

# Melody Maker

December 6, 1958

FOR THE BEST IN JAZZ

Every Friday 6d.

BBC says  
Dig This!

See Back Page

Britain starved of U.S disc stars by . . .

## MONEY-MAD MANAGERS

Says LESLIE GRADE

AMERICA'S "Top Twenty" disc stars are too expensive for Britain. "Impossible fees" are needed to coax them across the Atlantic.

Who says so? Kingpin British agent Leslie Grade. But he doesn't blame the stars for cold-shouldering Britain. He blames their managers.

"So many managers think that, because we can't pay fancy, inflated prices, British trips aren't worth the candle.

'DON'T SEEM TO REALISE' . . .

"Apart from depriving the British fans of a treat, they're hampering the world-wide promotion of their artists, whose interests are supposed to be paramount.

"They don't seem to realise the goodwill and moneyspinning potentialities of the European market.

"Some do. Men like Bernie Lang, who handles Johnnie Ray and Julius La Rosa; Jack Spina, personal manager of Pat Boone; and Eddie Joy, who manages Guy Mitchell and Mindy Carson.

### BENEFITS

"These managers have brought their artists over—and reaped the benefits.

Benefits that, apart from hard cash, add up to increased demands for their records in the European markets.

"After all, having one hit record is okay—but it's only one sound. You've got to follow up with personal appearances and keep those discs spinning long after

Back Page, Col. 3

ANOTHER  
MM  
EXCLUSIVE

### PEGGY LEE TOUR



Peggy Lee is one of the American stars who are prepared to say "yes" to Britain. Negotiations are proceeding for her to visit this country in the Spring for one-night-stands and TV.



Johnny Mathis is one of the American stars named for Britain. But so far no dates have been set.

## George Lewis 16-show tour

GEORGE LEWIS—the idol of Britain's New Orleans Jazz fans—will lead a line-up of almost legendary jazz names for a January tour of Britain.

Dates set by the National Jazz Federation include the two opening shows at London's New Victoria Cinema on January 11. Also fixed are concerts at the de Montfort Hall, Leicester (13th), Colston Hall, Bristol (17th), St. Andrew Hall, Glasgow (22nd), City Hall, Sheffield (27th), and Free Trade Hall, Manchester (31st).

### The oldest

Clarinetist Lewis will be leading the oldest band to leave America—Kid Howard (tpt.), Jimi Robinson (tmb.), Joe Robichaux (pno.), Alcide "Slow Drag" Pavageau (bass) and Joe Watkins (drs.).

Senior member of the group is Pavageau who is 70 with Robinson (66) and Lewis a mere youngster of 58.

In exchange, the Chris Barber Band will tour American colleges early in 1959.

Because the Barber Band is a sextet, Lewis will not bring his banjoist, Lawrence Marrero—the numbers have to be equal under the exchange agreements.

### Days off

On Saturdays and Sundays the Lewis Band will play two concerts but only one on weekdays, with a day off between each date.

NJP assistant secretary Brian Harvey told the MM: "The days off have been arranged both to give the band a rest and to allow local fans to meet them on what must be their only trip out of America."

In all the band will play some 16 dates which will include additional London shows.

### 'Talk of the Town'

Australian swing violinist Don Harper on Monday takes over as MD of the 19-piece "Talk Of The Town" Orchestra from Roy Gordon.

Don has two BBC Light Programme airings with his Quartet in January—"Commonwealth Of Song" (2nd) and "Music In The Modern Manner" (13th).

## 'FAREWELL BLUES' TO WILD BILL



This line-up would cost any club promoter plenty—(l-r) Fred Hunt, Wild Bill Davison, Chris Barber, Archie Semples and Ronnie Ross. Occasion was a private farewell party for American trumpet star Davison thrown by the National Jazz Federation's Harold Pendleton and band-leader Alex Welsh at the Marquee late on Monday night. Davison returned to America on Wednesday but he hopes to make a British tour with the Alex Welsh Band some time next year.

## TV's OH BOY! FOR CINEMAS

"Oh Boy!"—ABC-TV's top teenage show—is to go on tour. The show is provisionally booked to play a seven-day season at the Commodore Theatre, Hammer-

smith, on January 25 and may later tour ABC cinemas. The show will be produced by Jack Good.

Jack told the MM: "The stage presentation will be the same as on TV except that it will be more colourful and, of course, longer."

### Cliff Richard tour

Meanwhile, "Oh Boy!" star Cliff Richard starts a one-night stand tour of the North on January 12 at the Regal, Work-sop, with a package show.

Following dates are Womb-well (13th), Dewsbury (14th), Leeds (19th), Pontefract (20th), Scunthorpe (21st), Newark (22nd), Burnley (23rd) and York (24th).

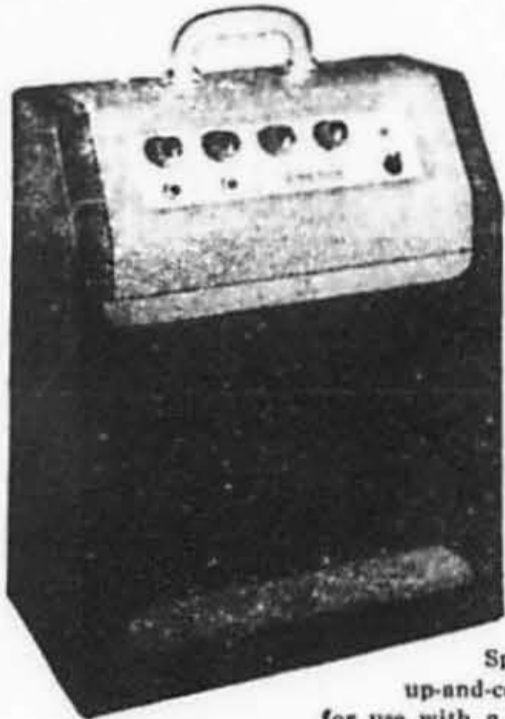
### Jack Jackson star of film comedy

Top disc jockey Jack Jackson is the star of a new British comedy film currently in production for Border Films.

Set for shooting on Monday is a sequence which features organist Cherry Wainer, with drummer Don Storer, singer Neville Taylor and the King-pins vocal group.

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# CAR CHANGE FOR PLAYMATES

From REN GREVATT

**NEW YORK, Wednesday.**—Roulette Records is recutting the Playmates' hit disc "Beep Beep" for British release.

The new version will delete references to Nash and Cadillac automobiles. Cadillac becomes "limousine" and Nash Rambler becomes "Bubble Car."

Reason: In Britain the BBC had banned the original because of advertising and the label has already hit a number of snags in getting the act on American TV because of sponsor clashes.

Such shows as Ed Sullivan (Mercury cars), Dinah Shore and Pat Boone (both Chevrolet cars), Patti Page (Oldsmobile) and Steve Allen (Greyhound buses) were all ruled out because of conflict of sponsors.

## HOLLYWOOD HEADLINES

From HOWARD LUCRAFT

**HOLLYWOOD, Wednesday.**—Nat "King" Cole is coaching Sugar Ray Robinson for his singing appearance on a forthcoming Steve Allen TV show. . . . Lindsay Crosby and starlet Janet Blair have both decided now that they are too young to get married.

### Spectacular Louis

**LOUIS ARMSTRONG'S** round-the-world concert tour is to be filmed for a big future TV jazz spectacular. . . . Les Brown has left Capitol and returned to Coral Records.

### Johnny Mathis story

**JULIE LONDON** and Bobby Troup have set their wedding date for December 15. . . . "The Johnny Mathis Story" film will be started next spring.

### Singing in the rain

**IN** Australia, Johnny Mathis sang with great success at an open air concert with 10,000 people standing in the rain. . . . Dottie Harmony, who was Elvis' first Hollywood girl friend (she now is Tommy Sands' girl friend), left for New York and a recording contract.

### Reunion

**L**ENA HORNE says that an imposter is posing as her son. . . . Eddie Fisher and Liz Taylor gave a birthday party for his secretary. Michael Wilding and his current bride were there. . . . Peggy Lee opens next week at the Hollywood Moulin Rouge.

### ouch!

**VICTOR FELDMAN** is rehearsing a big band. . . . Band-leader Russ Morgan is recovering from two broken ribs after skidding on soap in his bathtub.



## Breakfast with jazz

From BURT KORALL

**NEW YORK, Wednesday.**—Reviving a tradition of the thirties, the Maynard Ferguson Band played a "breakfast dance" at Harlem's Renaissance Ballroom this week.

Doors opened at midnight and the last of the large crowd filed out at about eight in the dawn.

Many of the top jazz players working around Town came by to sit in with the band. Sponsored by the "Birdland Boys"—a Harlem social club—this is the first of a series of breakfast dances to be held at the Renaissance.

Let's hope these dances are symptomatic of a revival of jazz activity in Harlem, once one of the few bastions of jazz that could always be counted on for kicks.

### Tax bombshell

**T**HE Internal Revenue Service has tossed a bombshell into the music business by calling in over 400 bandleaders to check on past returns, holding each bandleader responsible for deductions of withholdings and social security taxes.

The ruling would take bandleaders out of the American Federation of Musicians, since employees cannot remain members.

## She's aiming at singing stardom

**I**NTO my office this week came a 20-year-old 36-24-36 blonde who—despite RADA training—is set on a vocal career. Greta Larsen is the name and she is currently singing with Jack Cannon at Bury Palais.

She has high hopes of a BBC audition and is busy trying to persuade Granada TV, who have used her as an actress, to give her a singing break.

**O**N the telephone on Wednesday was saxist Frank Eckersley, at present with Les Moss at the Carlton Ballroom, Rochdale, telling me that he and his pianist-wife Ursula Creber are to take over as mine hosts at the "Heroes of Waterloo"—the pub opposite Lady-smith Barracks in Ashton-under-Lyne.

**S**UE McMANUS, banjoist with Manchester's Jazz Aces and wife of the band's clarinetist

## NEWSBOX... by Jerry Dawson

Tom Alker, has left the group to await a happy event. Sue has been with the Aces for five years—since she was 16.

**I**T'S 10 years since I last met Johnny Flux. He was then playing alto with the Jack Barnes Orchestra in MM contests. When Jack joined the Harold Davison office, Johnny took over the band and for the past year has been going great guns at the Burdon Ballroom, Weymouth.

**H**AVE you seen the cover of Russ Conway's new hit parade LP "Pack Up Your Troubles"? If you have you will probably have recognized the character holding a pint and leaning on the piano as Russ plays away. Yes—it's NDO conductor Alyn Ainsworth. The picture was actually taken in a little pub just off London's famous thoroughfare—Holborn.

**A** "NAME" outfit every other Saturday is the new policy at Nottingham Jazz Club. Already signed are "Humph" tomorrow (Sat.), Acker Bilk (Dec. 20), Mickey Ashman (Jan. 3) and Graham Stewart (17th). . . . Meanwhile, Nottingham Rhythm Club has booked Ken Colyer for December 11.

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Lena Horne pictured with Perry Como on his TV show.

# ROCK CAN BE GOOD AND BAD!

says  
**PERRY  
COMO**

**REACTION** on the American side of the Atlantic to the alleged bad influences of some of today's popular music is milder than in Britain.

Shown copies of recent MM articles about "pop rot," Perry Como said: "My own teenage daughter listens to rock-'n'-roll all the time. There is, as in everything, the good and the bad. If any lyric is suggestive, then I say let's throw it out."

"Even though I don't think most teenagers even listen to lyrics, there is no excuse for anything that could be taken as dirty in popular songs."

"But the kids want a beat, simply to dance to, and whether the beat is from a guitar or some other instrument makes very little difference."

"I don't make rock-'n'-roll records myself because I think, very frankly, that it doesn't fit me."

"We've had a lot of rock kids on our show. Up there on the stage you see Conway Twitty. He's a newcomer and he has a big hit record. The kids like him and he's a nice enough kid."

## RHYTHM

"No matter what kids listen to at 14, 15 or 16, they're going to want different things when they start growing up. They'll take care of themselves."

Connie Francis, a thrush who is equally popular in Britain and the United States, de-

## Special New York

report from  
**REN GREVATT**

clared: "The kids today, like every other day, love to dance. And rock-'n'-roll gives them the music they need. Maybe it isn't the best kind of music. But it's got rhythm and for most high schoolers, that's the most important thing."

Mitch Miller, bearded, oboe-playing A&R chief of Columbia Records, has often been quoted on the basis of his attacks on some of today's pop music.

Miller takes sharp issue with his A&R conferees in the busi-

ness for "abdicate their responsibilities to the corner record shop and the 8 to 14-year-olds." Miller has indicated a need for more well-rounded recording programmes rather than an over-emphasis on teen-age fare. Illustrating this point, he said: "Adults all over the land are yearning for a pause in the day's cacophony. I too believe that youth must be served, but how about some music for the rest of us?"

## IMPORTANT

I tackled EMI A&R man Norrie Paramor, currently in America, on the subject. He said: "As a musician I feel that it's not the best kind of music, but as an A&R man, let me say it's important in this day and age."

## HUMPHREY LYTELTON talks about

# The battle of two TV shows



THE internecine struggle between "The Six-Five Special" and "Oh Boy!" is not an episode likely to rivet the attention of this column.

But after one or two Saturdays in Town with a chance to look-in before going out to work, I must confess that there is a sort of grisly fascination in switching from one show to the other.

Between the two shows, there can scarcely be an unemployed sessioneer in London at six o'clock on a Saturday. And it's a striking commentary on something or other—I'm not quite sure what—that while, in the literary world, authors are forced to turn critic to earn their daily living, in our popular music world, critics must enrol in rock-'n'-roll shows to make ends meet.

Who would suspect the saxist honking demurely behind dark glasses in Lord Rockingham's XI of being the jazz correspondent of "The Observer"?

And is the Tony Hall, who screeches at us from the "Oh Boy!" screen as though his hyponist has ordered him to impersonate Adolph Hitler, really the same Tony Hall who passes judgment in the musical Press on matters of taste?

## OPPOSITE TECHNIQUES

Ah, well. Of course, the techniques employed in these two teenage extravaganzas are diametrical opposites. The "Six-Five" clings to the clubby approach. The cameras rubber-neck casually around the crowded studio, now peering over the heads of the crowd at some distant performer, now gazing with mute incomprehension at broody fans.

By contrast, "Oh Boy!" is designed to give an impression of almost frenzied enthusiasm. The audience, seemingly imported from the local institution for backward children, is well-drilled to make, on order, the sort of uncomprehending shouts that children make at a Coronation.

As for the performers, one can imagine producer Jack Good lining them up at 5.55 p.m. for adrenalin injections. Where the "Six-Five" production is casual and informal, that of "Oh Boy!" is glossily streamlined.

The tricky lighting, the carefully rehearsed gyrations of the performers, the elimination of all human qualities of warmth, humour, personality in favour of a completely synthetic and mechanised "production"—all these things conspire to conceal the fact that the standard of performance is utterly dismal.

Until I heard some of the vocal efforts on the programme, I had no idea that tone-deafness was such a prevalent complaint. And as the fully professional and skilled Musicians' Union members who go to make up Lord Rockingham's XI know very well, the only demands on musicianship made by a contribution like "Hoots, Mon!" are that it should be bad.

I am inclined to think it was an oversight that the Wolfenden Report on prostitution did not take in Archer Street as well as the Bayswater Road.

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# ON THE BEAT

**SLOWLY** but, seemingly inevitably, the London plug scene changes. Gone are the days when pluggers left their offices at six at night, with their pockets bulging with pro. copies and the price of many drinks, and proceeded to do the rounds of the halls.

East Ham Palace, Chelsea Palace, Chiswick Empire, Finsbury Park Empire, New Cross Empire, Kingston Empire, Wood Green Empire, Brixton Empire, Hackney Empire, Kilburn Grand, Clapham Grand, the Met. . . sometimes it took three nights of fast travelling to cover all the artists appearing at all these halls.

Now—of all these London halls—only the Met., Chiswick and Finsbury remain. And now the Met. is likely to end its long Variety career (it started as a coaching inn with entertainment and holds, I believe, the oldest licence in London) and transform itself into a theatre-restaurant similar to the Talk of the Town (formerly London Hippodrome) with dining, dancing and a stage show.

**Twenty million** WHAT'S to blame? Television, of course. Through its stay-at-home appeal and its creation of no-talent overnight "star" nonentities to top what few Variety bills remain.

But nothing is more adaptable than the music publishing industry. When one door closes, another opens. And the most recently opened door is that of the juke-box operator. Incredible as it may seem, almost twice as many listeners can be reached via the juke-box as through the BBC's much-lauded "Family Favourites."



... with **PAT BRAND**

A recent survey in the "Financial Times" gives the number of boxes operating in Great Britain at the present moment as between 10,000 and 13,000. Allow a disc 25 plays a day to an average of 12 people in a coffee-bar or transport café and it adds up to an audience of 300.

Multiply that by the seven days in the week and, say, 10,000 juke-operating cafés and the total comes to over twenty million! If only 1 per cent. of these buy what's being plugged on the box—you've got a hit.

Yes, the juke-box is an important factor in Tin Pan Alley these days.

**Happy event**  
TITLE: *Jacqueline Jane*.  
WRITTEN and COMPOSED BY: *Jane and Ray Martin*.  
COPYRIGHT: 8.25 a.m., November 15, 1958. CLASSIFICATION: 7lb. 11oz. ORIGIN: Anglo-American. MOOD: *Sotto voce*.

**PUBLISHED:** New York Lying-In Hospital. **ARRANGER:** Dr. Richard Ruskin. **RECORDED:** 1, Registrar of Births, Washington, D.C. 2, British Consulate-General, New York.

**★** In this manner did MD-composer Ray Martin inform me of the birth of his baby daughter the other day.

**Wild party** AN American musician takes a holiday and visits Europe. But, like all American musicians, his holiday is no holiday at all unless he can play.

And in France, Spain, Italy, Holland, Scandinavia and Germany, play he can. He has only to be recognised in a club or restaurant for the boys on the stand to beg him to join them.

Not so in England. The Union forbids. Which is why



Stanley Black (r.) on Monday took over as Musical Director for the Associated British Picture Corporation. He is seen here being congratulated by Pat Brand, Editor of the MELODY MAKER and Barry Barnett of "Variety's" London Office.

everything has to be very carefully arranged. And why Harold Pendleton and Alex Welsh organised a special going-away party at the Marquee Club on Monday night for trumpeter Wild Bill Davison.

Bill, of course, had met up with the Welsh Band earlier during his stay. Of it, he told me: "I'm happy with these boys. I love their enthusiasm. I'd love it if I could find the

same enthusiasm in some of the groups I've played with in the States."

And the session which resulted at midnight on Monday (and went on until 3 a.m.) was probably one of the happiest he played on during his European tour.

Enlivened, of course, by the impromptu cabaret act starring Lord Donegall and his tape recorder.

## OFF-BEAT

THE Martian landed near the Great West Road, switched on his radar equipment and located a transport café.

Flashing and buzzing, he entered it—and stood entranced

before the pulsating juke-box.

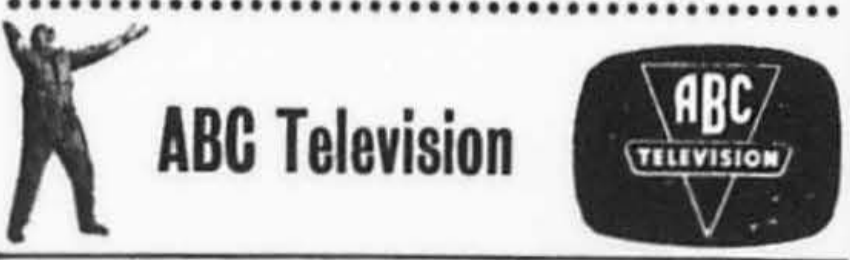
He listened until it stopped playing. And then addressed it:

"Fancy a nice-looking girl like you singing trash like that!"



## ABC's OH BOY!

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# Musician with a mission...

"I WANT you to understand," said tenorist Don Rendell, "that music comes second with me. First and foremost my wife and I are Bible students."

The six feet tall Don—bulky, wearing a sports jacket and with crew-cut hair—put his saxophone case on a chair and went on.

"For years and years music came first. But now I consider this was a great danger. Because if you put it first, life itself—your own life, and that of those close to you—is apt to suffer."

"How has this affected your music?" I asked.

"I still enjoy playing but I'm no longer obsessed with the desire I once had. I used to play all night and everywhere. But there are more important things in life."

"Yet you are considered probably the best tenor in Europe."

"One of the best—yes. Playing with Heath, Dankworth and Kenton all over Europe made me many friends. With Kenton—

apart from my own group—was the greatest musical time of my life. This is a funny thing, because to an extent I didn't want to work with him as I was not a lover of big bands.

"But with Kenton I felt it much less effort blowing. Everything was much easier. The boys weren't that much better than our own, but they seemed to have more heart.

"Our musicians could be just as good as the Americans but the environment over here is against them. All British players who have worked with top Americans get better."

### Any conflict?

Thirty-two year old Don, married 10 years, is currently with Kenny Baker's Dozen and Cyril Stapleton. In repose he wears a slightly surprised look, but when speaking his blue eyes take on a serious and thoughtful expression.

"Do you find any conflict between your religious beliefs and jazz?" I asked.

"Not with jazz itself, but with the things that sometimes go with it.

"I've spoken to musicians about my beliefs and found many of them interested. Frank Horrocks and his wife, for instance, do exactly what we do. Two or three times a week we go from door to door trying to teach the Bible truths to people who will listen."

"Any ambitions?" I asked, as he rose to go.

He gave me a wry smile. "No worldly ambitions," he said. "I thoroughly enjoy music and I hope to go on playing for a long time, at the same time making sure that the Christian work that my wife and I know is so important doesn't suffer."



... that's **DON RENDELL**

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# Brubeck opens up new ground

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 'Someday My Prince will come'—by DAVE BRUBECK

ONE of the fiercest battles in jazz criticism is between those who can read music and those who can't.

"I am an intuitive critic," says one. "I judge the mood and spirit of a jazz performance. I don't need, or even wish, to know how many semi-quavers there are in a minor ninth triad.

"The more one knows about the theory and technique of music, the more one tends to treat jazz as a technical exercise instead of an emotional experience."

"Nonsense," says another. "Even the most untutored jazzman uses notes, bars, harmonic progressions, and the technical apparatus of music. Even if he doesn't understand what he's doing, that's no reason why I shouldn't."

## Sympathy

"Anyway, none of the other arts would put up with a critic who doesn't have a clear knowledge of the artist's problems. Can you imagine a ballet critic who doesn't know a pirouette from an entrechat, or a book critic who knows nothing of plot construction?"

I have some sympathy with both sides. Musically educated critics tend to carry their noses so high in the air that they miss the down-to-earth folk qualities of artists like Broonzy or Bessie Smith. ("In the 4th bar I distinctly heard her sing

## by Steve Race

a D natural against an Eb7 chord.")

On the other hand, no one can appreciate to the full the genius of Parker, still less Ellington or John Lewis, without a knowledge of musical theory, coupled with an educated ear.

It is not a question of being a professional musician or not. What one does for a living has no conceivable bearing on the subject. Given a taste for jazz and a good ear, anyone can study the rules of music and find his appreciation of good music, jazz or otherwise, increased at each turn of the page.

## Natural

Dave Brubeck's "Someday My Prince Will Come" is a case in point.

Many people merely enjoy having it drift over them, like dew-eyed matrons at a Beethoven concert.

Others are sufficiently natural musicians to spot that something startlingly original is going on. Wisely they set out to find what it is.

"Prince Will Come" is an exercise in time-signatures, and as such is unique in jazz.

There have been many explorations in jazz harmony and counterpoint (e.g. Russo, Tristano and Graas). A number of people have tried their hand at jazz in waltz time, notably Max Roach on EmArcy E.J.L. 1282.

Only Brubeck has explored the possibilities of duplo, triple and quadruple time in simultaneous performance.

In technical terms—and what other way is there to describe a technicality?—he begins with a straightforward statement of the tune in its original 3/4 time.

Bass and drums enter as Paul Desmond's solo starts (37 secs.), still in waltz-time, but with unquestionable jazz feeling.

Paul's impromptus are as relaxed and flowing as if he had been improvising in 3/4 all his musical life. Indeed, this liquid solo is among the most beautiful passages in all modern jazz.

As the piano solo starts (3' 36") Joe Morello glides almost unnoticeably into 4/4 time, retaining the same beat, but making a mental change in the position of the bar-line. By now bass and piano are playing in 3; drums in 4.

Dave's transition from 3 to 2 begins (about 3' 50") in the third piano chorus; a rhapsodic treatment through which he deliberately cultivates a

1-in-a-bar feeling by turning a dotted minim into a kind of mental minim. The waltz beats become in effect triplet crotchets.

By the time the closing bars of the chorus have been reached (4' 00") he has divorced his mind from triple time, and is launched upon a new time-signature: 2/2.

The rhythmic structure at this point is best shown by the diagram (columns 1 and 2).

## Inspiration

After a while he relaxes the conflict, and returns to waltz time (5' 35") for the remainder of the record.

The final section is frankly less effective on the record than it was at one of the London concerts; one of the penalties of Dave's dependence on the inspiration of the moment. Not all one's best work can be produced in a recording studio.

To sum up: Dave Brubeck's "Someday My Prince Will Come" breaks entirely new ground in the field of jazz rhythms.

It establishes in a mere eight minutes an important new

fact: that the most complex cross-rhythms need not detract from a performance of melodic charm, and that even rhythmic experiment may be firmly rooted in the swinging tradition of small-group jazz.

## THE RECORDS SO FAR

Django (Modern Jazz Quartet); Melancholy Blues (Louis Armstrong); California Suite (Mel Tormé); Singin' The Blues (Bix Beiderbecke); Boplicity (Miles Davis); Fever (Peggy Lee); Frankie and Johnny (Erroll Garner); L'I Darlin' (Count Basie); Strange Fruit (Josh White); Four Brothers (Woody Herman); I've Got My Love To Keep Me Warm (Los Brown)

NEXT WEEK: Charlie Parker.

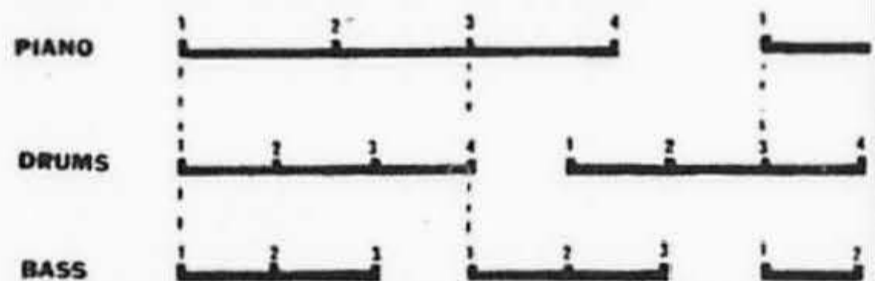


Diagram shows how piano, bass and drums treat the rhythm in Dave Brubeck's "Someday My Prince Will Come."

## SONGSIGHT by Hubert W. David

EVERY year about this time the Songwriters Advice Bureau is flooded with Christmas songs and I must point out that any unknown writer attempting this sort of material at this late date is wasting his time.

In the first place, all publishers and recording companies have made up their minds about Christmas songs as early as mid-September. In the second place fewer new Christmas numbers are being put out each year.

This is chiefly because a publisher or record company cannot hope for any sort of concentrated radio plug until the first week in December—and much conniving goes on to even get this—so the time available for exploitation is very limited.

Looking back at the charts last year, I find that Elvis Pres-

ley's "Santa Bring My Baby Back To Me" had reached No. 8 by the second week in December. That was the sole representative of Christmas numbers last year, except for "Mary's Boy Child."

It is as well to discuss what type of song (if any) is going to stand any chance at all in the Christmas field. At one time, Pantomime could have a great influence on the popularity of songs.

## Novelty

All this has changed. Pantomime these days has no influence in making a song. The numbers used in Panto are the artist's own top disc successes, for the stars of any Pantomime today are the artists who have had the top selling records during the year.

Which brings me back to the question: what chance has any Christmas song of getting a reasonable public hearing? I can only say that novelty must be the keynote. Cast your mind back over the past few years and you will remember that "Rudolph The Red Nosed Reindeer," "I saw Mommy Kissing Santa Claus," "On Christmas Island" and "Christmas Alphabet" were the only ones to ring the Christmas chimes. All written on novelty appeal.

You will probably also remind me about "Mary's Boy Child." This song first got into the Hit Parade early in November, 1957, which surely proves it was a good song anyway, without its obvious Christmas tie-up.

REMEMBER: Songwriters Guild Open Forum next Friday, December 12, at Adelphi Hotel, Grand Junction Parade, Brighton (7.30 p.m.) All songwriters welcome.

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## Songwriters

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

MS must bear name and address of the sender, and must be accompanied by S.A.S. 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 December 20, 1958, for readers in Britain; until January 20, 1959, for foreign and Colonial subscribers.

# TOP 10 LPs

WEEK ENDED NOVEMBER 29, 1958

This week	Last week	Title	Artist	Label
1	(1)	SOUTH PACIFIC.....	Soundtrack.....	RCA
2	(2)	MY FAIR LADY.....	Original Cast.....	Philips
3	(4)	COME FLY WITH ME.....	Sinatra.....	Capitol
4	(5)	ELVIS'S GOLDEN RECORDS.....		RCA
5	(3)	KING CREOLE.....	Elvis Presley.....	RCA
6	(—)	DEAR PERRY.....	Perry Como.....	RCA
7	(6)	KING AND I.....	Soundtrack.....	Capitol
8	(—)	CAROUSEL.....	Soundtrack.....	Capitol
9	(—)	STUDENT PRINCE.....	Mario Lanza.....	RCA
10	(7)	OKLAHOMA.....	Soundtrack.....	Capitol



# TOP 20 POPS

WEEK ENDED, NOVEMBER 29, 1958

1	(1)	HOOTS MON.....	Lord Rockingham's XI.....	Decca
2	(3)	IT'S ONLY MAKE BELIEVE.....	Conway Twitty.....	MGM
3	(2)	IT'S ALL IN THE GAME.....	Tommy Edwards.....	MGM
4	(6)	TOM DOOLEY.....	Lonnie Donegan.....	Pye-Nixa
5	(4)	A CERTAIN SMILE.....	Johnny Mathis.....	Fontana
6	(11)	TOM DOOLEY.....	Kingston Trio.....	Capitol
7	(7)	MORE THAN EVER.....	Malcolm Vaughan.....	HMV
8	(5)	BIRD DOG.....	Everly Brothers.....	London
9	(19)	TEA FOR TWO CHA CHA.....	Tommy Dorsey Orchestra.....	Brunswick
10	(10)	HIGH CLASS BABY.....	Cliff Richard.....	Columbia
11	(9)	COME PRIMA/VOLARE.....	Marino Marini.....	Durium
12	(8)	LOVE MAKES THE WORLD GO ROUND	Perry Como.....	RCA
13	(14)	SOMEDAY/I GOT A FEELING.....	Ricky Nelson.....	London
14	(15)	COME ON, LET'S GO.....	Tommy Steele.....	Decca
15	(12)	STUPID CUPID/CAROLINA MOON.....	Connie Francis.....	MGM
16	(16)	KING CREOLE.....	Elvis Presley.....	RCA
17	(13)	MOVE IT.....	Cliff Richard.....	Columbia
18	(20)	SUSIE DARLIN'.....	Robin Luke.....	London
19	(—)	MY TRUE LOVE.....	Jack Scott.....	London
20	(17)	SOMEDAY.....	Jodie Sands.....	HMV

## Twitty challenges the 'Tom Dooleys'

As a poet might say—Conway Twitty's sitting pretty. Or at least, his first disc, "It's Only Make Believe," is. In only its fourth week in the chart it has soared to No. 2, and—"Tom Dooley" willing—looks set to take over at No. 1.



Conway Twitty

Lonnie Donegan and the Kingston Trio are doing well with their versions of Tom Dooley. Both have climbed—Lonnie to No. 4 and the Kingston Trio to No. 6. Like the man they sing about, they're all hanging around near the top of the tree.

### Dorsey recovers

Surprise of the week was the recovery of the Tommy Dorsey Orchestra's Tea For Two Cha Cha. Last week, at No. 19, it seemed to be on the way out. Now, renewed interest has pushed it to No. 9. Looks as if last week's cha-cha supplement has done the disc some good.

One to watch in this section is Jane Morgan. Her The Day The Rains Came has all the makings of a best-seller.

In the LP chart, Como's Dear Perry has made quite a comeback—to No. 6. He comes in with Mario Lanza's Student Prince and the Carousel soundtrack.

Out goes The Frank Sinatra Story, Songs By Tom Lehrer and Russ Conway's Pack Up Your Troubles.

Two old friends have appeared in the jazz list. Stan Kenton with his Back To Balboa LP, and Louis Armstrong with Louis And The Good Book.

## TOP 10 JAZZ DISCS

1	(1)	MY FAIR LADY (LP).....	Shelly Manne.....	Vogue
2	(2)	THE MOST HAPPY PIANO (LP).....	Erroll Garner.....	Philips
3	(4)	MODERN JAZZ QUARTET (LP).....		London
4	(3)	CHRIS BARBER IN CONCERT—Vol. III (LP).....		Pye-Nixa
5	(7)	CLARENCE WILLIAMS JAZZ KINGS (EP).....		Fontana
6	(—)	BACK TO BALBOA (LP).....	Stan Kenton.....	Capitol
7	(—)	LOUIS AND THE GOOD BOOK (LP).....	Louis Armstrong.....	Brunswick
8	(5)	ELLA SINGS ELLINGTON SONG BOOK III AND IV (LPs).....		HMV
9	(6)	ELLA SINGS ELLINGTON SONG BOOK I and II (LPs).....		HMV
10	(10)	PAL JOEY (LP).....	Andre Previn.....	Vogue

ALL STORES SUPPLYING INFORMATION FOR RECORD CHARTS  
 LONDON—Imbels, W.C.1; Leading Lighting, N.1; W. A. Clarke, S.W.6; Popular Music Stores, E.8; A. R. Tipler, S.E.15; Dobell's Jazz Record Shop, W.C.2; Rolo for Records, E.10. MANCHESTER—Duwe Wholesale, Ltd., 1; Hime and Addison, Ltd., and Record Rendezvous, H. J. Carroll, 18. LIVERPOOL—Nema, Ltd., 1; Beaver Radio, Ltd., 1. BIRMINGHAM—R. C. Mansell, Ltd., 5. GRAWLEY—S. C. Withers, BRIGHTON—Dobell's Record Shop, SOUTH SHIELDS—Saville Bros., Ltd. LEEDS—R. S. Kitchen, Ltd., 1. MIDDLESBROUGH—Sykes Record Shop, BLACKWOOD—Glyn Lewis, EDINBURGH—Bandparts Music Stores, Ltd., 1. TORQUAY—Fash and Co., Ltd. SLOUGH—Hickies, HULL—Sydney Scarborough, Ltd. BOLTON—Engineering Service Co. BOURNEMOUTH—Beales, WEST HARTLEPOOL—Hoggett's, Ltd. WORTHING—J. W. Mansfield, Ltd. BELFAST—Atlantic Records, CARDIFF—City Radio (Cardiff), Ltd. GLASGOW—McCormack's, Ltd., C.2. NEWCASTLE—J. G. Windows, Ltd., 1. PORTSMOUTH—Weston Hart, Ltd. PLYMOUTH—C. H. Yardley and Co.

## Britain's 20 top tunes

THIS copyright list of the 20 best-selling songs for the week ended November 29, 1958, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd. (Last week's placings in parentheses)

1.	(1)	COME PRIMA (MORE THAN EVER) (F) (2-1) ..	Sterling
2.	(2)	A CERTAIN SMILE (A) (2-1) ..	Robbins
3.	(7)	MARY'S BOY CHILD (A) (2-6) ..	Bourne
4.	(4)	IT'S ALL IN THE GAME (A) (2-1) ..	Blossom
5.	(6)	TRUDIE (B) (2-1) ..	Henderson
6.	(3)	VOLARE (NEL BLU DIPINTO DI BLU) (F) (2-1) ..	Robbins
7.	(5)	CAROLINA MOON (A) (2-1) ..	Lawrence Wright
8.	(9)	SOMEDAY (A) (2-1) ..	Duchess
9.	(13)	HOOTS MON (B) (2-1) ..	Southern
10.	(15)	IT'S ONLY MAKE BELIEVE (A) (2-1) ..	Francis Day
11.	(11)	BIRD DOG (A) (2-1) ..	Acuff-Rose
12.	(18)	TOM DOOLEY (A) (2-1) ..	Essex
13.	(8)	YOU NEED HANDS (B) (2-1) ..	Lakeview
14.	(14)	TULIPS FROM AMSTERDAM (F) (2-1) ..	Cinephonic
15.	(12)	WHEN (A) (2-1) ..	Southern
16.	(10)	BORN TOO LATE (A) (2-1) ..	Anglo-Pic
17.	(18)	TOM DOOLEY (A) (2-1) ..	Ardmore and Beechwood
18.	(17)	ON THE STREET WHERE YOU LIVE (A) (2-6) ..	Chappell
19.	(—)	I HEARD THE BELLS ON CHRISTMAS DAY (A) (2-1) ..	Chappell
20.	(15)	STUPID CUPID (A) (2-1) ..	Aldon

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

## Top Twenty publishers and other versions

HOOTS MON (Southern).  
 IT'S ONLY MAKE BELIEVE (Francis Day & Hunter)—Jimmy Starr (Lon).  
 IT'S ALL IN THE GAME (Blossom)—Nat "King" Cole (Cap); Barry Kendall (Emb).  
 TOM DOOLEY (Essex).  
 A CERTAIN SMILE (Robbins)—Jones Boys (Col); Andy Russell (RCA); Paul Rich (Emb).  
 TOM DOOLEY (Ardmore & Beechwood)—City Ramblers (Tem); Rikki Price (Fon); Tarriers (Col).  
 MORE THAN EVER COME PRIMA (Sterling)—Jackie Dennis (Dec); Joe Loss (HMV); Robert Earl (Phi); Edmund Hockridge (P-Nix); Toni Dall (Col); Norris (Paramor (Col); Jackie Rae (Fon); Eve Boswell (Par); Ted Heath (Dec); Barry Kendall (Emb).  
 BIRD DOG (Acuff-Rose)—Paul Rich (Emb).  
 TEA FOR TWO CHA CHA (Chappell).  
 HIGH CLASS BABY (Kalith).  
 VOLARE (Robbins)—Ronald Chesney (HMV); Alan Dale (MGM); Charlie Drake (Par); Rikki Henderson (Emb); Joe Loss (HMV); Dean Martin (Cap); McGuire Sisters (V-Cor); Domenico Modugno (Ori); Nelson Riddle (Cap); Lita Roza (P-Nix); Anne Shelton (Phi); Cyril Stapleton (Dec); Jimmy Young (Col); Ted Heath (Dec).  
 LOVE MAKES THE WORLD GO ROUND (Chappell).  
 SOMEDAY (Leeds)—Billy Farrell (Phi).  
 I GOT A FEELING (Commodore-Imperial).  
 COME ON, LET'S GO (Essex)—Ritchie Valens (P-Nix).  
 STUPID CUPID (Aldon)—Maureen Evans (Emb).  
 KING CREOLE (Seventeen Saville Row)—Johnny Worth (Emb).  
 MOVE IT (B. F. Wood)—Hal Burton (Emb).  
 SUSIE DARLIN' (Mills)—Chris Howland (Col); Barry Barnett (HMV); Hal Burton (Emb).  
 MY TRUE LOVE (Southern)—Paul Rich (Emb).

## America's top discs

As listed by "Variety"—Issue dated December 3, 1958.

1.	(2)	TO KNOW HIM IS TO LOVE HIM	Teddy Bears (Dore)
2.	(1)	TOM DOOLEY	Kingston Trio (Capitol)
3.	(4)	BEEP BEEP	Playmates (Roulette)
4.	(3)	IT'S ONLY MAKE BELIEVE	Conway Twitty (MGM)
5.	(6)	I GOT STUNG	Elvis Presley (RCA Victor)
6.	(9)	SMOKE GETS IN YOUR EYES	Platters (Mercury)
7.	(7)	ONE NIGHT	Elvis Presley (RCA Victor)
8.	(12)	PROBLEMS	Everly Brothers (Cadence)
9.	(—)	THE CHIPMUNK SONG	Chipmunks (Liberty)
10.	(5)	TOPSY	Cozy Cole (Love)
11.	(18)	QUEEN OF THE HOP	Bobby Darin (A&O)
12.	(8)	IT'S ALL IN THE GAME	Tommy Edwards (MGM)
(—)		POOR BOY	Royaltones (Jubilee)
14.	(—)	A LOVER'S QUESTION	Clyde McPhatter (Atlantic)
15.	(—)	I GOT A FEELING	Ricky Nelson (Imperial)
(14)		LONELY TEARDROPS	Jackie Wilson (Brunswick)
17.	(9)	LONESOME TOWN	Ricky Nelson (Imperial)
18.	(11)	TEA FOR TWO CHA CHA	Tommy Dorsey Orchestra (Decca)
19.	(17)	THE WORLD OUTSIDE	Four Coins (Epic)
20.	(14)	CHANTILLY LACE	Big Bopper (Mercury)

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# Louis top? Nonsense!



● Louis  
... worst solo.

**HOPE** readers will show a little more sense in this year's MM poll than they did last year.

For instance, I hope no one is misguided enough to vote for Louis Armstrong as Top Trumpet, or even to consider him as singer.

If you think I am talking nonsense, all you have to do is to listen to his trumpet solo in "Tenderly" on the Ella and Louis LP and you will hear what must be the worst trumpet solo on record. As for the critics voting him top last year, it just goes to show they are worse at their job than Louis now is at his.—Kenneth D. Gray, Glasgow, W.I.

● Shades of Chris Nelms—we're off again!

### Ridiculous

**JAZZ** polls are ridiculous. It is ludicrous to have to vote, say, for either Louis Armstrong or Miles Davis when their styles are so contrasted and yet both are supreme in their own right.

The results of such a poll can be no real guide to the ability of the individual, but serve only to give some insight into the modern trend in the jazz world.—L. A. Smith, London, S.W.1.

### Musicians

**HOW** about a musicians' poll? That is, a poll by the musicians who play with the country's name bands and studio orchestras.

This would prove far more

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interesting than any readers' or, for that matter, critics' poll!—R. White, Portsmouth.

### Two polls?

**MY** proposal: Two jazz polls, one for the trad and swing musicians, the second one for the moderns.—Herbert G. Fischer, Germany.

### Top LP

**WHY** can't we have a poll to choose the top LP of the year?—J. A. Shiplee, Harwich, Essex.

● You see the difficulty? Almost every reader has a different idea. We'd need a special issue to accommodate them all.

### Golden discs

**ELVIS** has just released his "Golden Disc" LP and it is becoming increasingly popular. What a treat if his rival, Pat Boone, were to release a similar LP! Then Sinatra, Como and others could follow suit.—Paul Barrable, London, W.9.

● Real collectors' items.

### 'Dixie drummer'

**JAZZ** can certainly be said to be reaching a wider field these days.

The boys' paper, "The

Rover," is now including a series, "Kid Laine, Dixie Drummer," a fictitious early New Orleans character.—A. W. J. Irwin, Chertsey, Surrey.

● A change from cowboys.

### Exploitation

**THE** latest MJQ LP has one whole track taken up by the old faithful, "La Ronde." And this is not the only track to be repeated on different issues by this group.

Can nothing be done about this blatant exploitation? We pay quite enough for our jazz without having to buy the same track time after time.—D. Topham, Blackburn.

● LP winner.

### Last word

**THE** idea of an entrance exam for membership of the Musicians' Union may seem a good one at first glance. But on the grounds of tone, Charlie Parker and Miles Davis might well fail the test.

Erroll Garner, a non-reader, could hardly even enter for the preliminary exam. George Lewis and Thelonius Monk might fail on technique. And while Louis Armstrong would get more than a pass mark as a trumpet player, I doubt if his union card would permit him to sing in public.—Steve Race, Television House, W.C.2.

● And that surely wraps up that subject!

### Pop rot

**AS** a leading composer in Hungary, of operettas, musical comedies and pop songs, I find the teenage rage for rock'n-roll, with its unmusical performers, disturbing. I see two reasons for this: the ruthless commercialisation of the song-creating art, and the disc-jockey.

Unfortunately, the whole business is full of people who want to make a fortune overnight. And these people see no reason why they should help raise the musical tastes of teenagers—who are a never-drying well for the easy-money makers in Tin Pan Alley.—Paul Gyongy, Vice-Director, The Hungarian Musical Fund.

### Murder!

**PLEASE** tell someone to stop this cold-blooded murder. First it was calypso, then kwela and now cha-cha.

### REWARD

A guitarist stood at the Golden Gate,  
His head was bent and low,  
And then he asked the man of fate  
The way that he should go.

"What have you done,"  
St. Peter cried,  
"That you should enter here?"  
"I accompanied rock'n-roll singers  
For many and many a year."

St. Peter threw wide the Golden Gate,  
"My man, you have done well  
To earn your place in Heaven,  
"You're had your share of Hell."  
—N. Speight,  
Camden Town, N.W.1.

### POP DISCS FOR CHRISTMAS

See the 8-page supplement in this issue

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the party spirit



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# Nixa contract ready for Dickie Valentine

Stars start with the Downbeat



The music for the opening night of the Downbeat Club, Old Compton St., Soho, last Friday, was provided by pianist Lennie Felix and bassist Geoff Clyne (pictured above). The new London jazz spot is featuring guest pianists for its seven-nights-a-week music policy.

AT presstime, Dickie Valentine's pen was poised to sign on the dotted line with the Pye-Nixa record label, announced executive Sydney Grace.

## JOE LOSS PLANS PROVINCES TOUR

JOE LOSS has a series of provincial dates set for this month. On Tuesday the orchestra appears at the City Hall, Cardiff, on Thursday at Trentham Gardens Ballroom, Staffa, and on Friday at the Town Hall, Sutton Coldfield. Other dates in the Loss diary include The Forum Superballroom, Cannock, on December 19, Free Trade Hall, Manchester (23rd), St. George's Hall, Liverpool (26th) and the Civic Hall, Wolverhampton, on New Year's Eve. The band continues with its regular Sunday afternoon show "Bid For Fame" for ABC-TV (North and Midlands). The Loss band also has two new singles released by HMV this month—"My Heart in Portugal," coupled with "Cha-Cha-Cha" and "Do I Love You" with "Under Paris Skies."

## DANCING WITH NAT

Nat Allen and his Orchestra, currently resident at Leeds Locarno, will be featured in the BBC-TV's "Come Dancing" programme from Scarborough on December 15. They open for a season at Streatham Locarno on December 23.

## DARGIE FIVE IN SABRINA SHOW

SYDNEY (Australia), Wednesday.—The Horrie Dargie Quintet opens on Monday for an eight-week season in the Sabrina show at the Tivoli Theatre, and is then booked to play in Sydney until next May.

Originally booked for 26 weeks on its return from Britain in April, the group has played 10 weeks at the Melbourne Tivoli, 11 weeks at the Sydney Tivoli and one month in Brisbane, and has made numerous radio and TV appearances. Their Australian representative is ex-London bandleader Paul Lombard.

## Marion Keene spot in 'Black Magic'

Singer Marion Keene has been signed for the Stanley Black "Black Magic" BBC-TV series which recommences a fortnightly run from Tuesday, December 30. On Monday, Marion returns to the Society Restaurant, W., for a season in cabaret.

## ACCORDION TIME

The Barry Dawson Trio opens another series in Arthur Bell's Accordion Time on Radio Luxembourg this Sunday (7th). Comprising Barry on piano-accordion and vocals, it is completed by Sid Hadden (pno.) and Jack Mason (bass), with Tony Pike coming in on drums for many of the trio's gigs and TV appearances.

## NEWS SPOTLIGHT

MORE than 30 top Show Business personalities have promised to appear at "A Night With The Stars" at the Gaumont State, Kilburn, on December 21 at 6.30 p.m. They include the Dennis Coleman Singers, Toni Dall, Vince Eager, Robert Earl Don Fox, Johnnie Gray, the King Brothers,

# It's a non-stop sell-out for Mantovani

IT'S definitely a sell-out for mood music maestro Mantovani on his next American-Canadian tour. The tour starts in Newark on February 27 and is already a sell-out there. A performance in Denver was also sold out—

within hours of the announcement. So Monty is staying over for another appearance, which has again proved a sell-out. British tour Monty will make a brief British tour before leaving for the States. He plays Leicester on February 8, Sheffield (9th), Bristol (10th), and Birmingham or Cardiff (11th). He winds up with a concert at London's Albert Hall on February 12, promoted by his manager, George Strick, who will throw a farewell party in conjunction with Decca Records after the show. Mantovani ends his "New

## Tony Pike starts drum school

Drummer Tony Pike opens his own drum tuition studios at 31, Dryburgh Road, Putney, S.W. this week-end. He will extensively use hi-fi tape equipment both for tuition and play-back purposes. An Army-trained musician, he has played with numerous West End groups, in addition to touring with Max Bygraves and playing at the Neil Gwynn Theatre Club.

## GLAMOROUS ALADDIN



Glamour girl Shant Wallis plays the same part in "Aladdin" at the Streatham Hill Theatre this Christmas. And here she poses in one of the costumes she'll be wearing in the show.

## LONG-TERM STARS

Ken Morris and Joan Savage are due to sign a long-term contract for a New Year series with BBC-TV.

# CUT-PRICE RECORDS DODGE THE SLUMP

"DISC slump? Not where Gala is concerned!" The speaker was Monty Lewis, production director of the new low-price label that made its bow in October. "We shall quadruple our production by the end of January," adds Monty Lewis. "And on March 1 we shall put out our first LPs—under £1. "They will feature all-American material, and we have some fabulous jazz names on a new Stateside label we are contracting. "Boots the Chemists are now taking our discs. So far, they are in only 25 of their shops in the major cities. But we shall be expanding in the New Year to cover most of their 1,300 branches. "Selfridges have sold 200 Gala EPs a day; and Lewis's in

## Chain store tie-up

Manchester and Birmingham have each sold around 500 a week. "We've been getting airtime on the BBC for singer Bob Haymes—brother of Dick—and his Gala recording of 'That's All' has already been 'covered' by two other British recording companies.

## Fan clubs

"I've had commercial TV offers for another Gala star—Edna McGriff. I'm already negotiating with her U.S. agents to bring her over for six shows early in the New Year. "We've even got Gala fan clubs—formed quite spontaneously among the disc buyers. So there's no slump with us!"

FOOTNOTE: The record business is not quite so rosy in the

## SQUADS TO PLAY DOUGLAS AGAIN

Ronnie Aldrich and the Squadroneers have been booked for their eighth summer at the Palace Ballroom, Douglas, Isle of Man. Fronting a 13-piece band and three singers, Ronnie opens on June 28 for nine weeks. Trombonist Ralph Jenner was operated on in London's National Hospital last Friday for a brain tumour. Until he is fit Gib Wallace is deputising.

## Dobell disc shop is closing down

Doug Dobell is closing his jazz record shop in Brighton after Christmas. It opened 19 months ago. "There just wasn't the scope for a specialist shop," said Dobell. "But I shall open another shop in the West End soon."

## CLAIMS THE GALA BOSS

States. Ren Grevatt cables from New York: "The single disc business continues what seems to be an endless slump here. Dealers and manufacturers alike have been singing the blues steadily and nobody seems to know what to do about it. "Causes? Some say the economic recession—the teenagers have less money to spend and choose more carefully."

## Basil Kirchin has West End berth

Basil Kirchin has fixed a West End residency for his Rock-a-Cha-a Band which was formed three weeks ago. It is a six-nights-a-week spot at the Club Romano which opens in Gerrard Street, W., on December 11. Basil (drs.) leads Ashley Kozak (bass), Dave Davani (sax), Johnny Beard (dr.), Dick Heckstall-Smith (bari.) and Claude Collier (conga drs., vcls.). Dave Davani leaves the Frank King Band at the Jack o' Clubs tomorrow (Saturday) and on Sunday appears as guest star at the Birmingham Jazz Club.

## GIRL WITH A FAMOUS NAME



Josie Shelton—24-year-old singing sister of Anne—had her first big TV part last week-end as a guest in ATV's peak-hour "Benny Hill Show." Josie, who made her TV debut last month in "Music Shop" is pictured (above) getting a last-minute briefing from Benny.

# Frankie Vaughan off to Germany

FRANKIE VAUGHAN stars in his own ATV "Saturday Spectacular" tomorrow and then flies to Germany to entertain the Forces. With Frankie on ATV will be comedienne Beryl Reid, American comedian Henry Youngman and the King Brothers. Frankie does a concert in Cologne on Sunday and appears from Tuesday until Friday in the Dusseldorf area, with ballerina Beryl Grey in the Danish Royal Command Performance in Copenhagen.

## 'HOOTENANNY' IS GOING ON LP

HMV is to record this week's Hootenanny—the Sunday folk song sessions run by the Ballads and Blues Association at the Cory Hotel, Bournemouth. A 12 in. LP is scheduled for release in mid-February. The featured session will be Ewan MacColl, A. L. Lloyd, Isla Cameron, Rory MacEwan, Harvey Webb, Johnny Cole and Fitzroy Coleman. The Association on Tuesday ran its first show at the Royal Festival Hall in conjunction with the National Jazz Federation.

## BROOKES GOES BACK

Bob Brookes and his band have been rebooked for the summer season, commencing on May 15, 1959, at the Pomme d'Or Hotel, Jersey. They ended a six-month season on October 5. MD at the hotel, Bob appears nightly at the piano in the hotel restaurant during the winter.

## NEW JAZZ GROUP AT TROPICANA

Simultaneously with the debut of Tony Scott and his Cha Cha Band at the Club Tropicana, Soho, on Monday, the Gus Galbraith Septet will commence regular Monday and Tuesday sessions. The group, which recently returned from a tour of Denmark, comprises Gus Galbraith (tp.), Ray Gallier (trub.), Dick Morrissey (cl.), Pete Sharpe (bass), Colin Barnes (dhrs.), Johnny Evered (str.), Johnny Mitchell (pno.). Frank Huddell will appear in cabaret with the Scott Band throughout the week. Lionel Kerrin and his French Dividend Band remain in residence.

## No 'take-over'

Harry Foster, of Posters Agency, asks the MM to point out that there is no truth in rumours that his organisation is to amalgamate with another concern.

## MEET THE 'SWINGING MILKMEN'



The Humphrey Lyttelton Band surprised fans when it took pints of milk on to the bandstand of its Oxford Street club last Wednesday. They were helping to boost a "drink more milk" campaign for the National Milk Producers' Federation. A spokesman for the Council: "They certainly seemed sincere milk fans." The milk drinkers are (l-r) Joe Temperley, Tony Coe, Johnny Picard, Eddie Taylor, Humph, Brian Brockiehurst, Ian Armit and Jimmy Skidmore.

## Broadstairs pick Cecil Barker Ork

Cecil Barker has been booked for his eighth successive summer season at the Pavilion, Broadstairs. He will start 19 weeks with his orchestra on Whit Saturday, May 16, playing both afternoon and evening sessions. Cecil will also be appearing with a trio and guest artists over Easter. The Council is still considering applications in connection with summer-season bandstand entertainment.

## NEW ADDRESS

Cyril Baker and the Belinda (London) music publishing company move tomorrow (Saturday) from Charing Cross Road to new premises at 17, Savile Row, W.1, from where the firm will control the Aberbach, Hill and Range, Seventeen Savile Row, Progressive, Knox and Kalith companies.

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# The jungle of entertainment

## BOOKS FOR CHRISTMAS

**TOMMY STEELE**, by John Kennedy (Souvenir Press, Ltd., 15s.). **DANCING IS MY LIFE**, by Victor Silvester (Heinemann, 15s.).

HERE are two very dissimilar books on careers. Yet in a sense both Tommy Steele and Victor Silvester trod common ground—the jungle of entertainment.

How much of the giddy rise of Steele was due to the hot air of publicity pumped out by John Kennedy? Here is Kennedy's own account.

Tommy's earnings, he confesses, were grossly exaggerated. Some of those Press statements attributed to Steele were concocted to please journalistic hunger.

He knew the stuff the newspapers delighted in splashing, so he set out to give them what they wanted. If a thought came to him, then he "blandly announced it as an established fact."

If this orgy of explanation embarrasses Tommy, then Kennedy is at some pains to emphasise his belief in the Steele talents.

**Suspicion**  
Tommy emerges as a paragon in the eyes of the nimble Kennedy. Suspicion is inevitable. Is the portrait a true one—or is publicist Kennedy still spinning out the Steele legend that he began?

We must wait for Steele's own account of events before we can judge.

Perhaps Tommy Steele needed a Kennedy to negotiate the jungle that is entertainment. The Victor Silvester life story has reference to that same jungle, where dog occasionally eats dog.

Victor complains he was invited to join the Dance Band Directors' Association—then was curtly rejected on the grounds that he was an out-

**FLOOK**  
M readers who follow the adventures of Rufus and Flook in the "Daily Mail" will not need telling that cartoonist Trog is, in musical life, clarinetist Wally Fawkes.

They may not know that Flook's script-writer for the past two-and-a-half years has been singer George Melly, though they must often have wondered at the amount of jazz lingo used in the strip.

Three complete Flook stories are now reprinted and presented in book form (Faber, 6s. 6d.).

Eagle-eyed scanners may spot a resemblance in some of these characters to features well known in the jazz world.—**Max Jones.**

**Five cha-chas**  
FRANCIS and Day have lost no time in getting into step with the current craze with an album of five cha-cha numbers ("Cha Cha Cha," Francis, Day and Hunter, Ltd., W.C.2.). The numbers are scored for piano, with chord symbols.

sider. And the DBDA tried to curb the Silvester bandleading activities by approaches to the BBC and Victor's recording company.

Glenn Miller didn't, it seems, share this prejudice. He was intrigued with the Silvester "noise" and "amazed" by the record sales.

He offered to organise an American tour for Victor and one can regret that Miller's death prevented his taking up the matter with AFoM boss, Petrillo—the titanic clash of temperaments could have led to some hot exchanges.

Silvester tells of war time plugging—one leader collected £500 in one week by just playing choruses. Instrumentation of the band, the wags said, was saxes, brass, rhythm and cash register.

Victor's band refused to take part in such malpractice and played a high proportion of "oldies." Apparently it thus

established the right it enjoys today to ignore the BBC and music publishers' agreement that bands should play 60 per cent. of topical material.

### Dance crazes

A whole chapter is devoted to prewar dance crazes. Observes Silvester: "... we did our best to promote them, and eventually, I am afraid, the whole thing developed into a racket."

Every new dance had to be introduced as the very latest from America. "It was," explains Victor, "the poetic licence of showmanship necessary for building up an act or star."

Thus, the staid veteran of the dance exonerates the maligned Kennedy. Though he proved adept at juggling the figures and bending the facts, Kennedy was no pioneer.

He merely brought tradition up to date.

## 'Skiffle' is twelve months too late

THE main trouble with Brian Bird's "Skiffle" (Robert Hall, Ltd., 10s. 6d.), is its publication a year too late. One has only to walk round Charing Cross Road and Soho to see former skiffle stars at work in more mundane occupations—sufficient proof for the doubters that it was just another craze like the Charleston, yo-yos or hula hoops.

If, however, British youth is still interested in scrubbing washboards and distorting Negro folk songs despite the lack of a paying audience, then this book should show them the way to do it.

The author is a Suffolk parson—a self-confessed devotee of both skiffle and jazz who, however, makes the mistake of confusing the two.

Mr. Bird is obviously no lover of modern jazz—as his frequent quotation of Rex Harris and Rudi Blesh would indicate. But his chapters on the history of jazz may lead his readers to deeper exploration of the subject.

### Illustrations

For the devotee, the book contains brief biographies of most of the arch-skifflers and a chapter on "How To Form A Skiffle Club."

The 21 illustrations range from King Oliver's Creole Jazz Band to the Bill Bailey Skiffle Group.

A quick glance at the cover might lead potential buyers to believe the book was written by Lonnie Donegan. Despite his name being printed twice the size of the author's, he in fact contributes a foreword of a mere three-quarters of a page.—**Bob Dawbarn.**

## Letters on tape

DO you know there are thousands of people all over the world who correspond by talking to each other on recorded tapes? Surely an ideal method for exchanging news and views on music, since examples can often be "quoted."

How to correspond by tape, and lists of tape clubs, are some of the many useful things in "Tape Recording as a Pastime," by Douglas Gardner and Ian Arnison (Souvenir Press, Ltd., W.1, price 15s.).

Written with unfeigned enthusiasm, the book is as non-technical as possible yet full of solid guidance on what to record and how to record it.

Practical hints range from simple ways of recording from radio, to "editing" programmes by use of a battery of three recorders. General advice extends from what to look for when buying a recorder to a good explanation of stereo and its advantages—a topic which shows the book is right up-to-date.—**Roy Norris.**

you must read



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## Really the Blues

The February choice of the **JAZZ BOOK CLUB**

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# Getz joins jazz exiles

**EUROPE still appeals to a great many U.S. jazzmen as being a good place to live in, despite its lower rates of pay, poor plumbing, outlandish tongues.**

Every band that comes over either leaves someone behind on its return or carries home a recalcitrant few who swear they'll be back at the first opportunity.

Some Americans, like trumpeters Bill Coleman and Arthur Briggs, have been around Europe so long that only the older inhabitants remember how they got here. Don Byas, a newer arrival, was dropped off by the Don Redman band of 1946.

Kenny Clarke, Sidney Bechet and Kansas Fields are practically fixtures in France, and Albert Nicholas—though on the point of departure for two years—is still on the Continent. So also, unless I am misinformed,

are Lee Konitz and Oscar Pettiford.

Stan Getz is in Scandinavia; Nelson Williams has settled in Holland; and Quincy Jones and Lucky Thompson share their time between Europe and the States. At the moment, the Jazz Messengers are on the Continent, too.

and French pianist Georges Arvanitis—for Hughes Panassie.

And he was quite definite about his intention to reside in Europe. "I like all the countries I've been in," he said. "I like the serious audiences, and I like the way musicians are treated. You can say in your paper that I dig England."

## Sam digs

**NOW** Sam Woodard insists that he'll be Europe-bound before very long. "I want to live in London and work in France," he told me when I drove him to the airport last Sunday.

He, along with Shorty Baker and Jimmy Woodie, had broken the flight home from Paris in order to spend five days in London. Three more of the Ellingtonians flew direct from Paris, while Duke and the rest depended on the sea route.

While he was here, Woodard renewed friendships and visited several clubs, including the Caribe in Leicester Square and the new Downbeat Club in Old Compton Street.

He told me he had recorded in Paris with Woodie, Procope, Quentin Jackson, Cat Anderson

**STAN GETZ**, who has lately sojourned in Stockholm, will for some time to come be living in Denmark.

Last Sunday he appeared in Copenhagen's newest concert hall, the 2,000-seater Falkoner Centret. Jazz writer Harald Grut tells me:

"Getz displayed the usual perfection. He played first with a trio composed of Swedish pianist Jan Johansson and bassist Gunnar Johansson, and Danish drummer William Schlopfte, who provided sympathetic backing.

"Later Getz drew upon the Ib Glindemann band—the only large Danish band existent—for a sextet and octet. And the concert was rounded off by him soloing with the full Glindemann orchestra.

"Faced with rather intricate arrangements, the small units acquitted themselves nobly, though all solo honours went to Getz.

"In the final session, the robust Danes tended to strangle



Lee Konitz (left) and Stan Getz are two American jazzmen at present in Europe.

the refined American. But we heard many beautiful tenor passages faultlessly executed.

"The way Getz sounds is a far cry from the old masters, but there can be no doubt that he is himself a young master."

## Menace?

**MUCH** though the jazz situation here has been improved by the raising of the detestable ban, I think there is room for progress in the matter

of Angle-American musical relations.

In other European countries, jazzmen are able to enjoy, and benefit from, working associations with a string of fine U.S. musicians.

In Britain, in this enlightened year, the visitor from across the Atlantic is regarded by officialdom as a sort of menace to be "warned off" if he happens to be a jazz instrumentalist. Does this make sense?

**This World of Jazz BY MAX JONES**

## jazz on the air

(Times: GMT)

**SATURDAY, DECEMBER 6:**  
 11.30-12.0 A 1: Bechet-Buckner, Red Allen, Diz. Music from the film "Les Tricheurs."  
 12.15-12.40 p.m. C 2: Dutch Swing College.  
 12.25-12.40 A 1 2: Mahalia Jackson at Newport.  
 1.0-3.20 Y: Cannes Jazz Festival.  
 2.15-2.45 F 2: Rhythm is Their Business.  
 3.20-3.40 R: Jazz in Development.  
 4.15-4.45 Z: Swing Serenade.  
 6.30-7.0 DL: Sim Copans.  
 7.15-8.0 T: Corne, Clinton, Müller, Skitch Henderson.  
 8.5-9.0 J: Miller's AAF Band.  
 8.15-9.0 T: Slitt, Rogers, JJJ, Morton, Whiteman, George Russell.  
 9.0-9.45 W: Jazz Time.  
 9.10-9.55 F 1: Jazz Microgrooves.  
 9.35-10.0 Y: Jazz Gallery.  
 9.50-11.0: 11.10-1.0 a.m. I: Schneebiel, Disc News, Dance Cocktail, etc.  
 10.5-12.0 J: D-J Shows.  
 11.30-12.15 T: Repeat of 8.15.  
 12.0-1.0 E-Q: Dr. Jazz's Library.  
 1.5-2.0 H-Q: Hollywood-New York.

**SUNDAY, DECEMBER 7:**  
 7.15-8.0 p.m. T: Staton-Shearing, Miller, Prima, James, B.G., Roger Williams.  
 8.15-9.0 T: Wilbur de P., T., Rushing, Norvo-Humes, Brubeck-Morello, Garner.  
 9.10-10.0 S: For Jazz Fans.  
 9.35-9.58 B: Hughes Panassie.  
 10.0-10.55 F 1: Carlos de Radvitzky.  
 10.20-11.0 C 2: The Duke in Holland.  
 11.5-12.0 E: Jazz Programme.  
 11.30-12.15 a.m. T: Repeat of 8.15.

**MONDAY, DECEMBER 8:**  
 1.0-1.45 p.m. DL: Bandbox.  
 7.15-8.0 T: Duke's songs by Alham's Ork., Prado, Lee, The T.D. Ork.  
 8.15-9.0 T: Ramsay Lewis and his Gentle Men of Swing, Webster, Duke, Lambert, Alham and the First Modern Piano Quartet.  
 8.30-8.55 I: Hampton Hawes.  
 9.10-10.0 S: As Sunday.  
 9.30-9.55 J: Big Band Sounds.  
 9.30-9.55 F 3: Belgian Jazz.  
 9.30-10.30 app. K: Jazz Hour.  
 9.35-10.0 Z: Jazz Actualities.  
 10.5-12.0 J: Band O.S., D-J Shows (nightly).  
 11.30-12.15 a.m. T: Repeat of 8.15.

**TUESDAY, DECEMBER 9:**  
 4.30-5.0 p.m. C 2: Jazz Music.  
 7.15-8.0 T: Bing, Berigan, Jonah J., T.D., Brown.  
 8.0-8.30 F 2: Duke, Basie, Chick Webb-Ella.  
 8.15-9.0 T: The New Kenton Ork., Holiday, Kessel, Jamal, Scobey, Jimmy Deuchar with Humble, Hayes, Wray, Feldman, Bush and Seamen.  
 8.45-9.0 L: Piano Jazz.  
 9.10-10.0 S: As Sunday.  
 9.30-9.55 J: Modern Jazz 1958.  
 9.30-10.0 N: Jazz Programme.  
 9.30-10.15 I: The Duke in Zürich.  
 10.20-10.50 A 1 2: Rugolo, Mulligan, Garner, Ella, Duke.  
 10.21-10.30 C 2: Brubeck Trio.  
 10.40-11.30 DL: Baker's New Dozen.  
 11.30-12.15 a.m. T: Repeat of 8.15.

**WEDNESDAY, DECEMBER 10:**  
 8.30-5.55 p.m. F 1: Modern Jazz 1958.  
 8.15-8.45 DE: Jazz Session.  
 7.15-8.0 T: Nat Cole and Doris Day, B.G., Will Bradley, Ray McKinley,

8.15-9.0 T: Horace Silver, Lee Wiley, Peterson, Ronnie Ross and Stuttgart Symphony s.b. John Lewis.  
 8.30-9.30 F 3: Jazz for Everyone.  
 9.10-10.0 S: As Sunday.  
 9.20-10.0 Q: New Jazz Books.  
 9.35-10.0 P 4: Goodman Sextet; Fats Waller.  
 10.15-11.0 O: Pairing Off.  
 11.10-12.0 I: Freeman, Giffre Trio, Previn-Russ Freeman, Basie.  
 11.30-12.15 a.m. T: Repeat of 8.15.

**THURSDAY, DECEMBER 11:**  
 7.15-8.0 p.m. T: Sinatra, Shore, T.D., Helli, Flanagan.  
 8.15-9.0 T: Staton, Sammy Price in France, Red Garland, Miles D., Adderly, Coltrane, Paul Chambers.  
 8.30-9.0 F 1: Jazz Primer.  
 9.10-10.0 S: As Sunday.  
 9.30-10.0 P 4: Willie Smith.  
 10.0-11.0 P: Ellington: Mood Indigo, Such Sweet Thunder.  
 10.40-11.30 DL: Jazz Club.  
 11.30-12.15 a.m. T: Repeat of 8.15.

**FRIDAY, DECEMBER 12:**  
 4.20-4.50 p.m. L: Eddie Condon.  
 6.10-6.30 C 2: Jazz Music.  
 7.15-8.0 T: Eve Boswell, Jonah J., Sinatra.  
 7.40-8.0 Z: Jazz a la Carte.  
 8.15-9.0 T: Ellington Ten-Tet, Walter, Red Garland, B.G. J. Cain.  
 8.30-9.0 B-258m: The Real Jazz.  
 9.10-10.0 S: As Sunday.  
 9.15-9.45 F 2: The Living Jazz.  
 9.15-9.45 N: Jazz Programme.  
 9.30-9.55 J: Stars of Jazz.

9.30-11.0 I: From SDR's "Light Music Week": Rita Rys, Hi-Lo's, Donnerus Quartet, Oscar Pettiford, Erwin Lehn Ork.  
 10.15-11.0 C I: Jazz Programme.  
 11.30-12.15 a.m. T: Repeat of 8.15.  
 Programmes subject to change.

**KEY TO STATIONS AND WAVELENGTHS IN METRES**

A: RTP France 1: 1-1829, 48.39, 2-193.  
 B: RTP France 2: 280, 218, 318, 359, 379, 445, 498.  
 C: Hiversum: 1-402, 2-298.  
 D: BBC: E-464, L-1500, 247.  
 E: NDR WDR: 309, 189, 49.78.  
 F: Belgian Radio: 1-484, 2-324, 3-267, 4-198.  
 H: RIAS Berlin: 303.  
 I: SWP B-Baden: 295, 363, 195, 41.29.  
 J: APN: 344, 271, 547.  
 K: SBC Stockholm: 1571, 255, 245, 306, 506, 49 band.  
 L: NR Oslo: 1576, 337, 238, 477, 19, 25 or 31 bands.  
 N: Monte Carlo: 205, 49.71, 40.82.  
 O: BR Munich: 375, 167, 48.7.  
 P: SDR Stuttgart: 522, 49.75.  
 Q: HR Frankfurt: 506.  
 R: RAI Rome: 355, 290, 269, 41.81.  
 S: Europe 1: 1622.  
 T: VOA: 7.15 and 8.15: 49, 31, 25, 19, 16 metre-bands. 11.30: 1734 (LW).  
 W: Luxembourg: 208, 49.26.  
 Y: SBC Lugano: 568.6.  
 Z: SBC Geneva/Lausanne: 393, 31 band.

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# Melody Maker

DECEMBER 6, 1958 EVERY FRIDAY 6d.

# SEARCH FOR 6.5 SEQUEL

## Around the jazz clubs



Scottish musicians had a get-together on St. Andrew's Day (Sunday) when a "London Scottish Re-Union Night" was staged at the Johnny Dankworth Club, W. Pictured (above) during the session is Scots saxist Ronnie Ross (l.) with two "foreign" guest stars—London-born bassist Stan Wasser and Canadian saxist Art Ellefson.

**RUSSELL TURNER, producer of the near-defunct "Six-Five Special," has been given a special mission by BBC-TV.**

Following his farewell "Six-Five" show on December 27, he will roam Britain, the Continent and America "to glean ideas for a new teenage TV series

### TV personality

The MM's Provincial Editor, Jerry Dawson, made two TV appearances this week. On Friday he was a guest celebrity in David Nixon's BBC-TV show "It's Magic." On Wednesday, Jerry deputised on Granada's "People And Places" from Manchester for John Kennedy who was fog-bound at London Airport. Called in at three hours' notice, Dawson discussed Kennedy's new book "Tommy Steele" with interviewer Bill Grundy.

## BBC plans for April

starting at the end of April. "It will be a beat-music show," Russell told the MM. "Title? We haven't decided yet. But it will definitely follow the 'Dig This' series which takes over from 'Six-Five'."

### 'Dig This' show

The BBC this week confirmed reports that "Six-Five Special"—which has run for 23 months—is ending. A Christmas party will shunt "Six-Five" into the sheds on December 27. Taking its place will be the "Dig This" show—a brand new 30-minute teenage programme which will run for 13 weeks from January 3. Producer is Francis Essex. The series will showcase Bob Miller and his 17-piece band—the Millermen. Bob's vocalists

will be Susan Jons and Dougie Arthur.

Two resident singers—unnamed at Press time—will be fixed for the series.

Bob Miller gives up his four-year residency at Streatham, Locarno to star in "Dig This."

### Talking point

Outlining the musical policy of "Dig This," Francis Essex said: "We aim to give the teenagers a show that will get them talking. It will be a fast-moving show with the spotlight on the Miller band."

Personnel of the Bob Miller Band will be Bob (bari.) fronting Dougie Arthur, Al Spooner, Bobby Haughe and Frank Webb (tpts.), Brian Kershaw (tmb.), George Hunter, Gene Cottrell, Bill Golding and Bill Su'ett (reeds), Gerry Butler (pno.), Eddie Trip (bass), Haydn Jackson (drs.), Brian Daly (gtr.) and Susan Jons (vcls., L-A rhythm). Another guitarist and a drummer are to be named.

## BBC SCOOP ON 'CINDERELLA'

**EXCERPTS** from "Cinderella"—the London Coliseum pantomime starring Tommy Steele—will be heard on Christmas Day in the Light Programme from 9.30 to 10.30 p.m. All the cast of the show will take part. They include Jimmy Edwards (The King), Yana (Cinderella), Bruce Trent (Prince Charming), Kenneth Williams and Ted Durante (Ugly Sisters) and Betty Marsden (Fairy Godmother). Says producer John Simmonds: "This will attract millions of listeners and is certainly a big scoop for radio."



Saxists Mike Senn and Jackie Sharpe staged a club-warming party last Friday when they opened the Downbeat, 20, Old Compton Street. And among the first arrivals were Duke Ellington, sideman drummer Sam Woodyard and trumpeter Shorty Baker. This picture shows Mike (l.) and Jackie (r.) welcoming (l-r) Woodyard, Baker, saxist Joe Temperley (seated) and trombonist Ken Way to the club. See also page 8.

## Critics vote for Lennie Felix

In the "Record Of The Year" Poll run by "Jazz Journal" magazine, pianist Lennie Felix has notched top place in the British section with his Nixa LP, "That Cat Felix."

Following up were Johnny Dankworth's "Five Steps To Dankworth" LP and Chris Barber's "Barber In Concert, Vol. 3."

Overall winner of the poll was the four-volume "Musical Autobiography" set by Louis Armstrong. Second was Duke Ellington's "Such Sweet Thunder" album and third "The Atomic Mr. Basie" LP.

## MANAGERS—From Page 1

you've returned to the States. "Johnnie Ray and Guy Mitchell realise the truth of this. That's why they continue to make bi-annual appearances. "The truth is, no American artist can work 52 weeks in the year. He's got to have three, four or five weeks out. So he could come to Britain. But too

often his personal manager blocks the deal." Adds Lew and Leslie Grade executive Sydney Grace: "In these days of jet air travel, an artist can easily fly over for one show and be back in New York to pick up his commitments the next day. "There's no shadow of doubt that Paul Anka's first trip to Britain and the Continent boosted his disc sales tremendously. He had follow-up offers from all over Europe.

### High costs

"Maybe in the States American artists can sometimes get three or four times what we can pay them here. But costs are so much higher there. They can come here and still make money.

"Pat Boone did. And he's one of the biggest names of the lot. Others could, too—if only those personal managers would see the light." FOOTNOTE: It was learned at press time that negotiations for Johnny Mathis and the Everly Brothers to appear in Britain are still going on.

## Harry Hayes Group for Winston's

Harry Hayes and his Quintet open at Winston's Club, W., on Monday.

Altoist Harry leads Roy Herbert (acc.), Roy Dexter (bass), Harry Smith (pno.) and Cyril Sherman (drs.).

The quintet will double the club with its accompanying job with "Tunnel Of Love." The show transfers from Her Majesty's to the Apollo Theatre on Monday.

## MELODY MAKER

Vol. 33 No. 1309

EDITORIAL OFFICES: 189, High Holborn, W.C.1

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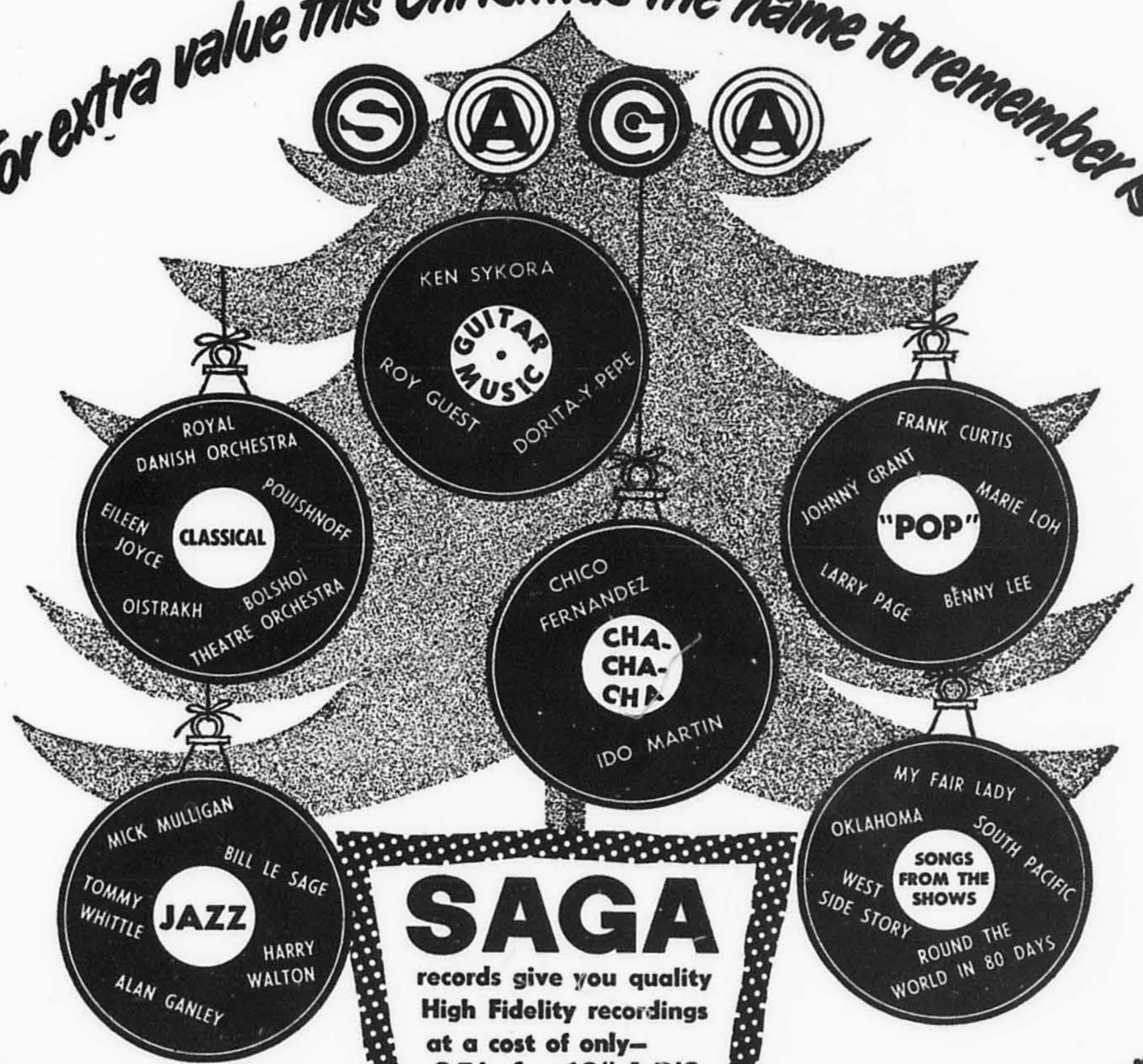


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# HERE ARE—

## The musically minded are lucky this year

**COURAGE, friends! As you brace yourself for the Christmas shopping melee, keep calm, don't panic. There is no need to start babbling: "I know I'll never find a present that Ted will like, or one for Ethel, or Sis..."**  
And for goodness sake, when someone puts out feelers to discover what you yourself would like, don't go glassy-eyed and speechless.  
You like music. Your friends like music. And music-minded folk are among the most fortunate at Yuletide.

**ROY NORRIS**  
(Technical Editor 'Electrical and Radio Trading')  
has a look at new equipment and offers some practical suggestions for Christmas presents.

Not only does music play a big part in the festivities but it offers a tremendous selection of gifts that are really useful without being 'utility'.  
Apart from the discs—and the music and the instruments—there are many things in the field of 'electronic' music and entertainment generally.  
As some of these are still not all that familiar shall we run an eye over them and, in general, compile a reminder list for Christmas shopping?

For the disc collector there are several familiar but none the less welcome accessories, from cleaning pads and liquids up to record filing cabinets. The Dust Bug is a fitting for removing not only dust from discs but also the static electricity that attracts and holds dust.  
Do you know that, besides the wire racks and the wood cabinets for keeping records, there are now handy little carry cases that can be had in finishes to match portable gramophones? (Portogram, etc.).

**Stylus**  
Correct stylus pressure is important with today's gramophones both to ensure good performance and to obtain full 'life' from the records. With the latest pickups the pressure must be only a few grammes. So a gadget known as a stylus pressure gauge can be a real trouble saver—at a cost of about £1 or less.

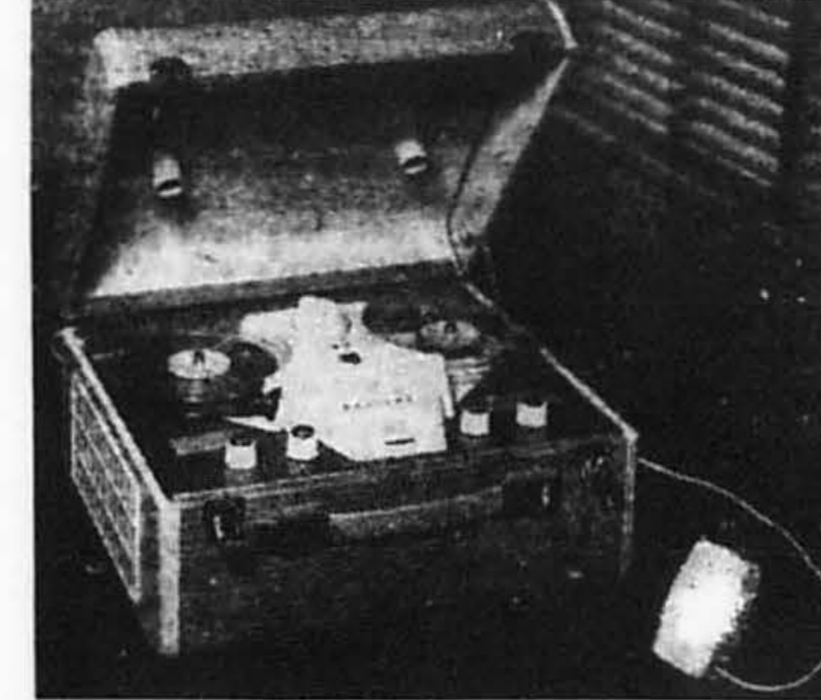
A bit of a novelty, too, would be a counter. With sapphire and diamond tipped styli, giving some thousands of 'sides', it is difficult (impossible?) to keep account of how many records have been played and to know just when the stylus should be replaced.  
Another digit each time the pickup is moved.  
As for styli themselves, they do not bulk large but they can be wrapped in enormous tease parcels and the sapphire kind cost 10 to 20 shillings.  
Most hi-fi shops now have the gen. on what particular stylus is required by each of the popular designs of pickup and the units can be supplied on cellophane-wrapped plastic pads.  
An alternative is a complete

**GUESS WHO?**  
The sharp cat above is the one and only Louis Armstrong pictured reading the MM when he was over here during the 'thirties. MM writer Tony Brown has a few pertinent points to make about musicians and their sartorial tastes in a light-hearted article on page viii of this supplement.

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# GIFTS GALORE!



A really neat little machine is the latest Philips—known as EL3527. It has a printed circuit, single speed, and is 39 gns.

for 'stay put' use in the contemporary home. In fact, some can be mounted on legs supplied as an optional extra.  
Some, indeed, have radio built in and are an alternative, where space is limited, to the conventional radiogram.  
Unique among portable players is the Eye model that is a normal four-speed machine plus a facility for making records on magnetic discs.

**Erased**  
The discs can be kept or like the tape records, erased and used over and over again. A microphone is included in the price of 35gns. and arrangements can be made for recording from radio.

**Grams**  
Some have novel features such as roll-back tops. And you don't have to be a millionaire to give one away—there are some at around 10gns. (the Avatone, Fidelity and Portogram models, for example) and models with auto-changer are available from 15gns.  
One of the competitive ranges to be seen is that made by Ruco—some six models, none dearer than 20gns. Two of these are battery models—which is a reminder that one of these battery operated portables, of which several are available, some with transistors instead of valves, would be a splendid gift for many a young gadabout.  
Portability and easy storage are salient points about the low price models: between, say, 20 and 35gns., there are many rather larger models with more powerful amplifiers and larger speakers—suitable

for ordinary or 'mono' discs but the pickup is suitable for taking a stereo head and an extra connection is brought out to a socket to which an extension amplifier-speaker unit can be plugged at any time.  
Some portable grams and most console radiograms coming on the market are of this wired-for-stereo type; the idea cuts the initial cost yet means the instruments are not, and will not become, obsolete.  
Also, if the add-on amplifier-speaker unit is not sold as part of a gram it is not subject to purchase tax!

**Stereo grams**  
'Complete stereo' grams are also available in all styles, from portable to mighty console. One portable is the Ferguson model 3968C; in appearance hardly distinguishable from the usual attractive auto-changer type portable, it actually contains two 3-watt amplifiers and has two speakers, one in detachable lid and the other in matching detachable base.  
Besides stereo reproduction, the machine can play mono records through both speakers, giving the '3D' effect. Price 36gns.  
Several other stereo players provide similar facilities, although the detachable speakers may be mounted in different ways. For instance, the Champion 'Symphonic' (38

gns.) has two units that can be detached from the lid. One of the speakers may be built-in; this is an arrangement seen in, for example, the 36gn. stereo model in the Avatone range made by Dobres.  
**New look**  
A console version of the stereo player with detachable speakers is made by Dansette at 45gns. while Decca, Pam, Frye and others make various coffee table and other compact polished-wood models from 43gns.

But back to the gram field, now, for some of the accessories that will be welcomed by anyone thinking of modernising a gram or who has his heart set on a hi-fi installation. Pickup cartridges have already been mentioned.  
A gram or radiogram that is O.K. for appearance and volume can sometimes be modernised quite simply by the fitting of a new turntable pickup unit.  
Recently two good but inexpensive (around £10) single player units have been marketed—the Garrard and the Philips, both with fine control of speed. There are, of course, auto-changers, too—by B.S.R. and Collaro as well as the two firms just mentioned.

**Genuine hi-fi**  
When someone is hankering after a genuine hi-fi installation, consisting of built-in units, a transcription turntable at 16gns. or more would provide a durable starting point. A transcription type pickup is another possibility. Lenco and Connoisseur, as well as Garrard and Collaro, are prominent in this field.  
But another loudspeaker, or a better loudspeaker—or even quite an inexpensive speaker for use as an extension—is always a safe bet.  
**Extra speaker**  
Some people will have their hearts set on some particular unit such as the G.E.C. metal cone (about £9)—or any of many highly-developed designs right up to a Celestion 15in. 'Colandio' or a B.T.H. model costing £48. Matched sets of speaker units, splitting the frequency range between them, are popular and a donor may be able to contribute a single unit or the cross-over filter that links them in the circuit.  
Anyone with a gram that is worth keeping can adapt it for stereo by fitting a stereo type pickup, an additional amplifier and an extra speaker. As a stereo pickup can be used for ordinary records it is a gift that can be used immediately and to start the recipient off on the stereo trail. The Ronette 'Binofluid' stereo cartridge is 25/6s. 6d. One of the best stereo pickups on the market is the Decca at £22 complete with arm. Goldring and Tannoy offer the variable-reluctance type.  
(to page 10)

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**SPECIAL MELODY MAKER RECORD ROUND-UP**

# CHRISTMAS DISCS

**RECORDS—all sorts of records—are going to be in great demand this Christmas. For parties, for dancing, for mood music and for presents. The companies are pouring out new issues every day to meet the demand, and the choice is becoming bewildering. To ease the problem, the MM record reviewers have prepared this special list of pop discs which will cover most tastes**

**WINIFRED ATWELL**  
Christmas Morning; Golden Carol (Decca F11088.)  
Winnie, her piano and singers get the Christmas feeling. A seasonal gift for Atwell fans.

**HARRY BELAFONTE**  
("Belafonte To Wish You A Merry Christmas")  
A Star in The East; The Gifts They Gave; The Son of Mary; The Twelve Days of Christmas; Where The Little Jesus Slept; Medley—The Joys of Christmas; O Little Town of Bethlehem; Deck The Halls; The First Noel; Mary, Mary; Jehovah The Lord Will Provide; Silent Night; Christmas Is Coming; Medley—We Wish You A Merry Christmas; God Rest Ye Merry Gentlemen; O Come All Ye Faithful; Joy To The World; I Heard The

Bells On Christmas Day (RCA RD-2762.)  
A spirited and soulful song by one of today's ace balladeers.

**THE BIG BEN BANJO BAND**  
("Sing, Dance And Whistle")  
Don't Dilly Dally On The Day; Champagne Charlie; Made From Armentieres; Daisy Bell; Go Down The Strand; The Lovely Black Eyes; At The Church I Met My Doom; I'm In The Mood For Love; The Song; Row Row Row; Sarah In The Shoe Shine Shop; Auld Iron. (Columbia SEG7825.)  
Do what the title says and you'll enjoy yourself with old favourites.

**TERESA BREWER**  
("At Christmas Time")  
The Awakening; The Gradie; Take A Step In The Rain; Christmas; God Rest Ye Merry Gentlemen; Umpteen Days Before

mas; Christmas Cookies And Holiday Hearts; Listen, My Children; Down The Holiday Trail; The Flynn Suit Song; Hush-A-Bye Wink-A-Bye; My Christmas Rosary; The Imp; The Gingerbread House; Lost, A Little Puppy; Mary Make Believe; Because Him Is Baby; Goodnight God. (Coral LV4900.)  
Fourteen Christmas songs offered by the bubbly-voiced Teresa Brewer. As a mother of three, Teresa knows just how to project a Christmas song.

**EDDIE CALVERT**  
The Awakening; The Gradie; Take A Step In The Rain; Christmas; God Rest Ye Merry Gentlemen; Umpteen Days Before

**Eddie Calvert—he'll please fans**

mas; Christmas Cookies And Holiday Hearts; Listen, My Children; Down The Holiday Trail; The Flynn Suit Song; Hush-A-Bye Wink-A-Bye; My Christmas Rosary; The Imp; The Gingerbread House; Lost, A Little Puppy; Mary Make Believe; Because Him Is Baby; Goodnight God. (Coral LV4900.)

**Bing Crosby—in fine form**  
See page vi

Party Piece; Sweetheart; The Wedding; Golden Years; The Growing Tree; Sunset (Columbia 335X1088.)  
The man with the Golden Trumpet will please all his fans with this one

**Perry Como**  
("Perry Como Sings Merry Christmas Music")  
'Twas The Night Before Christmas; The Twelve Days of Christmas; God Rest Ye Merry Gentlemen; C-H-R-I-S-T-M-A-S; Joy To The World; Rudolph The Red-Nosed Reindeer; Frosty The Snow Man; The Christmas Song; That Christmas Feeling; I'll Be Home For Christmas; Silent Night; O Come, All Ye Faithful; Jingle Bells; White Christmas; Santa Claus Is Comin' To Town; Winter Wonderland. (RCA RD-2782.)  
Perry Como and Christmas songs go hand-in-hand. Perry's voice is ideally suited to these songs, which are beautifully accompanied by the orchestras of Mitchell Ayres and Russ Case.

(to page vi)

## Presents for tape enthusiasts

(from page iii)

Now to tape recording—and another whole Christmas tree of gifts!

To owners of recorders another tape is always very welcome, and never more so than at party time. Don't forget that long play tapes give 50 per cent. more playing time—in fact, if you are very lucky you may be able to pick up one of the first of the new double play tapes. Prices range from 7s. 6d. for a 3in. spool of standard tape.

**Stereo tapes**

Pre-recorded tapes are, of course, issued by the recording companies and you might study the list of titles. Stereo tapes are included, and some excellent Continental tapes have recently been made available (Saga).

Accessories for use with recorders include tape joiners or splicers (such as the Bib) and various jointing tapes and compounds and coloured tapes for identification purposes (EMI—even special non-magnetic scissors. A slightly unexpected gift, might be stethophones, or earphones, permitting monitoring of the signal while recording is in progress.

**Mixer unit**

Two particularly useful presents for anyone interested in compiling proper 'programme' tapes are a mixer unit and a tape demagnetiser. A mixer allows two, three or more inputs from different sources—microphones, gram or radio—to be blended at required levels before feeding into the recorder. Prices range from £2 18s. (Brenell) to 16 gns. (Grundig).

A demagnetiser erases unwanted recording from an entire spool of tape at one go and cuts out the business of running the tape past the erase head in the machine. One of these

'de-fluxer' gadgets is made by Ferragraph and costs 50s.

The really enthusiastic 'artist in sound' soon wants a second machine to help him in his editing of tapes and/or for taking recordings out and about.

**Battery model**

Besides the EMI battery operated recorder, which is rather expensive, two or three compact, transistorised Continental machines are now obtainable—such as the Ficond, Phonotrix, the Stuzel Magnet and the Revox.

Whether for second use or as the first-ever, a tape recorder can now be donated without ruining oneself. This year leading firms have brought out models at 29gns. (the Walter model 101) and at 26gns. (the Sound Belle.) Indeed, models are on the market at no more than 16gns. new (from Norman H. Field) or 15gns. reconditioned (Jackson and Son).

Printed circuits are employed in some of the latest recorders for robustness and reliability—the Philips 39gn. model, Stella 40gn. model and the Regentone 55gn. model are examples. The Regentone offers several de-luxe features—three tape speeds, push-button control, pause lever, separate bass and

treble controls, built-in mixing of mic. and radio, or gram, inputs, and large elliptical speaker.

Another high-value machine is the Telefunken KL75K being brought in from Germany by Welmeac. It gives choice of two speeds, the slower 1 1/2 in./sec. giving over four hours playing on one double-play tape! At 31ins./sec. the frequency response is 60-16,000 c/s.

**Tape decks**

Special measures to reduce hum, superfine mechanical system, three separate input controls and two oval speakers are among features of another Telefunken model, the 75gn. KL85K.

Recently more tape decks complete with pre-amplifier and bias oscillator, and therefore all ready for connection to a hi-fi installation or to a good gram amplifier, have come on the market. Examples are the Grundig TM20 at 44gns. and the Magnafon Adateck, 39 gns.

Brenell, Dulci Ferragraph, Collaro, Motek, Truvox, Reffectograph and others offer tape decks and in most cases supply the parts, or the information, necessary to their coupling to an amplifier.

Incidentally, some of the pre-amplifiers for hi-fi outfits will accept input straight from tape deck—indeed, some of the latest stereo pre-amplifiers will take stereo input from tape deck as well as from stereo pickup.

Yes, stereo is a word to conjure with in the tape sphere as well as in disc-land. In this instance the two channels are recorded side-by-side on the tape and have to be picked up by either two staggered heads or by a single stereo head.

A good many existing recorders can be fitted with a stereo head—and so here is another gift idea. A Bradmatic stereo head is 6 gns., but this component should be purchased after consultation with the maker of the particular recorder.



Useful extra feature of the Berec "Motador" four-valve battery portable radio is that it has a socket for connection of car aerial. Price £14 7s. 3d.

## Portable Christmas Presents by Pam

A quartet of top quality radios—gay, colourful and very presentable! Designed by Pam—the Company who introduced Printed Circuit TV and Transistorised Radio to Britain—they're made to give pleasure for years to come. Give one to someone special this Christmas.

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**TELEFUNKEN KL85K 75 GNS**  
Excluding Microphone

**TELEFUNKEN KL85K**

**... and here's the set that made HI-FI history!**

The Telefunken KL 85K with an unprecedented frequency range of 20-20,000 cps at 7 1/2 ips (2.3 db) and 20-15,000 cps at 3 1/2 ips have a certificate issued with each machine guaranteeing these figures!

The new achievement of DC heated pre-amplifier valves eliminate hum and background noise while the Pam range are most attractive gifts.

Over 4 hours play with Telefunken Tape at 3 1/2 ips using 7 inch reels. The KL85K can be used as straight-through amplifier and speakers used for monitoring. Magic Eye level control incorporates special tape-splicing groove.

2 oval speakers have treble bass controls with 3 separate input controls. Five push buttons give immediate control with quick stop and track buttons which allow superimposing of recordings.

Over 4 hours play with Telefunken Tape at 3 1/2 ips using 7 inch reels. The KL85K can be used as straight-through amplifier and speakers used for monitoring. Magic Eye level control incorporates special tape-splicing groove.

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 NSEP. 85001 (45 E.P.) stereo

**Joe "Mr. Piano" Henderson**  
 "Sing It With Joe"—The Oldies  
 NIXA 7N. 15156 (45 & 78)

**Max Miller**  
 "Max At The Met"  
 NIXA NPT. 19026 (10" LP.)

**The Archers**  
 "The Archers' Party"  
 "Dan And Doris By The Fireside"  
 NIXA NEP. 24096 (7" E.P.)

yours for the asking

on **PE** records

Ask your local dealer for details of further releases!

# Petula's sincerity comes through on carols

(from page v)  
**PETULA CLARK**  
 ("A Christmas Carol")  
 Hark The Herald Angels Sing; List Our Merry Carol; Once In Royal David's City; Rocking; Holly And The Ivy; Away In A Manger. (Pye-Nixa NEP24094.)

("Christmas Carols No. 2")  
 Once in Royal David's City; A Coventry Carol; It Came Upon The Midnight Clear; The Infant King.

Miss Loh backed by the orchestrations of gifted Ken Throne.



● Tennessee Ernie sounds convincing on his new LP.

**RUSS CONWAY**  
 Side 1—"Musical Chairs"—All The Nice Girls Love A Sailor; Run Rabbit Run; Somebody Stole My Gal; Keep Your Sunny Side Up; Whispering; Wish Me Luck; Let The People Sing; I Want To Be Happy. Side 2—"Palais Glide"—Poor Little Angel; Horsey, Horsey; Home Town; Show Me The Way To Go Home; Side By Side. (Columbia SEG7891.)

Russ delivers these old favourites in rollicking party-style. The first side will be ideal for the kiddies party.

**BING CROSBY**  
 ("Swingin' With Bing")  
 Heatwave; Cheek To Cheek; Jeepers Creepers; Nice Work If You Can Get It. (HMV 7EG8405.)

A gift that should please everybody—the old groaner in fine form and with good songs.

**"DANCE CRAZE"**  
 Ray Anthony (Bunny Hop); Plas Johnson (Rock 'n' Roll); Stan Kenton (The Creep); Nelson Riddle (Tango); Les Brown (The Continental); Fee Wee Hunt (Charleston); Dave Cavanaugh (Bop); Lord Flea (Calypso); Billy May (The Balboa); Fee Wee Hunt (Black Bottom); Guy Lombardo (Waltz); Ray Anthony (Hokey Pokey). (Capitol 7827.)

Want to dance? Then here are a variety of dances in a variety of band styles.

**Lonnie Donegan**  
 ("Skiffle Party")  
 Puttin' On The Style; Camptown Races; Knave Up Mother Brown; So Long; On Top Of Old Smokey; Down In The Valley; Little Lisa Jane. (Pye-Nixa NIS185.)

This one is guaranteed to have any teenage gathering jumping, but even Grandma may want to join in.

**Johnny Duncan**  
 ("Tennessee Sing-Song")  
 Side 1—Rockabilly Medley—Raise A Ruckus Tonight; Rockabilly Baby; Detour—Waltz Medley—Home On The Range; Tennessee Waltz; The Love Song Of The Water Fall. Side 2—Railroad Medley—Pan-American Queen; I'm Moving On; Last Train To San Fernando—Gospel Medley—Old Time Religion; Just A Little Talk

## CAN YOU ACT?

LATEST disc gimmick—ideal for party time—is offered by EMI. Six LPs offer famous actors and actresses in snatches from their best-known roles. Blanks are left on the LPs for you to play a co-starring part. Scripts are provided with each record.

With Jesus; Let The Church Roll On. (Columbia SEG7859.)

A medley of Country and Western favourites from the popular Blue Grass Boys.

**Chico Fernandez**  
 ("Cha Cha Bar")  
 Jicka Mambo; Esa Es La Mona; La Macarena; Cha Cha Bar. (Saga ESAG7009.)

If you want to keep up to date with the current crazes you will have to get this British cha-cha.

**Tennessee Ernie Ford**  
 ("Nearer The Cross")  
 What A Friend We Have In Jesus; Jesus Saviour, Pilot Me; His Eye Is On The Sparrow; Beautiful Isle Of Somewhere; Now The Day Is Over; Nearer, My God, To Thee; Sweet Peace The Gift Of God's Love; Whispering Hope; Lord, I'm Coming Home; I Need Thee Every Hour; Take Time To Be Holy; God Be With You. (Capitol T5005.)

A far cry from the Tennessee Ernie of "Shot-Gun Boogie," but the singer handles this sacred selection with sincerity and conviction.

**Frankie Proba**  
 ("Frankie Froba Plays Bar-Room Piano")  
 By The Light Of The Silvery Moon; For Me And My Gal; Oh, You Beautiful Doll; Blue Skies. (HMV7EG8408.)



● Lonnie Donegan—one for the teenagers.

A good party-livener this Ex-jazzman Proba bounces merrily through four pub favourites.

**The Girls Choral Society Of The Royal Normal College For The Blind**  
 ("Christmas Carols No. 1")  
 The Night Is Dark; We Three Kings Of Orient Are; O Come All Ye Faithful; In Dulci Jubilo.

**Frankie Lymon**  
 ("Rockin' With Frankie Lymon")  
 Waitin' In School; Wake Up Little Susie; Silhouettes; Next Time You See Me; Send For Me; It Hurts To Be In Love; Jailhouse Rock; Diana; Buzz Buzz Buzz; Searchin'; Short Fat Fanny; Little Bitty Pretty One. (Columbia 3351134.)

The rock generation will love this but better leave it till the parents have gone out.

**Johnny Mathis**  
 ("Merry Christmas")  
 Winter Wonderland; The Christmas Song; Sleigh Ride; Blue Christmas; I'll Be Home For Christmas; White Christmas; O Holy Night; What Child Is This?; The First Noel; Silver Bells; It Came Upon The Midnight Clear; Silent Night, Holy Night. (Montana TFL5831.)

The silky voice of Johnny Mathis is ideally suited to this Christmas selection.

**Mitch Miller And The Gang**  
 ("Sing Along With Mitch")  
 That Old Gang Of Mine; Down By The Old Mill Stream; By The Light Of The Silvery Moon; You Are My Sunshine (Smile Awhile); Till We Meet Again; Sweet Violets; Let The Rest Of The World Go By; Medley—I've Got Sixpence; I've Been Working On The Railroad; That's Where My Money Goes; She Wore A Yellow Ribbon; Don't Fence Me In; There



● Johnny Mathis—he has a silky voice.

Is A Tavern In The Town and Show Me The Way To Go Home; Bell Bottom Trousers. (Philips BBL7258.)

Mitch Miller knows just how to deliver those rousing, join-in-the-chorus songs.

**Louis Prima With Keely Smith**  
 ("Las Vegas-Prima Style")  
 Medley: Them There Eyes; Honey-suckle Rose; Tiger Rag; Just Because; Embraceable You; I Got It Bad And That Ain't Good; I Can't Believe That You're In Love With Me; White Cliffs Of Dover; Holiday For Strings; Greenback Dollar Bill; Love Of My Life; Too Marvellous For Words. (Capitol T1012.)

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# FEAST FOR ELLA FANS

**THE combination of Ella and Ellington is a promising one, made more inviting by the use of a wide range of Ellington song material.**

Add the attractions of Ben Webster and other staunch supporters, and of a well-designed folder for each pair of LPs, and it is clear that you have here two packages with considerable appeal.

In practice, the association of these superior talents has not come off quite as well as I expected. On the first disc, on which Ella is accompanied by Duke's band, she seldom reaches peak form.

There are difficulties about adding a vocal part to some of these arrangements, and many listeners may feel that such a multi-coloured piece as "Rockin' In Rhythm" is more satisfying without the scattling.

For my taste, there is altogether too much cokie-doo-ing in the first album and some of it falls below what Ella is capable of in this trying art. Then, also, among the calmer performances are those on which the singer seems to lose interest.



● Ella

These are things I found vaguely disappointing. But the LPs hold many pleasures.

Among them are the alto and vocal on "Ain't Got Nothing," "I Didn't Know" and "Day Dream"; Gonsalves and the brass on "Perdido"; the rocking "See The Light," and the six-trumpet chase in "A Train," on which the band's regular men hold their own with guest Dizzy Gillespie.

On "Drop Me Off," the band drives keenly and Ella bites into the undistinguished lyrics.

The second LP, first set, finds Ella singing with Webster, Stuff Smith, and a rhythm team of Paul Smith, Barney Kessel, Joe Mondragon and Alvin Stoller. It contains several choice items.

### Composed

Notable among them are "Just Squeeze Me" and an exquisite "Azure" (shared by voice and guitar). Ella employs her technique admirably on "Just A Sittin'," "Sophisticated" and "Rocks In My Bed," and generally sounds more composed on this record.

Webster's tenor and Stuff's fiddle are extremely successful in solo and background roles, and the accompanists do all that six men can do.

### DETAILS

**ELLA FITZGERALD (LP)**  
"The Duke Ellington Song Book"  
Vol. 1  
Rockin' In Rhythm; Drop Me Off At Harlem; Day Dream; Caravan; Take The "A" Train; I Ain't Got Nothing But The Blues; Clementine; I Didn't Know About You; I'm Beginning To See The Light; Lost In Meditation; Perdido.  
(HMV 12 in. CLP1213—35s. 10d.)

Vol. 2  
Cotton Tail; Do Nothin' 'Till You Hear From Me; Just A Sittin' And A-Rockin'; Solitude; Rocks In My Bed; Satin Doll; Sophisticated Lady; Just Squeeze Me; It Don't Mean A Thing; Azure.  
(HMV 12 in. CLP1214—35s. 10d.)

These records cannot be bought separately.

"The Duke Ellington Song Book, No. 2"  
Vol. 1

I Let A Song Go Out Of My Heart; In A Sentimental Mood; Don't Get Around Much Any More; Prelude To A Kiss; Mood Indigo; In A Mellow Tone; Love You Madly; Lush Life; Squatty Roo.  
(HMV 12 in. CLP1227—35s. 10d.)

Vol. 2

I'm Just A Lucky So And So; All Too Soon; Everything But You; I Got It Bad And That Ain't Good; Bli-Bli; Chelsea Bridge; Portrait of Ella Fitzgerald; Royal Ancestry; All Heart; Beyond Category; Total Jazz; The E. & D. Blues.  
(HMV 12 in. CLP1228—35s. 10d.)

These records cannot be bought separately.

Those who prefer orchestras to singers should consider the "Song Book No. 2" first. Once again the orchestra is featured on only one disc, but on its own for a four-part "Portrait of Ella" on one side.

Glowing verbal introductions, by Duke and Strayhorn, suggest what each section is about. The engaging "Royal Ancestry" and "Total Jazz" with its refined blues playing, strike me as the most memorable tracks.

Ella takes her pace with the instruments, and Hodges is heard to full advantage on "The E. & D. Blues" which completes this side.

### Hodges

Ella seems to be more emotionally involved in the performances on this second set. "I Got It Bad" and "Everything But You" are excellent, and the wordless vocalising on "Chelsea Bridge" makes more musical sense to me than any of the scattling.

Among the rewarding vocals on the remaining LP—accompaniment by the Webster-Stuff Smith group on one side, Webster and Stoller with Oscar Peterson, Ray Brown and Herb Ellis on the other—are a lively "Love You Madly," "I Let A Song" (with Stuff's extravagant riddle), and the infinitely melodic "Don't Get Around." Webster registers boldly throughout.

It is too much to expect any artist to grip our attention constantly over this distance. In total, this amounts to an ambitious and often brilliant four-decker that would make a luxurious present.

## Books for Christmas

**JUST JAZZ 2.** Edited by Sinclair Trull and the Hon. Gerald Lascelles (Peter Davies, 42s.).

**BUGLES FOR BEIDERBECKE.** by Charles Wareing and George Garlick (Sidgwick and Jackson, Ltd., 25s.).

**DUKE ELLINGTON: HIS LIFE AND MUSIC.** Edited by Peter Gammond (Phoenix House, 42s.).

**THE HEART OF JAZZ.** by William L. Grossman and Jack W. Parrell (Vision Press, Ltd., 42s.).

**JAM SESSION.** Edited by Ralph J. Gleason (Peter Davies, 18s.).

**SECOND CHORUS.** by Humphrey Lyttelton (MacGibbon and Kee, 15s.).

**LIVING ON AIR.** by Wilfrid Thomas (Frederick Muller, Ltd., 16s.).

**A HANDBOOK OF JAZZ.** by Barry Ulanov (Hutchinson, 15s.).

**THE DECCA BOOK OF JAZZ.** Edited by Peter Gammond (Frederick Muller, Ltd., 40s.).

**HERE I STAND.** by Paul Robeson (Robson Books, Ltd., 10s. 6d.).

**PAUL ROBESON.** by Marie Seton (Robson Books, Ltd., 21s.).

More books on page 10



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# MUSICIANS HAVE A WEAKNESS FOR GLAD RAGS

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**L**ONG before the studied elegance of Geraldo bedazzled us, musicians demonstrated their peculiar weakness for glad rags.

Those whose fate it is to mingle with them would do well to bear this in mind around Christmas. It is almost impossible to offend, even with the most shocking tie, whereas the humblest semi-pro will seeth with embarrassment if you buy him the wrong guitar string.

The jazzers' attitude to clothes is gloriously adventurous. Not for nothing did Mr. Cecil Gee site his first American menswear emporium in Charing Cross Road. He knew that the makers of music had an irresistible inner urge to array and display. It has psychological significance. Blowing your own trumpet doesn't always attract the attention it deserves. There is a subconscious prompting to put the matter right.

In the MELODY MAKER archives, there is that historic photograph of Louis Armstrong resplendent in plus-fours. And it is said that, when Roy Fox engaged him, Maurice Burman blued his first week's wages on a flash teddy-bear overcoat.

### Sucker

The jazzman, you'll observe, is by predisposition a progressive, even if he appears musically to walk sideways or backwards. The forward outlook permeates his whole personality, making him a sucker for the modish, snazzy or super-sharp rig-out.

Sometimes it's useful. You can spot the trad. in a wink by his shaggy, casual look. You can gauge just how far out the modernist would like to sound by the cut of his suit.

Many a hopeful bopper has been rejected out of hand.

## TONY BROWN

talks about musicians and clothes and says 'it's almost impossible to offend, even with the most shocking tie.'

Wrong progressions? Worse. An E flat bow-tie.

Don't kid yourselves. Dress is important to the ambitious musician. Have you ever seen a Heath sidesman in hobnailled boots and bush-shirt?

But don't get the impression that musicians are necessarily flashy dressers. There are moves afoot to confuse us. A disguise is the coolest. You rig yourself as a guards officer in mufti, a bank manager, or an Italian tourist and start playing like you're ashamed it's jazz.

Frivolity apart, the point has been adequately made. In the matter of Christmas gifts for musicians and related species such as vocalists and fans, there is complete freedom of choice. After all, taste in apparel is really a matter of time and place.

Admitted, there have been mutterings against luminous socks worn with a dinner jacket.

But my personal feeling is that this may be taking sartorial selection too far.

Mr. Blake, of Blake Bros., Charing Cross Road, has a pertinent theory.

"The styles affected by the stars of show business," he maintains, "will be adopted by the general public tomorrow."

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Before we close the subject, a little in the way of extra-adornment is permissible. Stratton market cute musical-motif accessories—cuff-links, tie-clips and the like.

Many a man has copped an unexpected gig through wearing such instrumental emblems.

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