--) CALL ME Johnny Mathis (Columbia)

(-) THE BLOB Pive Blobs (Columbia) (-) THE DAY THE RAINS

CAME Jane Morgan (Kapp) Reprinted by permission of "Variety" diff), Ltd.

Britain's top jazz discs

Week ended October 25, 1958.

1. (1) MY FAIR LADY (LP) Shelly Manne (Vogue)

2. (3) CHRIS BARBER IN CON-CERT-Vol. III (LP) (Pye-Nixa)

3. (2) ELLA SINGS THE DUKE **ELLINGTON SONG BOOK-**Vols. I and II* (LP's) Ella Pitzgerald (HMV)

4. (7) DAVE DIGS DISNEY (LP) Dave Brubeck (Fontana)

5. (5) THE ATOMIC MR. BASIE Count Basie (Columbia)

6. (10) GETZ MEETS MULLICAN (LP) Stan Getz and Gerry Mulligan (Columbia-Clef)

7. (4) MR. ACKER BILK MARCHES ON (EP) (Pye-Nixa)

8. (6) "PAL JOEY" (LP) Andre Previn (Vogue)

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

(Columbia-Clef) 10. (-) 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. BELPAST—Atlantic Records. MAN-CHESTER—Hime and Addison, Ltd., and Record Rendezvous. BIRMING-HAM—R. C. Mansell, Ltd., 5; The Diskery, 5. NEWCASTLE—J. G. Windows, Ltd., 1, LIVERPOOL—Beaver Radio, Ltd., 1, CARDIFF—City Radio (Cardiff), Ltd.

Now Dickie turns the clock back

DICKIE VALENTINE Backyard: Everybody Loves My Baby; When It's Sleepy Time Down South. (Decca LK4269) a "V for Victory" sign over (Decca LK4289)
his new LP, "With Vocal Ken Mackintosh Refrain By . . . Dickie

sion when a eulogistic However, this is not to decry that Old Cha Cha Feeling by Ken Mackintosh and his Orchestra. This swinging effort could 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 augmented Dixielanders, 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 Dickle 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 Eydle Gorme's ideas, see his story on page 1.

Remaining titles: Bidin' My

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

A FTER Tommy Dorsey's "Tea For Two Cha Cha" I sup-pose we are in for a spate of cha-

discs Laurie : Henshaw

even put Ken alongside TD in the best-seller list. Best part of Ulterior Motif is the title. (HMV 45-POP543)

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 Fort Worth, Texas. But I doubt whether he sang with the fervour he reveals on "Robin."

This mixture of rock and

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 BCX-1001). — This—like the Miller disc—ls 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).—Camilieri 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 Accor-

Barbara Lea

Braff, 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.

These waitin' For The Robert E. Lee: April Showers: You on Top Of The World: Toot, Tootsie! (Good-bye)/California Here I Come: My Mammy; Carolina In The Morning; Sonny Boy; Swanee.

(HMV DL1192)

hurst? With his own group, perhaps.

The accompanying musicians also include Dick Carey (pno., alto horn), Al Casament and Jimmy Raney (gtrs.), and Ernie Caceres (cit., 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.

Dickie Valentine

Perez Prado

PEREZ PRADO is obviously trying to do another Patricia with Paris and Gua-gilone. Second attempts some-times score. The future will tell. (RCA1082)

Betty Johnson

THAT sign of the times, the song by Betty Johnson, who gives Hoopa Hoela a vocal whirl.

A slow rock beat backs Betty's pleasant voice on One More Time.

(London HLE8725)

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

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

(Brunswick 05762)



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

What appears on the tele-vision 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 determent forms spent \$22,100,000 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, compris-ing chiefly Cadbury's, Rown-tree'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 contribu-tors to the TV networks.

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

Songwriters

This coupon entitles you to free advice on any one song or lyric you may have written, OR an answer to a singwriting 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 1958, for foreign and Colonial subscribers.

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

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

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 the film strip belonged to 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 veloped into the miracle of the century and many fortunes are going to be made in the next

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

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



For today's modern "sound", excellent construction and sparkling appearance, Autocrat reign supreme.

Write for illustrated brochure and name and address of your nearest dealer.

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JOHN GREY & SONS (LONDON) LTD. 79/85, Paul Street, London, E.C.2.

Domenico Modugno here 6.5 at the Lyceum to top in Sunday TV



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.

PALLADIUM TV -AFTER ALL!

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 Stateside commitments, "But she has now managed to make other arrangements and will definitely be starring 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.

U.S wants Heath

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.

for fifth time

THE Graham Stewart Seven leave today (Priday) for a six-seen-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 Eisdon (tpt.), Alan Cooper (cit.), John Barton (bjo.), Jim Bray (bass, 5001 aphone) and Tony Scrivens (dr.).

The Seven have signed a contract of 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.

States. And another is on the cards.

"In one sense it was our first trip," Ted told the MM shortly after arrival. "It is the first time we have been over without any American stars travelling along with us.

"We could never be really sure who was pulling the people in. Now we know we can 'go it alone' any time.

"We played 21 dates. We were limmediately offered 18 return engagements at bigger money. These will probably take in the South and Plorida."

The Seven have signed a conact with the Lyn Dutton office, hey were formerly handled by the Cy Laurie Agency. The backing of the Decca disc is "Sunset Boulevard." Betty airs in "Workers' Playtime" on November 11. FOR ROBESON

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

He then sings at Leeds (November 2). Cardiff (4th), Edinburgh (6th), Dundee (8th) and Glasgow (11th).

His next London appearance is at the Royal Albert Hall on November 30.

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.

Marty then has a week of one-nighters at Worksop (November 16), Wombwell (17th), Yolk (18th), Newark (19th), Ponte-fract (20th), Burnley (21st) and Scunthorpe (22nd). Scunthorpe (22nd).

He follows with weeks at Sunderland Empire and the New Theatre, Cardiff, before starting rehearsals for his pantomime a

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 Called the Cymbalet, and de-scribed as sounding a blend between harpsichord and electric guitar, it was specially imported by him from the Brussels Fair,

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 Jazzmakers, co-led by Ronnie Ross and Alian Ganley.





Marion Ryan and MM Advertising Manager O'Brien.



Anne Shelton dances with Jimmy Lied



that he has booked "Chas McDevitt as known."
Footnote from McDevitt's manager Bill Varley: "I think the casiest way out would be to persuade Chas to grow a beard again."







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. "There were fewer bald heads and grey hairs around this year," says a

TPA regular. "The young stars were definitely out The Belle who "Maybe this was because was missing

the music set-up has changed over these past few years. The young disc stars are now in the ascendancy, O'NE belle who missed the Ball was singer Shirley Douglas. Four hours before and they tend to bring along their friends. The publishers were not so numerous as in was due to start Shirley previous years.

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

had a row with her fiance—
24-year-old skiffler Chas
McDevitt. Reason?
He had shaved off his beard!
Explained Shirley on Wednesday:
"The thing that annoyed me "The thing that annoyed me was seeing a beardless Chas without any prior warning. I made it up with him over the weekend but I think that he should grow it again."

Commented Chas: "I lopped it off because my fans say I look too old."

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" Rumours that the TPA Ball may be dropped are groundless, however. "It will go on—but may be a more intimate affair in future," said the organisers.

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

SAM WOODYARD **BUYS BRITISH** DREMIER DRUMS chalked

during the Duke Ellington 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.

Forty West End drummers attended a reception given for Woodyard at the London Orchestral Association on Priday last by Premier and the L. W. Hunt Drum Co.

Laurie Henshaw

solid half-hour's session of cha-cha. The other band was led by Aliey contact man Al Leslic, of Belinda Music. The Ball was to raise funds for the Music Publishers' Contact Personnel Benevolent Fund.

CONTINENT TRIP FOR VAUGHAN

PRANKIE 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 interpational film. On December 15, he represents
Britain in an international film
festival in Brussels, to aid the
orphans of Beigian journalists.
On December 17 he goes to
Stuttgart to star in the television show which features German hit singer Caterina Valente.
If time permits, Frankle will
sing to British troops in Germany.

Back to Brighton

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

Leeds jazz club gutted by fire

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

The club had been open only six weeks and had built up a membership of some 700.

Many local musicians lost instruments in the fire, including Graham Baker, leader of the resident modern jazz group, whose £140 vibes were destroyed.

Alma Cogan and Toni Dalli.



Six officers of the MPCPA get together. They are (1-r) Percy Hirons (Dix), Tommy Hudson (Robbins), Bill Ward (Lawrence Wright), E. P.

Matthews (Association Auditor), Frank Black-burn (F, D & H) and Sid Colman (Ardmore & Beechwood).

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.

Currently at Sheffield Empire, Dickie plays weeks at Manchester, Leeds and Newcastle before starting pantomime rehearsals.

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

PETULA FOR PARIS

Petula Clark opens a threeweek scason at the Alhambra.
Paris, on November 14.

Stars of a package show which
starts a seven-day tour at
Worksop on November 16 will be
Marty Wilde, the John Barry
Seven and Nancy Whiskey. From
Worksop the show visits Wombwell. Scunthorpe, Newark, Pontefract, Burnley and York.

Debut of the new Pete Pitterson
Quintet is at the Johnny
Dankworth Club tomorrow
(Saturday). Pete (tpt.) leads
Duncan Lamont (tnr.). Rev
Terry (pno.), Ricky Fernandes
(bass) and Art Morgan (drs.).

Firet jazz club in Redcar was

First jazz club in Redcar was opened on Monday at the Park Hotel with altoist Johnny Rogers as guest star. Blind planist Roy Bannister leads the resident group.

After eight years at the Dor-chester Hotel, Cyril Grantham (alto, Clavioline, vcls.), opens tomorrow (Satur-day) at Hatchatt's Restaurant, W., leading Russ Knight (thr.), Preddy Jameson (tpt.), Ron Loughead (pno.), Johnny Wright (bass) and Geoff Brooks (drs.).

New ballroom, accommodating 450 dancers, will open in the old Plaza Cinema, Guildford, before Christmas.



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THE DECCA RECORD COMPANY LTD DECCA TUSE ALBERT EMBANKMENT LONDON SE11

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Formerly with Metro Music, took over from Les Farrell as exploitation manager for the Keith Prowse pop music department and its associate company, the Buck Ram Music Publishing Co. Les Parrell has joined Melcher Music.



BBC Television took viewers
to the Strand on Saturday
when "Str-Five Special"
visited the Jamous Lyceum
Ballroom. Pictured (above)
during the show are bandleader Ken Mackintosh and
his singer Shirley Western.
Tomorrow's bill includes
Marty Wilde, Don Rennie,
Vince Eager and Craig
Douglas.

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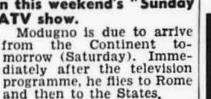
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Pipped on the post

Although the singer's version EARTHA KITT has exercised of "Volare"—his own prize-winning composition—shot to the top of the American hit parade, it was pipped by the Dean Martin recording in the Dean Martin recording in the MM Top Twenty list.

To tie in with Modugno's British début, Oriole are releasing "Lazzarelia" and "Strada Niosa" (ICB5001). Both numbers were penned by the singer.

An Oriole EP of Modugno songs is planned for mid-November issue.

HUMPH SAXIST BEATEN UP

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."

Hospital treatment Joe underwent hospital treat-ment for his lips, head lacera-tions and a bruised hand before the band's concert the next day. Mystery: Why do Newcastle police and the management of the Oxford Galleries deny all knowledge of the Incident.

Songwriters meet in Manchester

Some eighty amateur song-Some eighty amateur song-writers from all parts of the North attended the first open forum of the Manchester Song-writers' Club and the Song-writers' Club and the Song-writers' Guild at Manchester's Grosvenor Hotel last week. Chairman was St. John Har-man. Representing the Guild were Paddy Roberts, Eric Spear. Hubert W. David and Guild secretary Vic Knight. Similar forums are proposed

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.).



Lita Roza and Ponnie Hilton.

TOXBOX 101701 Winnie's party record **BOBBY** DAVID FREEMAN SEVILLE Betty Lou got a Little brass band new pair of shoes **HLU 8736** 45/78 **HLJ 8721** 45/78 45/78

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Give Johnny a break!

JOHNNY MATHIS is not getting the publicity he should. Surely "A Cer-tain Smile," "The Twelfth Of Never" and "Come To Me" are samples of his sin-cere approach to the cere approach to the listener.

Come on you disc jockeys, give Mr. Mathis fair play.—Ruby Whitman, Smethwick, Staffs.

You heard the lady.

GIRLS GET WILD F Frank Sinatra wishes to get away from his daily OVER FRANK! 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



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

private visit and surely his time is his own.—Mary del Monte, Northolt Park, Middx.

WHY, oh why, do people ex-pect Sinatra to keep open house when he's here only for a few days respite, not a per-sonal tour?—Mary Watson, Dagenham,

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

Talent

AFTER listening to the re-cordings of "Splish-Splash" and "Mad Passionate

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 Yaughan
"after hours" concert, Hackett.
Cole, Glen Gray.
8.16-9.0 T: Ella-Getz-JJJ Chicago
Opera House Concert (38), 3 versions of St. Louis Blues (first of

four consecutive programmes).
9.10-10.0 B; 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.

11.30-12.15 a.m. T: Repeat of 8.15.

WEDNESDAY, NOVEMBER 5:
1.45-2.0 p.m. C 2: Jazz Discs.
5.30-5.55 F I: Modern Jazz 1955.
6.15-6.45 DE: Jazz Session.
6.30-7.0 F 2: The Hi-Lo's.
7.15-8.0 T: Miller, Mose Allison, Mulligan, Riddle.
6.15-9.0 T: St. Louis Blues (2), Diz.
Silver, Broonzy, Webster, Bill Henderson.
B.30-9.30 F 3: Jazz for Everyone.
9.10-10.0 S: As Sunday.
9.20-10.0 Q: USA Folk Jazz, with John Benson Brooks, Giuffre, Allison.

SINATRA is over here on a 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. site part of the is 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, Wor-

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 BRIT-ISH 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 Write experience. I visited the Wood 189, I Green Jazz Club to listen to Diz W.C.1.

Disley's Soho String Quintet. In my opinion they are the greatest!—George R. Pakes, Nr. Shefield, 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 visit-ing England in 1960 and would like to correspond with some jazz enthusiasts in the meantime.—Graham F. Reed, 3. Metrose Crescent, Mt. Lawley, Parth W. Australia Perth, W. Australia.

Warn Graham! your postman.

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 Sin-atra, 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 N.W.10.

O 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,



tolerance.-Pauline Weller,

Is it not time that " sensa-

tionalism-seeking"

porters 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 him-self 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.

London, S.E.3.

SATURDAY, MOVEMBER 1: 11.18-11.45 a.m. A 1: Walsh, Louis, Hines, J. Jones, Stitt. 12.15-12.40 p.m. C 2: Ger van Leeuwen Quintet. 12.23-12.40 A 1 2: Louis, Drinkard Singers

Singers. 2.15-2.45 Z: For Jazz Fans. 4.15-4.45 Z: Swing Berenade, 6.30-7.0 DL: Steve Rase. 7.15-8.0 T: Sinatra, Miller, McKinley,

Flanagan.

8.5-9.0 J: America's Pop Music.

8.5-9.0 T: Mulligan, Paul Ohambers,
Shearing. Freddy Merkle

9.0-9.45 W: Jazz Time.

9.5-9.30 J: Dixle Beat.

9.20-9.40 F 4: Jehnny Hodges.

10.30-12.0 J: D-J Shows.

11.30-12.15 a.m. T: Repeat of 8.15.

1.5-2.0 H-Q: Hollywood-New York.

15-8.0 pm. T: Marterie, Kenton, Ella Mac Morse.

(Times: GMT)

8.15-9.0 T: Christian with B.G., Meade Lewis. Newman, Herman, Webster, B. Harris. 9.10-10.0 S: For Jazz Fans (news break 9.30). 11.5-12.0 E: Jazz Dises. 11.30-12.15 a.m. T: Repeat of 8.15.

by F. W. Street 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. Lunseford, Herman,

Peggy Lee.

8.15-9.0 T: Monk (15 mins.), 3 by
Basic, Rita Reys, Condon, Hodges.

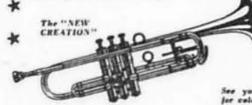
8.30-9.0 I: Negro Spirituals.

9.10-10.0 S: As Sunday.

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son.
10.5-11.0 O: Jazz Journal.
11.10-12.0 I: SWF Badon-Baden Concert with Zoot Sime, 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 (2), Beehet, Garner, Norvo, Geiz-8.15-9.0 T: St. Louis Blues (3), Bechet, Garner, Norvo, Gelz-Brookmeyer.
8.30-9.0 F 2: Jazz in 30 Lessons.
8.30-9.0 F 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, Gelz. Rolline.
10.40-11.30 DL: Jazz Club.
11.30-12.15 a.m. T: Repeat of 8.15.

FRIDAY, NOVEMBER 7:
420-450 p.m. L. Jazz.
610-630 C 2: Jazz Music.
7.15-8.0 T: Gorme, Shearing, Miller.
Barnet, Sherwood.
8.0-8.20 Z: Jazz A la Carte.
8.15-9.0 T: St. Louis Blues (4), Basic,
Dickenson, Norvo, Ray Bryant.
8.30-9.0 B-258m: The Real Jazz.
9.10-10.0 S: As Sunday.
9.15-9.45 P 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 WAVE-LENGTHS IN METRES

RTP France I: 1-1829, 48.39. RTP France 1: 1—1829, 48.39, 2—193, RTP France 2: 280, 218, 318, 359, 379, 445, 498, Hilversum: 1—402, 2—298, BBC: E—464, L—1500, 247, NDR/WDR: 309, 189, 49.38, Belgian Radio: 1—484, 2—324, 3—267, 4—198, RIAS Berlin: 303, 363, 195, 41.29, AFN: 344, 271, 547, 58C Stockholm: 1571, 255, 245, 306, 506, 49 band, NR Onio: 1376, 337, 128, 477, 19.25 or 31 bands, Monte Carlo: 205, 49.71, 40.82, BR Munich: 375, 187, 48.7, SDR Stuttgart: 522, 49.75, HR Prankfurt: 506, Europe I: 1622,

Europe 1: 1622, VOA: 7.15 and 8.15: 49, 31, 25, 19, 16 metre-bands, 11, 30: 1734 (LW), Luxembourg: 208, 49, 26, SBC Lugano: 568.6, SBC Geneva/Lausanne 393, 31 band.

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Jazz fans 'bewildered'

THE Ellington concerts, with few exdisappointment.

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 " Daily nore perception. The Express" commented: more "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 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 spective

THIS WORLD

OF JAZZ

this week brings

you the opinions

of three leading critics who put

their viewpoints

on the controver-

siai tour of the

Duke Ellington

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—"Rockremendous numbers—Rock-in' In Rhythm," "VIP's Boogie," "Ko Ko" and some great new pieces from the book. At Croydon, Duke must have sensed the audi-Boogle," "Ko Ko" and some great new pieces from the book. At Croydon, Duke must have sensed the audience's wenderful reaction—so If more critics had possessed the guts to criticise the opening concerts, things might have been very different.

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 Ozzle 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 hand.

impact could have been stronger

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 tour has demonstrated one thing: that ability of these longish staples 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 about this, so that despite considerable alterations to the first half, and slight modifications afterwards, I still felt that the best-built programmes the best-built programmes the best-built programmes after the caught. What with Saturday's, then Sunday's second then Sunday's second

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-

dimminint, (1111)

-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 per-formances; 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 inspir-

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.

swing of "Mr. Gentle And Mr. Cool", and the mounting tension of "Red Carpet"—with Procope'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 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

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 disconscipted consisted solely of appointed 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-

Orchestra

vailing in British jazz circles.

Americans tend to work out a concert routine which they hope will suffice anywhere from Topeka to Tokio. This becomes the basis of "the show" which, with minor modifications to take into account new recordings, remains static for months. ings, remains static for months and even years.

Ellington doesn't believe in a fully prepared programme—he is not a predictable man—but improvises around a few set

When I saw Ellington eight years ago in France I expressed disappointment at the unchanging repertoire and at the unambitious level of the programme, by his standards. I was told then the only way to hear " the best things in the book " was to go to a place where the band played for dancing. It may be said that concert

presentations are not meant to be seen more than once by the same people. If so, my reply would be "So much the worse for concerts, then. No wonder business is beginning to fall off"

Concerts were full of surprises

Humphrey

Lyttelton

it only remains for us to collect all the scattered impressions of their wonderful tour into

Surely it's one of the oddest paradoxes that the bandleader who has sustained the most criticism for his choice of pro-gramme should in fact have varied it more drastically than any other visit-

ing 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 them-selves 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 jazzeroos were rejoicing at having heard "Ko Ko," "Rockin' In Rhythm" and sundry other

NOW that Duke and straight band numbers, a young the band have gone, lady experiencing her first and 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'!"

of their wonderful tour into
I nostalgic whole.

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

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. are quoting someone.

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.

ahows.

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

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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SATURDAY 6

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WOOD GREEN: TERRY LIGHT-FOOT'S NEW ORLEANS JAZZMEN.— See Thursday.

. SUNDAY .

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KEW BOATHOUSE: CY LAURIE

SWANLEY JAZZ CLUB, Bull Hotel, Birchwood, 8-11; Ken Colyer Jazzmen. WEST HAMPSTEAD Jazz Club, Broadhurst Rooms, Railway Hotel: ART CUMMINS' JAZZMEN, PATTI CLARKE.

. TUESDAY .

AGAIN, SOUTHALL, "White Hart": "JAZZ MAKERS," RONNIE ROSS, ALLAN GANLEY.

AT THE CELLAR: JACK ELLIOTT, HYLDA SIMS, JIMMY MACGREGOR, ERIC BUNYAN, VIC PITT, PAUL FLEURY, GINA GLASER and Co.

BARNET, Assembly Hall, Union Street: Teddy Layton Jazzband, BROMLEY, KENT, "White Hart,"
7.30-10.30: TERRY LIGHTFOOT'S
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HARROW JAZZ CLUB, British egion Hall. South Harrow: Kenny Ball Jazzmen.

WOOD CREEN: SONNY MORRIS JAZZMEN.—See Thursday.

WEDNESDAY

A BALL "CAULIFLOWER,"
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STREET SONGS AND FIDDLE TUNES OF IRELAND (LP)

Margaret Barry and Michael Gorman The Wild Colonial Boy; Our Ship Is
Ready; The Boys Of Blue Hill;
The Factory Girl; The Bunch Of
Keys; The Haather So Green; The
Cycling Championship; Dr.
Gilbert; Her Mantle So Green;
Maguire's Favourite; Tralice
Jane; Maggy In The Wood.
(Topic 10T6-28z. 6d.)
Sones by Maggaret Barry With

Songs by Margaret Barry with banjo; instrumental items by Michael Gorman (fiddlet); Tommy Maguire (melodeon); Paddy Breen (flute); Patsy Goolden (plane), Margaret Barry (banjo).

ONCE again Topic Records have come up trumps. For this latest batch of records in-cludes 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, terms capacity. become collectors' items—capecially the beautiful "Factory Girl" and "Her Mantle So The recording

The recording includes a swinging set of hornpipes, ree's and polkus, 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; Coolin: Maureen: The Blind Man; Lagan Love; The Old Triangle; She Moves Through The Fair; Poem. (Topic 18T28-20s. 6d.)

MY only criticism of the pre-

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 Margaret 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 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; Cripple Creek; Railroad Bill; Poor Little Turtle Dove; Cindy, Cindy; The Three Little Pigs; The Kentucky Moonshiner; Chilly Winds; The Kicking Mule; Whos Buck.

(Topic 10T24-29s, 6d.)

American singer 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-Housten school. Despite



this, he brings an individual approach both to his singing and his faultless guitar and banjo Ballads, dance tunes, work songs-all are here on what

should prove a popular release, PETE AND 5 STRINGS (EP)

Penny's Farm: John Riley: Rissolty 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 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 to'd so often that the
fault is mine that I'm prepared
to recommend this wholehearted'y—if only for the banjo
playing.

HERE'S ROBESON (EP)

Paul Robeson My Gurly Headed Baby; Eriskay 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 have too much of it. Here he makes his usual impercable job of three familiar classics, plus a less familiar but quite pleasant Roger Quilter song.

Jeff Smith

HUMPH RINGS THE CHANGES

HUMPHREY LYTTELTON (LP)

Skid Row (b); Manhattan (a); La Paloma (c); Goin' Out The Back Way (d); Mezzrow (b); Singing The Blues (a); Bodega (c); Look-ing For Turner (b); Sweethcarts On Parade (a)

(Decca 12 in. LK4276-35e. 10d.) (a)—Lyttelton (tpt.); Ronnie Ross (alto); Jimmy Skidmore, Don Rendell (tnrs.); Alex Leslie (barl.); Bert Courtley (tpt.); Riek Kennedy, Alex McGuinness, Maurice Pratt (tmbs.); R. Darley (vib.); Ian Armit (pno.); Briam Brocklehurst (bass); Eddie Tayley (drs.). 5/9/57. London. (Decca.) (b)—Lyttelton (tpt.); Tony Cos



Humphrey Lyttelton

-four different bands

(alto): Skidmore (tnr.); Johnny Picard (tmb.): Armit (pno.): Brockle-hurst (bass); Taylor (drs.). 12/9.57.

Do. (Do.)
(c)—Lyttelten (tpt.); S. Farnsworth, L. Saunders (flutes); Phil Goody (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 (tnr.) 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.

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 but restrained, and the bass urges powerfuily.

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

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 Moondog at the same time.

Edmundo Ros band and Moondog at the same time.

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

The three remaining tracks showcase Humph with hig band—a kind of Lytteltor 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

MERSEYSIPPI JAZZ BAND (LP)

Original Rags: Trombone Rag: Hysterics Rag: Ragtime Goblin Man (V): That Eccentric Rag: Panama Rag: Alexander's Rag-time Band (V); Bees Knees. (Esquire 20-003-20s, 6|d.)

Don Lydiatt (clt.); Pete Danlets,
John Lawrence (tpts.); Johnny
Parkes (tmb.); Frank Robinson
(pno.); Ken Baldwin (bjo., gfr.);
Dick Goodwin (bass); Trevor Carlisle
(drs.); Al St. George (voc.), 11 5/58.
London. (Esquire.)

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

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

of musicianship improving, at least in the front lines. In this group, clarinet:ist Don Lydiatt is always melodic and often inter-

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

Boastful blues

BROWNIE McGHEE AND SONNY TERRY (EP) "The Bluest"

Woman's Lover Blues (a): Black Horse Blues (b): Auto-Mechanic Blues (b): Wholesale And Retail

(Nixa Jazz Today NJE1000-12s. 10jd.) (a)-MeGhee (voc., gtr.); Terry (harmonica). 5/5/56. London. (Pye

(b) McGhee (voc., gtr.); Terry (voc., harmonica); Dave Lee (pno.), 7,5/58. Do. (Do.).

THE repertoire of the TerryMcGhee 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.

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 blueness. Lee's plano 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-

puritans. "Auto-Mechanic," one of many blues employing auto-

mobile symbolism, is short on poetry, atrong on double entendre; "Wholesale And Retail" is likewise broad and unsubtle. On these two, Brownie and Terry collaborate successfully with Dankworth planist 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 an 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 Meeta Mulligan"
Let's Fall In Love (a): Anything
Goes (a): Too Glose For Comfort (a): That Old Feeling (b):
This Can't Be Love (b): A Ballad

(Columbia 12 in. 330X10120-41s. 8jd.) Getz (bari. in (a), tnr. in (b); Mulligan (tnr. in (a), bari. in (b); Lou Levy (pno.); Ray Brown (bass); Stan Levy (drs.). September, 1957. U.S.A. (Am. Norman Granz.)

U.S.A. (Am. Norman Granz.)

WE have recently had Mulligan with Paul Desmond, Mulligan meeting Monk and now Mulligan and Getz. Whoever he may be teamed with, Mulligan's name on the label ensures a warm, swinging performance.

The gimmick here is a swapping of instruments by the two saxists for the whole of side one. Both perform more than competently but there may be a moral to be drawn from the fact that side two contains the better music. Mulligan in particular seems to have pitching trouble during some of his tenor solos. Despite the many recorded examples of both Getz and Mulligan this is well worth adding to the collection of anyone who likes plain, honest, free-blowing jazz.—Bob Dawbarn.

REVIEWS CAPSULE

TOMMY DORSEY (EP) Song Of India; Marie; Boogle Woogie: Opus No. 1. (RCA RCX1002-12s. 10[d.)

(RCA RCX1002-12s. 10id.)

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). Sy Oliver's 1944 "Opus," with strings and more mechanical precision, should revive wartime memories.—M. J.

LEADBELLY (LP)

"The Saga Of Leadbelly " Grey Goose; Red Gross Store Blues;
Ham And Eggs; Red River; Black
Girl; You Don't Miss Your Water;
Blind Lemon; Leadbelly's Dance;
When The Sun Goes Down;
Diggin' My Potatoes; Alberta.
(Melodisc 12in, MLP12-107-39s, 7jd.)

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 versions).

"In The Evening" has Sonny Terry's help. "Potatoes" features Brownle 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

Roll Along Prairie Moon: The Song Of Swanee: Savoy Blues: Just Cone.

(Decca DFE6473-11s. 5|d.)

Blind Lemon; Leadbelly's Cance:
When The Sun Goes Down;
Diggin' My Pointoes; Alberta.
(Melodisc 12in, MLP12-167-39s. 7id.)
THIS is late coming up, but
it's too important to be
missed by anyone concerned with
blues and jazz roots generally.

(Decea BFES473-11s. 5id.)

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

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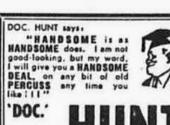
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NOVEMBER 1, 1958

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

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 plano, the whole microphone system, several loudspeakers and many lights in the hute arena.

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

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

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

Within four hours of Harold Davison's announcement on Wednesday of the ment on Wednesday of the formation of Britain's first and the Cha-Chaleros, will comformation of Britain's first prise five trumpets, four saxes, but have driven and a threewas inundated with 'phone calls from bookers recording executives.

The new band, André Rico

FRANK SINATRA 'PRESENTATION

New band's success

IT'S CHA-CH

piano, bass drums and a three-piece Latin-American rhythm piece section of conga drums, bon-goes 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 renearsing 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 début 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."

SHIRLEY BASSEY FOR WEST END

SHIRLEY BASSEY—as hinted in the MM last week—is to star with American comedian Archie Robbins in an ambitious twice-nightly London revue. It will be presented in mid-November by Folies Bergere's producer Jimmy Laurie.

Negotiations have been going on this week for a suitable theatre.

theatre.
Archie Robbins starred with
Shirley for two months in
Sydney during her visit to

Australia.

Next June, Shirley goes to Las
Vegas to appear in a cabaret for
a month at the Sahara Hotel.

Looking

tor a

good



TOMMY STEELE IN

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

been appearing at the Breadbasket Coffee Bar in Tommy's appearances at Dub-

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.

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 Cam-paign. Pictured in line with Frank at the presentation are Kaye's co-stars Nicole Maurey (half hidden) and Kurt Jurgens and Mrs. Jurgens. Sinatra flew back to New York on Tuesday.

New Look' Band

Trumpeter Dave Reynolds has corganised his Marlborough

Trumpeter Bave Reynolds
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,

MEXT WEEK -----BANDLEADING For BEGINNERS First of TWO Special SUPPLEMENTS By JOHNNY DANKWORTH

DICKIE VALENTIN

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

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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

A Procedura and the public shop publicity could be proved."

(Laurie Henshaw review Valentine LP on Page 7.

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

Page 1

(Laurie Henshaw reviews the

Trade Rose Morris A Co. Language F C S

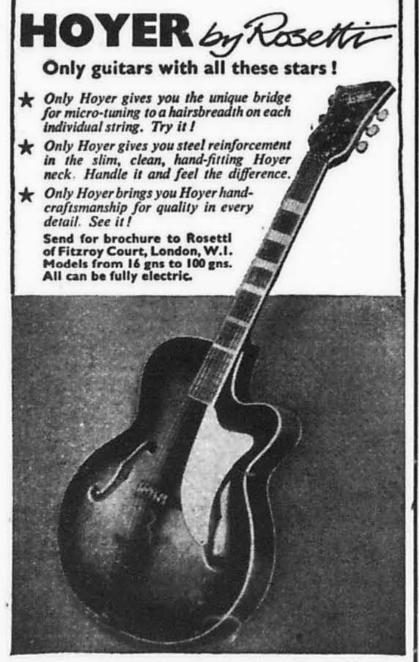
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