

MICK MULLIGAN in 'STAR QUIZ'—Pages 2 & 3

Melody Maker

Christmas Supplement

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FOR THE BEST IN JAZZ

Every Friday 6d.

FREE—Inside

SWEDEN GETS THE MESSAGE



Blakey in Stockholm—pic by Bengt Malmqvist

ART BLAKEY SAVES JAZZ

From SVEN WINQUIST

STOCKHOLM, Wednesday.—Art Blakey has broken the jinx which threatened to end jazz concerts in Sweden.

A 90 per cent. full house gave Blakey's Jazz Messengers an ecstatic reception at Stockholm's Concert Hall on Monday—compared with the meagre 40 per cent. drawn by other American stars over the past six months.

FILM STAR SETS JAZZ SHOWCASE

THE new Jazz Department of Messrs. Keith Prowse was opened in Coventry Street, W. on Wednesday by actor and jazz fan John Gregson.

Among the many personalities who gathered to give the new department a send-off were Chris Barber, Acker Bilk, Tony Crombie, Mick Mulligan, Beryl Bryden, George Melly and Harry Klein.

Joni James is returning to Britain

From REN GREVATT

AMERICAN singing star Joni James is returning to Britain on December 16 to record for MGM.

Also making the trip is Joni's husband and MD Tony Aquaviva. Following the initial recording session, the couple will fly on to Rome to spend Christmas at the Vatican, then return to London to complete the LPs.

Joni told me on Wednesday: "The eight new albums in London will all be based on the '100 strings and Joni' idea we previously recorded. EMI's Norman Newell will be the A&R man. We also plan to do TV, and possibly appear on some concerts. "We hope this will be the start of an annual trip to Britain."

Joni is also visiting France and Denmark for goodwill and TV appearances.

Dupree concert

America's Champion Jack Dupree stars in a concert, presented by the Ballads and Blues Association at St. Pancras Town Hall on Sunday.

S. GIANS SEE RED AT PINK ZONE

MR. MARPLES' Pink Zone parking plan has made London musicians and jazz club owners see red.

The plan to speed Christmas traffic came into operation on Monday. But there is no Christmas cheer from musicians. Especially from the "heavy artillery" brigade of bassists and percussionists.

And jazz club owners, whose mid-week sessions are already playing to poor attendances, feel that the Pink Zone scheme will prove the last straw.

Says Ronnie Scott, who opened his Gerrard Street club only four weeks ago: "This could really hit my club, which is in the heart of the zone."

BOUNDARIES

Except at authorised parking spaces, an area bounded by Park Lane, Kingsway, Euston Road and the Strand is sealed off for parking from 8.30 a.m. to 10 p.m. on weekdays.

After a broadcast in the Light Programme's "Ten-Forty Club" on Monday from Regent Street's Paris Cinema studios, tenorman Red Price returned to his car to find it had been towed away by the police.

Says Flamingo boss Jeff Kruger: "It is certain to hit business at my club over the Christmas period."

Bassat Kenny Napper told

Back Page, Col. 3

EMILE FORD HITS THE JACKPOT

BEAT singer Emile Ford has hit the jackpot.

This week, his Pye recording of "What Do You Want to Make Those Eyes at Me For?" has taken over the No. 1 best-seller spot in the HMV chart. And the Leslie Grady Agency, which has just signed him up to a year's contract, announces that it is giving him the big build-up for TV. Variety, concert, club and American appearances.

Emile makes his debut on ABC-TV's "Boy Meets Girl" tomorrow (Saturday). On Sunday, he starts a six-week ATV series. "Sunday Scribble."

THE WILDEST WEDDING...



Mr. and Mrs. Marty Wilde after the wedding

...the quietest reception

Reports DICK HALL

THOUGH the Marty Wilde-Joyce Baker marriage blocked the streets of Greenwich on Wednesday morning, the afternoon reception was as

The rendezvous—the Lotus House in Edgware Road—was kept top secret. Guests were not even advised until a day beforehand. Outside, two policemen stood guard. Inside, guests were scrutinised, and invitations examined.

Gotchas

The speeches by members of the Wilde and Baker families contained all the traditional clichés. Even Marty's high-pressure manager, LARRY FARNS, contented himself with pleasantries about the happy couple. Only two. They later—how? Only two. They were too nervous they had somehow slipped by the security guard to request Farns' earnest best-wishes. They were unlikely. But was the reception secret (we will keep)? As the wedding couple of the year left, there was only ONE individual waiting to wave them good wishes.

DAVE LEE SIGNS FOR TOP RANK

FORMER Johnny Dankworth bandmate Dave Lee has signed with Top Rank.

As well as being featured as a soloist, Dave is to form a large orchestra to record for the label—the releases being issued chiefly at the American market.

STOP PRESS

DETROIT, Wednesday.—Jobless Ray, who today accepted a share of "accruing and assisting" a new state policeman. The trial before a 12-woman jury had lasted two days. Ray, wanted when the verdict was announced.

SIXPENCE CLASS POSTAGE PAID ANY NEW YORK, N.Y.

'Jiver' was too good-in every way

WHEN I learned of the death of Leslie "Jiver" Hutchinson, I just can't describe what an unpleasant shock the news gave me.

I met Les some 15 years ago and had the pleasure of his friendship and the honor of working for and with him many times.

He had the misfortune to be gentle and to have talent. If he had had fewer scruples and thought more of his own good he would have no doubt enjoyed more success.



pays tribute to



The BBC is silent again

THE BBC has done it again! As with Big Bill Bronzy, Lester Young and other jazz stars, the news bulletins contained not a word about the death of Leslie Hutchinson.

Granted "Jiver" was not so renowned, but surely he was as worthy of mention as any long-forgotten music hall artist.—E. C. Baker, Ennisville.

pleasantry of this world. I trust it there is an after life and the inhabitants will be on his side—he was too nice a man to make the grade here.

THAT Britain boasts good jazzmen, American critics and musicians agree. The problem is how to "get them away" to the U.S. record-buying public. Columbia Records may have solved it.

The means of an International Jam Session undertaken by Leonard Feather during his recent European visit. In which musicians three or four thousand miles apart can be heard playing together on the same "session."

Columbia A&R man Nat Shapiro was describing it to me just before he returned to the States.

"I don't know how the European boys felt about it, but the Americans were knocked out of the thought that they were playing chase choruses with men whose names they met, but whom they never knew."

Internationals
ME—from Britain: Ronnie Roy, Grover, Chisholm, Roy East. From Paris: Stéphane Grappelli, Martial Solal, Roger Guerin, Bob Garcia.
 Stockholm: Abe Persson. From America: Clark Terry, Ben Webster, J. J. Johnson, Duke Jones, Joe Jones, George Daviner, Kenny Ball.

Sploshed
 IT was a case, of course, of intricate multi-tracking over a basic rhythmic track, taking care to leave "spaces" for soloists, obbligati, and so forth. The resultant album should be out in the States in January or spring on Philips in the early spring.

Sploshing the names of top-grade Europeans among well-known American jazzmen will, we hope, lead to their recognition by the disc-buying public, and to their eventually being asked for stars in their own right.

Sweet smell
 THE sweet smell of American success, on the other hand, already envelops many of our lush orchestras, among them Mantovani, Meis-Krieger, Farnese, Ross and the Knightsbridge Strings.

Latest to acquire it (and I mean it literally) as well as Ernest Maxin and his Orchestra, whom we first heard in a Top Rank album called "A Time Goes By."

In the States, it has a different title: "F sharp." Where "There is Music." And the album cover is imprinted with the picture of "F sharp." And "F sharp." That's the name of an after-shave lotion manufactured by Fabergé of Paris, with whose American office "Top Rank" and chief Norm Weintraub had linked in order to get his British musicians away.

Impact
 IN this case, too, I have little doubt that, once "sold" to the U.S. record-buyer, the orchestra will continue to hold the public.



by PAT BRAND

It comprises top-class standards, beautifully arranged by Norman Perceval, excellently played by top-notch musicians and brilliantly recorded by Tony Hatch.

Norman also featured on piano. Other spotlit musicians include: familiar names, leaders are Dougie Robinson, Ray Davis, Jack Bain, Frank Clark, Ronnie Verrell and Bobby Midgley. Alec Firman's 24 strings are another outstanding feature.

Together, they have already made such impact in the States that an immediate follow-up was called for. I've heard the tapes and am impatient for its release here, too.

But this time, please, let's give the boys some credit in the success story.

Wishful
 (COMMENT this week from an A&E man who obviously must be anonymous):
 "I wish to heaven we did have payola in this country. The record industry has to spend the week-end drinking with people I don't particularly care for. I'd need the money to write them out a few cheques each Friday."

Quote
 SOMEHOW I can't feel very much surprised by the suggestion that disc-jockeys are being "bribe" by various interests to play certain records. I have to reserve my surprise for the fact that there are no non-disc-jockey parties willing to give them "payola" for not playing certain others.—This week's "Punch."

Not to worry
 IN an attempt to discover whether the Pink Zone is really as bad as the headlines were attending West End theatrical audiences, I questioned London Press Officer James John Neiman. He assured me: "We have not been affected. There are acres of parking

space around the Palladium." His car was "owed away on Monday. The case comes up on December 15."

Solving it
 I ALSO questioned Johnny Hawksworth on his reaction to the regulations. Said he:
 "Since the parking ban does not apply to elephants, and no mention of them is made on parking meters, my obvious solution is to get one."
 "I have recently seen advertised in the 'Bengal Observer' a very good one, at 23 inches and 18 lbs to the mile. So in future, if anyone sees an elephant with a bass in its mouth, it's mine."
 Try towing that one away!

HMJ
 NICE idea of Tempo Records!—with an oblique gesture towards a rival when the cover design for Eddie Thompson's new LP shows Eddie's guide dog, Max, on top of the piano, watching Eddie play. Title: "Not-so-good idea of the TV producer who last week decided not to give him a spot because of his blindness."
 Would this same producer have been so kind as to give him a spot because he—or have passed up the late Art Tatum?

Mmm!
 OUR Hollywood Correspondent, a rival when the cover design for Eddie Thompson's new LP shows Eddie's guide dog, Max, on top of the piano, watching Eddie play. Title: "Not-so-good idea of the TV producer who last week decided not to give him a spot because of his blindness."
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That's Show Business
 NO wonder Bruce Fairbairn thwarted (this column, 31/10/55) all those National Press Photographers' Association celebrities—just as he decided to stop calling it his Jump

blurred old plan. Mike Satterly, a next best thing, is now another attraction in his career. He took in 1910 the London property, got him to write a sentimental number with which "Irvine" wrote his first song. The music by Nick Meskimen, one of his relatives, was written in 1908. This was one of the very few songs that he and his wife did not write both his own and his wife's. He and his wife did not write both his own and his wife's. He and his wife did not write both his own and his wife's.

Partnership
 His third song, "Daranda," he sold to publisher Ted Snyder for 25 cents. It was in 1910 he and Snyder's staff as stock lyrics. He and his wife did not write both his own and his wife's. He and his wife did not write both his own and his wife's.

Melodic gift
 Taking the old blind man on his daily rounds, he attracted attention by singing popular songs in this tenor. Which earned him just a dime. He realized that he had a melodic gift for melody. He could pitch a song in any key, and he had a natural harmony when required. At 16, this led him to the great John Jacob Nightingale, a blind singing waiter at Mike Satterly's Palace Cafe.

Songwriters
 This column entitles you to free advice on any one song or lyrics you may have written. On request, I will return your name, and must bear name and address of the sender, and must be accompanied by a return address. Send to: Songwriters' Advice Bureau, "Melody Maker," 4, Arne Street, London W.C.2.

Next week I will describe how I made the big time, and why the song "I'm a Believer" is so popular. Stay-tuning — Alexander's Ragtime Band.

Folk stars offer a varied programme

ROY GUEST, the young folk-singer-concert promoter who has had the courage to present folk singers as well as singers of folk songs at his Friday night concerts in the Royal Festival Hall recital room, had every promoter's nightmare last week, when he suddenly learned that his star for the night, Rambling Jack Elliott, was unable to appear.

Assorted fare
 However, a well-filled bill was able to offer a very assorted programme which included Steve Brinkbe, singing some of the more presentable songs from his wide repertoire; Robin Hall and Jimmy MacGregor, who sounded wonderfully well together; Dottie King, with their sparkling Latin-American songs; and Heather Linson who brought a more subdued touch to the concert.—Bill Leader.

THE XMAS HIT SONG SARAH VAUGHAN'S GREAT
 MAR'S BOY BROKEN
 CHILD HEARD
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THE KNIGHTSBRIDGE CHORALE
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The Hit Parade on film

CLIFF RICHARD is in the EMI Studios to cut a new disc for Columbia. The conductor raises his baton, gives the downbeat and the orchestra plays.

And as the music begins, the film camera starts to turn. A scene from Cliff's next film? Norrie Paramor? Neither! Instead, what I believe will soon be routine, whenever a recording session takes place.

With scores of new discs being released each week, only a small proportion of which have a hope of making the Hit Parade, competition among exploitation men is getting keener all the time.

Ready market

And with TV producers always seeking new ways of illustrating their programmes, already-rushed performances of new recordings by the artists themselves will find a ready market. Maybe, as with discs themselves, the record firms will give the films to TV companies.



Cliff Richard with two of the Shadows. And this is how you might see them with each new number.

Will home movies replace discs?

HUGH FRANCIS THINKS THEY WILL

For nothing, just for the plug. Maybe a small charge will be levied for each showing. The exact mechanics of the operation will sort themselves out. But I'm sure it will come.

I'll go even further. After the artist has made the recording, he will probably find himself ranked into a starry film studio (every disc company will have one before long) to mime two or three different versions to playback, against various backdrops.

This will enable the pluggers

to have a new version for each TV company, and eliminate the "we won't use it if BBC have already had it" attitude. Capitol records have found TV companies ravenous to use the occasional disc-singer sent from Hollywood to help exploitation. "Cool for Cats" has screened some—and has also shown some cartoon and live-action films, made to play-backs of pop discs.

Low cost

The budget on these was amazingly low, and suggests that this would be an expense well justified by the plugs which could easily result. Obviously there would have to be agreements with the various unions—the MU, VAF and Equity for a start—as well as the various film business unions. But the machinery to establish regular rates exists, and has dealt with many more complicated problems.

Looking even further ahead, it may not be long before teenagers, instead of buying discs of their favourite artists, buy disc-length films to run on their own home projectors. Fantastic! Far-fetched? You don't think so—and neither, I suspect, do some of the stars go-ahead like Bruns. Time will tell.



Paris welcomes back Peanuts

AFTER four years in Scandinavia, Peanuts Holland is back at the Troie Maritain, in Paris. He left the club, after business up a strong following there, to take up residence at Copenhagen's Columbus Club, and later at the Lorry Club in Stockholm.

"For many years I have not got on too far north as that," he told me, "and as there is very little competition in Sweden, I decided to come back and check whether I still played good." "Sweden was one of the first visits on his return, was to clubs where Dizzy and Monk were playing. He took them back to the Troie Maritain to hear him. Their verdict was encouraging. "Man, you ain't lost nothing."

Peanuts told me of his work in Sweden, where he was the first coloured jazzman to build a successful all-white big band. "Sweden was one of the first visits on his return, was to clubs where Dizzy and Monk were playing. He took them back to the Troie Maritain to hear him. Their verdict was encouraging. "Man, you ain't lost nothing."

Peanuts made them listen to Basie, Louis and Vic Dickenson, and arranged standards like "One O'Clock Jump." The band told him: "We have our own style," and the pianist and two successive drummers pushed it to. But he persisted, and after four or five months managed to build up a good band. "I explained that in Sweden every tourist wants to sound like Stan Getz. Zoot Sims is popular, too, but for some reason or other, Lee Konitz is out." "I think a lot of his high-toned crowd just isn't making the grade here," he said. "They know what they want, but they believe that by listening to something they don't understand, they aren't back here."

Back in France, he has missed great changes. "Here the bands are changing again. We're back to 1954." He doesn't know whether he will return to the States, though he feels it is time that he made more money. He wants to do a dozen discs and a song that is only popular in America.—HENRY RAMS.

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IT'S TIME OUR OWN SONGWRITERS HAD A TURN AT

That British home not

THE pressure is steadily growing. Any moment now we shall find British songs occupying the major share of radio and television time—By Order!

It's a strange situation. It was America that devised the popular song as we know it. It was American Tin Pan Alley methods which laid the working plan for Denmark Street, W.C.2.

Plug system

It was America which devised the plug system, triggered the record revival, directed the power from the music publishers to the record companies, and started those involved practices, whereby (for instance) a record company handles a recorded song, its own subsidiary publishing house, in order to avoid sharing the profits.

Most—most laudably not quite all—of the business methods in the American music industry are now mirrored here. Everything is American—right down to the terminology of the song lyrics. And America, of course, takes the lead.

There is a good case for



says **STEVE RACE**

saying that if our teenagers are to sing about academics, sophomores, flat-tops and hot rods, they might as well do so in songs which are technically British in origin, however un-British in content. Strong pressure is at present being brought to bear on the broadcasting organisations, and consequently on the performers and disc jockeys help working why a high quota of British songs. Any moment now, Parliament may step in.

Third stage

If the result is more performances for good songs, that's fine. Yet one cannot help wondering why, if record companies and music publishers represent the first two stages, pressure should begin at the third stage—the stage at which their output is introduced to the public.

Now about tackling the B.C.C. Music Publishing Co. Ltd., which spends its time offering vast sums in dollars

for the rights to songs currently climbing the "Cash Box" Charts in America?

What about ABC Records Ltd., which brings out a flood of American pop and LPs in great numbers, thereby filling the gaps with British performances—and only a fraction of these British compositions?

Finally, how about the record companies' own sponsored radio programmes? Is anybody monitoring them with a British stop-watch?

The A & R man

It seems to me that the problem should be tackled on all fronts simultaneously, and if that is not possible, the stage by stage beginning with the people who make the record.

If this should result in A & R men making a fraction less profit out of the weekly reissue for a while, it will be a price worth paying generously to its less fortunate brethren. We can always lose them a crust, as they sleep out on the Kewankumment. Anyway, they've had their turn. It's time the British songwriter had a go at that house-rop.

Reviews by the MM Pop Panel

MM TVC-PAGE

POP PARADE

Edited by Laurie Henshaw



Ronnie Hilton—sensitive styling Mitz Gaynor—inviting fashion Quane Eddy—pinks punch

Stars queue to wax 'happy anniversary'

THE recordings of "Happy Anniversary" are flowing in thick and fast. This sentimental ballad—just right for the Christmas mood—seems a cert for the Top Twenty. Challenging Jane Morgan and Joann Hegan for top honours (their versions were reviewed last week) are Ronnie Hilton (HMV 666), Mitz Gaynor (Top Rank JAT256) and the Four Lads (Philips PB971). Ronnie Hilton scores with his record styling, but Mitz Gaynor, who projects the lyric in inviting fashion, is assisted by one of those typical cory and cloying American backings one hears on, say, the "Perry Como Show." Take your pick. Duane Eddy SOME KINDA EARTHQUAKE/First Love. First Love. First Love. HLN30971. The first iron

Man of the guitar is softened up on his latest coupling with sweeping strings and a cooling choir. But fortunately it's only on the First Love side. Earthquake still packs that Danne Eddy punch and that's the one for our money. Clyde McPhatter THERE YOU GO YOU Went back on your word (London HLE9090). The high-pitched voice of Clyde McPhatter puts some life into the somewhat ordinary lyric of There You Go. But there's a solid beat to give it juke box appeal. Marty Robbins BURN INTO Coal Water (Fontana HJ29). Western admirers should be on the draw for the new, a hearty song that could top the stateside one-offly songs in winning fashion against a listing beat. Bernard Bresslaw I'M HAVING A HOE I found a Hoie acquired the title. The distinctive Broxy law voice is back on record in the A side, Bernard Bresslaw is the backing of the B side of the Hoie. But it's hard to see him having any effect on the industry—only his own U.S. import.

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For blues

ONE more week as a commercial traveller, then I'm turning pro," said David Macbeth, with a charming smile. Tall, fair and good-looking in an open-air sort of way, he spoke with a husky voice. "Have you got a cold?" I asked. "Yes, but that's the way I speak naturally. It comes out in my singing as well." "What did you sell as a commercial traveller?" I asked. "When I came out of the forces, I started selling suits—visiting chemists after that. I appeared on Tyneside TV as a singer, and whenever I visited chemists after that, they ribbed me and asked for a song. I sang them the Andrews TV single.

Cracks "I got me good orders. And now with my record of "Mr. Blue doing well they are making cracks like: "Mr. Blue" will run through the Hit Parade like a dose of salts." He laughed happily then sneezed. "Before that," he went on, "I was in the army. I spent most of my time playing football. I got an offer to join Newcastle United as a full-time pro, playing full back. But a month before I was demobbed I tore a ligament which spoiled my playing. "Had this not happened, I would have become a footballer. I was in the Newcastle and Roy Castle when they were appearing in Sunderland. "To help me, they put me on the empty stage one afternoon, accompanied by Dickie's pianist and drummer, and gave me a couple of valuable tips on breathing and movement. The result was, when I made the record for Pye, the first take was the master. Incidentally, I got a lot of help from Pye MD Wally Street and his boys, too. "What sort of music do you like?" I asked. "Ballads

Pop singles

Gary Stites STARRY EYED Without Your Love (London HLL0001). Stites is one of those droopy vocal efforts with cooling fill-ins. Barking is the old, old mixture as before. Rocco Granata MARINA Manuela (Ortolo CB-1223). Marina, a song by that is moving upwards in the stateside charts. This is an Italian song with an insistent melody line and beat that could stick here. Johnny Horton I'M YOURS (Mercury 4097). It's about time that Johnny Horton found a party in the Top Ten roll of honour. This book the disc, do it. Both sides pack the punch to a fine, dramatic in the disc shops. Kenny and Corky NUTTYN for Christmas (SWEA). Some take (London HLN 3092). It's the speediest of songs that this line with a lively beat and a comedy line strictly for a party. Mario Lanza SILENT Night, Holy Night / O Holy Night (Mercury 4097). The rich tenor voice of Lanza gives an authentic Christmas atmosphere to these two carols. Valerie Masters IF There Are Stars in My Eyes / Squeeze Me (Fontana HJ221). Here is proof that Valerie Masters is a rapidly improving singer. A fault, accentuated by the echo chamber. Vocal settings by Ken Jones' orchestra are highly effective. Gene Autry NINE Little Rivers / Run Run Run (Mercury 4097). Gene Autry started all the handkerchief-wringing discs. This year, he brings a follow-up in another Hudson adventure. It's a good one, it has plenty of gusto, it somehow links that old-time ballad to put it into the same class. Backing is Huan Satale, another hotly special.

Ray Charles I'M MOVIN' ON I Believe to My Soul (London HLL0009). Charles is already a hit in the States. Opening and coming with religious settings, Ray Charles moves all the way. Backing also reveals Ray Charles' earthy delivery to telling effect. Julian SLE SATURDAY Can't Wait (Mercury 4097). Julian, another youngster from the Larry Parks stable, should make a big impact with this single as his first for Pye. But though we saw Saturday in the top side, it's the backing that is the real deal. It rides along to a relaxed tempo. It has a ballad feel, but it's not into the same class. Backing is Huan Satale, another hotly special.

Francis Day and Hunter Ltd. A WONDERFUL 4-STAR INVITATION (From the Longest Established Popular Music Co.) TO VISIT THE MOST MODERN RECORD SHOP IN LONDON SEE THESE STARS APPEARING PERSONALLY EACH DAY WINIFRED ATWELL THURSDAY, 10th Dec, 12.30-1.30 p.m. with her new "PIANO PARTY". ANNE SHELTON FRIDAY, 11th Dec, 12.30-1.30 p.m. with "VILLAGE OF ST. BERNADETTE". CRAIG DOUGLAS & BERT WEDDO! ["Only Sixteen"] ["Guitar Boogie Shuffle"] SATURDAY, 12th Dec, 11.30 a.m.-12.30 p.m.

LP SESSION RECENT impressive visitors to ATY's London Palladium show show some new and fresh. Cassidy sent an equally impressive LP session "I'm with you" from Hollywood (Philips HBL229). The husband and wife team take their lead from the numbers from James Brown and "How Work if You Can Get It" (The Atlantic's "Dames in Distress", 1957) and "Hit The Road To Dreamland" (Star-Singer Rhythms, 1962). Lonnie Donegan I took Lonnie Donegan just two days to record his latest LP "Lonnie Donegan" (Pye HPL1004). This has a new repertoire of numbers to please all his fans. The new standards—"Glorious"—"Miss O'Connell"—and "The House of the Rising Sun"—and Donegan gives them his individual and up-to-date treatment.

take liver salts!

—advises DAVID MACBETH

DAVID-born, started singing three years ago in local pubs and clubs. He was heard by super-sound Eddie Arnold, who helped him and who is now his manager.

Series Since January, David has done a series with the Northern Dance Orchestra on radio, and has appeared continuously on Tyneside TV. "Mr. Blue" is his first record.

"Still," he went on, "I enjoy singing for my living and I shan't lose touch with football completely as I've been invited to join the Show Biz Eleven. "Everybody in the business has been very kind. For example Eddie Arnold included me in Dickie Valentine and Roy Castle when

they were appearing in Sunderland. "To help me, they put me on the empty stage one afternoon, accompanied by Dickie's pianist and drummer, and gave me a couple of valuable tips on breathing and movement. The result was, when I made the record for Pye, the first take was the master. Incidentally, I got a lot of help from Pye MD Wally Street and his boys, too. "What sort of music do you like?" I asked. "Ballads

"Tatum, Peterson, Previn and all jazz as well as Ella and Sinatra. Personally, I'm not a rocker, though I do everything from rock to ballads. "But, really, I prefer ballads and I don't wish to

WILD BILL DAVIS IS WEEK'S BUY

AFTER a recording absence from Britain of some years, "Real Gene" organist Wild Bill Davis unexpectedly creeps up on Top Rank with five swinging versions of songs from "My Fair Lady" (JMK9021). Marked by tenor saxophone and drums, the LP buy-out strings of "Wouldn't It Be Lovely" and "With A Little Bit of Luck" make this the LP buy of the week. On this showing, someone should stalk the country with sandwich boards to demand more of Wild Bill Davis.

ROUND THE SHOWS

THERE were hundreds of empty seats at the Brighton Palladium on Sunday, despite the attraction of the Group from America. Bright and smiling Mike Preston and Jamaica's rock-with-the-olderies Emilio Ford. The Stage's singing quartet singing was pleasant but they sounded nothing like their discs. They have obviously lost without their accustomed studio backing of two guitars, piano, bass, drums and two extra girl vocalists. However, the charming manner and nicely blended staging of Jim (baritone) Bonnie (soprano) and Mazze (contralto) received low reception. Mike Preston is a smart, good-looking young man with a friendly voice, who knows how to get expression into his songs. Emilio Ford ran into technical difficulties which prevented him from using his own electric-choamber equipment effectively imported from Italy to create a studio sound on the stage. Nevertheless, he went over well.—CHRIS HAYES.

HOT FROM THE COULNT

A SENSATIONAL NEW FESTIVE ARRANGEMENT OF WHITE CHRISTMAS by VIC BARRELL AND HIS ORCHESTRA CB 1526

ORIOLE RECORDS LTD., 315-317 Oxford Street, London, W.1



DAVID MACBETH

Table with 3 columns: DISC JOCKEY, HIT PARADE CHOICE, PERSONAL CHOICE. Includes names like Neal Arden, Gary Stites, and various record titles.

ADAM FAITH

His fast-moving hit!

Wanda Jackson AMERICAN GAW Star Wanda Jackson echoes Presley's unimpaired style on "Party" (Capitol EAP1963). Reunited with a fully developed bar-room ballad fashion.

Merle Travis WITH so many phones cluttering up the folk hole, it's refreshing to listen to some genuine country. Kentucky's Merle Travis introduces a ballad and piano ballad in an easy style. See the complete work done in "Merle Travis" and "Dark as a Cuckoo" on "Back Home" (Capitol EAP1951).



What do you want? with FROM NOW UNTIL FOREVER 15-R-0301

Parlphone Records (Trade Mark of The Parlophone Co. Ltd.) E.M.I. RECORDS LTD. 6-11 Galt Cross Street, London W.1

Learn fair

ANGRILY throwing down a copy of an evening paper, golden-haired Joan Regan complained: "Why don't these journalists mind their own business?"

Across three columns, a screaming headline proclaimed: "Singing star signs \$20,000 contract with ABC-TV."

Rejecting such valuable publicity, Joyless Joan deplored the reference to remuneration, maintaining that an artist's salary is a strictly personal affair.

Satisfied

"Goodness knows where they got their information," she said. "It certainly didn't come from me. They must have wheedled it out of someone."

"It's distasteful, discussing money. Audiences aren't really interested. So long as you're a good performer, they are satisfied you're worth what you're paid."

"But some people resent it."

JOAN REGAN tells Chris Hayes

They think it's fabulous money, forgetting the enormous tax and expenses which come out of it. What you are reported to be paid bears little relation to what you actually receive."

Boasting her with promises not to pry into pounds, shillings and pence, I asked what kind of programme she will do when she starts her contract next spring.

"A family show, appealing to people of every age—but not too old-fashioned," she explained. "Something for everyone, with simplicity the theme."

"Lots of fun with other artists. And I'm not opposed to featuring rival singers on a programme. On the contrary, I enjoy it."

She will compete, sing, have a crack at comedy, and do a

little dancing. Songs will be chosen for the message they convey. They must have the ring of sincerity. "Anything from a real good, mealy love song to a hill-billy. It's nice singing about people, and meeting them."

Ambitions

"That's why TV is so satisfying. It brings you so close to everyone. It seems as if every viewer is your best friend. You're right there in everyone's home."

What are Joan's ambitions for the future? A musical comedy, because she loves that sphere of the business.

"I don't know if I'd be any good at it," she confesses. "But I'd like to try."



"It's distasteful to discuss money," says Joan Regan. "Anyway, audiences aren't interested—except some who resent you caring what they think is a fabulous sum."

What critical faculty...

IT is impossible to discuss the position and function of the critics without coming to the hoary question: "Do musicians make good critics?" Or, put another way: "Should critics be musicians?"

I don't believe there is any cut and dried answer to this. Tony Brown cited instances of musicians who have made prize passes of themselves when faced with a critical poser.

One need not look far for unhappy examples of non-musicians doing the same thing. It happens to the best, as well as the worst of us.

Charles Edward Smith is an American critic who has done much valuable field-work in the cause of jazz appreciation over the years.

The odd lapse

We are not going to write that off simply because, in the sleeve note to the Lester Young Memorial Album, he cites as a perfect example of Lester's work a chorus on "Rockabye Basie" which is by Buddy Tate.

Considering the hundreds of millions of words which jazz writers of all sorts churn out in the course of their careers, it would be a very lucky man who did not once in a while suffer a lapse of this sort.

Until it happens to us, we think it riotously funny. Among all those who creased themselves when Steve Hace made a detailed analysis of a Don Byas chorus in a broadcast tribute to Lester Young (odd that such an individual should so frequently trip up the critics were many, I'll bet, who were right along with Steve until some clever dick with a disingenuous let them in on the joke.

Musicians, too

Anyway, this sort of howler—supposedly doesn't prove anything. If one took the musicians' judgment as one's one yardstick, some pretty curious results.

What are we to make for instance, of Luca Armadoro's infatuation with the music of Guy Lombardo? When he sang, with deep fervour that the recording of "Sweetheart, on Parade" — a jazz fair de force if ever I heard one—was an attempt to emulate the sweet music of Lombardo, there is

Humphrey Lyttelton's column

nothing to be said but "Oh!" All along the line, musicians have on some subjects, taken an independent line from the critics.

While the historians quibble about the relative influence of King Oliver and Bunk Johnson upon Louis, Pops himself acknowledges a straight player of great technical facility and range who has now vanished so completely into obscurity that I can't even remember his name.

Conflict

The recent Dizzie Wells album, "Bones for the King," is dedicated to Tommy Dorsey, a trombone player who most critics would rate well below the four men taking part.

In the 1950 "Metronome Jazz Book" a list of record choices by musicians showed Roy Eldridge voting for Mantovani's "Dream of Oliver."

And currently we have a striking example of conflict between musicians and critics over Buddy Rich, acknowledged by almost every one of his fellow-musicians as supreme, but rarely given more than lukewarm critical acclaim.

Of course, two sets of standards are at work here. Inevitably, the musician sets greater store on pure craftsmanship than the average untrained critic.

But somewhere between the critic and the musician is a common ground where a balanced view can be taken of both the means and the end.

Anyone who can relinquish his own special interests and achieve this about a trumpeter can be a good critic.



Louis digs Lombardo

Wells digs Dorsey

Eldridge digs Mantovani

IT'S A HIT!

PIANO PARTY

by

WINIFRED ATWELL

(on DECCA F.11183)

Points From Letters

CONGRATULATIONS TO THE MELODY MAKER on deciding to run two polls this year—one for jazz and one for pop.

I did not vote in last year's so-called jazz poll and I was justified by the result. Surely 71.7 per cent. of the electorate didn't honestly think Sinatra was the world's best jazz singer.

Yet we didn't get a genuine pop poll either.

As only a proportion of the MM readers realised that last year's poll was a jazz one, the results in several categories were worthless, so the poll strictly for pop music is very welcome.—*F. Bailey, Henlegh-on-Thames.*

Now a third?

YOU have a poll for the most outstanding band, musician, etc. in the jazz field and one for the pop field. So why not start a disc poll? This could indicate which jazz and pop LPs, EPs or singles the readers thought were the most outstanding of the year.—*N. L. Castleford, Lowestoft.*

Big noise

SURELY you have missed one of the most important men in the jazz field from your poll. The one that makes the most noise—the critic.—*R. Bird, Paddock Wood, Kent.*

The greatest

I HAVE just finished filling in my jazz poll and I feel that you have missed out a category that of the "Greatest Jazzman Ever". I personally would vote for Johnny Hodges, without doubt the greatest clarinetist.—*Victor Birtan, Harrow.*

Migration

THE migration of British jazzmen seems to have produced a great crop of renegades from some MM readers.

POINTS FROM LETTERS

But they shouldn't worry. As soon as they see such names as Dizzy Reece and Vic Feldman with American pickup groups and on American labels they'll snatch up all their new releases and read voraciously of their overseas successes.

This just exasperates me. Does everybody have to go to America to become a jazz great?—*John S. Hinton, Gt. Ayton, Yorkshire.*

● LP WINNER

Time to think

WHEN so-called performers are "earning" around £1,000 per week for their so-called talent, and university professors, doctors, etc. who have spent years in training, haven't a hope of earning over £2,000 a year, it is time to sit and think.—*David Webb, Hull.*

Shocking?

ISN'T it rather shocking to think that Cliff Richard still in his teens is going to receive £50,000 a year while the Prime Minister receives only a fifth of that amount?—*Nigel Tote, Hertford.*

Fans of Ford

IT was about a year ago when Emile Ford first came to London's "Five of Jive"—the Putney Ballroom. He was just one of the constant stream of would-be stars who make for this South London tenzone centre in the hope of discovery. Now the world knows that South London has found yet another great star.

Even now, there are at least two or three more youngsters on the verge of discovery down here.

But, great as these may prove destined to be, Emile will always be our favourite; we adore him, we

love working for him and the Checkmates—*Dennis and Angela, secretaries, the Emile Ford Fan Club, 3, W. 12.*

● This week Emile has made No. 1 in the Top Twenty.

'Caravoo'

HOW can they get away with it? A rock-'n'-roll number which is cropping up these days goes under the title, "Taboo".

To my ears, this tune is not for note the same as "Caravoo" by Duke Ellington—*A. V. Tipper, Smethwick, Staffs.*

Good look

HATS off to Larry Parnes and his associates at Youngstar Music. Now we have a publisher who will at least LOOK at the work of unknown amateurs.

Tin Pan Alley should take note and watch for the future hits that they have probably scored.—*Bill Bowen, Stafford.*



HERE, for reader C. Windsor, of London, S.W.12, is one of the pictures of the late Frankie Newton. Born in Norfolk, Virginia, in 1906, he died in New York in 1954. His best-known records are (with Mezz Mezzrow) "Musty in the Parlor" and (with his own band) "Was" and "Boulevard".



Ed Allen—former Clarence Williams trumpet star.

Washboard Band recording date

CHRIS BARNER recently gave some facts about the Washboard Band recordings he helped to organise in New York. The lineup was: Ed Allen (trp.), Cecil Scott (cl.), Floyd Casey (washboard), Don Frye (pno) and Leonard Gaskin (bass).

Now Chris tells us the band cut nine or ten times—two takes of most—which are being edited into shape for a long-playing album. "It was my idea," says Chris, "and I went over the routines with Cecil Scott. Stanley Dance supervised the session."

"I hope the records will be released here in Record Supervisor's Landdowne series, and on one of the American labels. We made them for stereo and monaural release."

"It sounded like a good session," adds Chris.—*M. J.*

German musicians and the U

THE non-inclusion of German tenor Hans Kotler in a broadcast from PROSA from the Festival drew protests from the Southdown radio and TV staff which has omitted many British jazzmen.

In a statement to the Mirror Music at that time, the Musician's Union said it did not give its consent for its members to broadcast, interview or give interviews in Germany, and it did not wish to finance the purpose of performing at concerts may further any of these services while in Britain.

Southdown thus threatened to cease employing British musicians. These matters have been the subject of comment in "On the Beat" and in the letters column, culminating in the following letter from MU Assistant Secretary Harry Francis:

4 Mr. Kotler's contract made no provision for broadcast—his only offer was to give a contract to broadcast by the BBC.

5 British musicians by British consent and approval by the MU for engagements abroad, and outside the UK, are to perform in Britain, include a clause forbidding the joint, permit the broadcast, television, record or film of the joint, permit the MU and the appropriate foreign union.

6 Mr. Kotler, whom I have never met but who was reported to be a charming and talented as many other German musicians, has been used as a guinea-pig by irresponsible German in West Germany in their campaign against the MU.

Nonsense!

WITH regard to all this nonsense about the attitude of the Musician's Union towards the Germans.

Preparation of work looking after the interests of British musicians, which indirectly means all musicians, has prevented me from commenting upon the various misstatements that have appeared in your "On the Beat" in recent weeks.

But, when you present LP records to readers, who write letters based upon these misstatements, it means that facts must be stated:—

- 1 The Musician's Union is not anti-German and has excellent relations with its opposite number in Germany, the Deutscher Musikerverband.
- 2 Many British bands have already played in Germany with the joint approval of the MU and the DMV. Some are doing so at present and others are likely to do so in the future.
- 3 When the MU and the DMV were asked to agree to an exchange involving Mrs. Tubbs Hayes and Mr. Hans Kotler, a case was being set up.

Double-talk

Comments, Janine H. Herend, of Southdown, Baden-Baden:

THIS looks like double-talk. There is a big difference between the MU's attitude last summer and the one stated here. There is also a difference between the attitude of the MU statement to our German Union, the editor of the band is not in the least interested in British musicians.

Also, there is not a Mr. Francis, and the German statement about the cave between the MU and the German Union. Hans Kotler, indeed, got no contract from the BBC, but he was asked to broadcast. Letters like this are not sufficient to compensate for the laws of goodwill which the whole case is reported in hundreds of newspapers in this country, is causing.

We wonder who the hundreds of German musicians who are waiting in Germany months after months, and in fact, without jobs, are thinking about this attitude.

Preparation of work is no excuse for lack of interest in a case being set up.

and the U

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NEWSBOX Jerry Dawson

Bandleader Harry Hayward has been appointed a director of the Princess Ballroom, Oldham, Lancs...

New - Sid Walcott, who spent Tower Holiday Camp, Morecambe...

FOLLOW MY LEADER

ON December 16, former Harry Lind drummer...

BACK - Hedley Ward and his Band open on Whit Saturday...

CHARITY - Whilst Roy March presented at the Alhambra Theatre...

BROADWAYS - Singer Johnny Wisconsin died in Gloucester General Hospital...

Warmest Congratulations to ERILE FORD & THE CHECKMATES

On Reaching No. 1 with Their FIRST Record "WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?"

'Mack the Knife' is disc of the (U.S) year



Bobby Darin follows Frank Sinatra, at a "Grammy" winner.

HOLLYWOOD, Wednesday - Bobby Darin's version of "Mack the Knife" won the coveted "grammy" award...

DOUBLE FOR ELLA - Pre-emptive award winners Frank Sinatra and Ella Fitzgerald also took home...

THE ANGLING ALL-STARS - Musicians interested in "angling" can join a new club...

SHADOWS IN THE DISC SPOTLIGHT - THE SHADOWS, the instrumental group which backed Cliff Richard...

Bilk beats Barber in jazz club poll - Acker Bilk beat Chris Barber...

Road crash victim - West country jazzman Michael Wisconsin died in Gloucester General Hospital...

Fairweather-Brown in 'Jazz Club' - The Al Fairweather-Band Brown All-Stars are the BBC Light Programme's "Jazz Club"...

ABC takes to the Singing Hills - Audited ten days before on TV last Sunday...

Tony Crombie Band stays at Flamingo - Tony Crombie's contract with the Flamingo Club...

Platters to tour with Barribeau - CARL BARRIBEAU and his Band will accompany the Platters...

Ken Colyer off on Jazz Club tour - The Ken Colyer Jazzmen start their tour...

On Reaching No. 1 with Their FIRST Record

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VARIETY IS...



NEW YORK, Wednesday - Perry Como, Dinah Shore and Steve Allen are among the latest celebrities to be brought into the growing radio-TV probe here.

... THE SPICE OF LIFE



NEW YORK, Wednesday - Perry Como, Dinah Shore and Steve Allen are among the latest celebrities to be brought into the growing radio-TV probe here.

LONG SERVICE DRUMS

LONG SERVICE DRUMS - A group of drummers...

Lonnie Donegan in line for U.S. TV show

LONNIE DONEGAN and the Jimmy Blanton Orchestra are in line for a star appearance on American TV in the spring.

Della Reese NOT ONE TWO IN MORE

Della Reese - RCA-1160 RCA

Ray Charles 'I'M MOVIN' ON

Ray Charles - HLE 9009 London

Duane Eddy SOME KIND-A EARTHQUAKE

Duane Eddy - HLE 9007 London

COMO TAKE STARDOM IN PAYOLA PROBE?

NEW YORK, Wednesday - Perry Como, Dinah Shore and Steve Allen are among the latest celebrities to be brought into the growing radio-TV probe here.

From REN GREVATT

They are among TV performers mentioned as having unjustifiable conflicting interests such as music publishing firms and record companies.

Star Spotlight

America's hit harmony quartet, The Browns, expect to be back in Britain next May or June.

Pat Dodd leaves Palladium pit

PIANIST Pat Dodd leaves the London Palladium Orchestra directed by Cyril Grew...

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Dates with the Stars

- Shirley BASBY - Wed. 8.30 - 9.15
Friday - 9.15 - 10.00
Max BYRDAYS - Wed. 8.30 - 9.15
Terry CAMPBELL - Wed. 8.30 - 9.15
Vince EAGER - Wed. 8.30 - 9.15
Sonia FARRAR - Wed. 8.30 - 9.15
Billy FURY - Wed. 8.30 - 9.15
Johnnie GENTLE - Wed. 8.30 - 9.15
MODERN JAZZ Quartet - Wed. 8.30 - 9.15
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Miles Davis—only one disc.

Lain Lang's basic jazz collection

NAMED records for a basic jazz library is an entertaining, if slightly dangerous, business. There must be as many opinions as there are record collectors as to what have been the important milestones in recorded jazz history. Earlier this year, "The Sunday Times" printed two series of reviews on "A Basic Record Library," one on classical music by Graham Dixon-Taylor, the other on jazz by Lain Lang. The newspaper has now issued both lists in book form at 5s. Lang's 100 choices are bound to provoke argument, particularly from the modernists who may feel that three Charlie Parkers, a Miles Davis, a Modern Jazz Quartet and an Erroll Garner is too small a program. In his preface, Lang explains that his list is intended to "point out the great landmarks" in jazz, and adds that "almost all the individual musicians who have contributed importantly to its history are represented."

SELLING FAST KINGS OF JAZZ

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I HAVE always been puzzled by the lack of good jazz fiction. The music certainly has enough strange characters to inspire any novelist to heights of psychiatric fancy and the lives of average musicians are certainly filled with incident.

The best to date is "The Horn," by "beat" writer John Clellon Holmes and published this month by Andre Deutsch at 15s.

Don't be put off by the jacket blurb which opens on a familiar note: "This novel vibrates to the beat of jazz, its atmosphere is the atmosphere of jam sessions, its people are men and women whose lives are burnt up by drugs and alcohol, making a smoke of music."

Fearing the worst, I discovered that Mr. Holmes obviously knows jazz and its practitioners. His book does over-stress the seamy side, but he writes sympathetically and has the ring of truth.

The story deals with the last 24 hours in the life of tenor saxist Edgar Wood, taken back chapter in which other

Ellington's life and music

"Duke Ellington: His Life and Music," Edited by Peter Gannand. The Jazz Book Club, 6s. 6d.

This is a collection of essays edited and introduced by the author, the Duke Ellington. It is a comprehensive study of the Duke in his own words, with its details of personal life, which would be worth long study.

And the photo titled "Sweet Music," which originally gave the title to the book, is a photograph of Duke in a white suit, standing in the wings of the Palladium in 1948. Now the picture is correctly captioned 1933.

"The photo titled 'Sweet Music,' which originally gave the title to the book, is a photograph of Duke in a white suit, standing in the wings of the Palladium in 1948. Now the picture is correctly captioned 1933.

Among pieces I enjoyed are Sir Compton Mackenzie's "Could a Gramophone Serve Any Purpose?" and "The Duke From Tip-top to High Fidelity," the latter a study on the Duke's record sales of 2,500 Million Records "cut" by "Statistician."

musicians recall his earlier activity.

Poole is patently based on Lester Young and many of the characters are recognizable histories—Geordie, the singer with the flower in her hair who was discovered by Edgar Curry Finley, the top trumpeter who can't stop coughing.

The author's descriptions of the older musician's attitude to the young modernists could only have been written by a man on intimate terms with such people.

An art

Of a young bassist who in-tures Poole's displeasure, Holmes writes that he was "one of those solemn, pretentious young jazzmen who were everywhere now, who had all been to Juillard for composition, talked intelligently to Milhaud, and used the Schullinger method in their labours, at least scores that carefully never swung too much and a hard beat, and worked the clubs reluctantly; who wrote arrangements with names like The Thinking Reed and really felt more comfortable in Europe."

This is one jazz novel I thoroughly enjoyed.—Bob Daw-barn.

At a real-life live on jazz



Edgar Poole, central character of John Clellon Holmes' "The Horn," is obviously based on Lester Young, says Bob Dawbarn.

BOOKS FOR CHRISTMAS

BOARDROOM PRESTIGE

"The Industry of Human Happiness," Edited by Peter Gannand. International Federation of the Psycho-kinetic Industry, London, 25s. (inc. postage).

"The title of this book published as a "Book of Commemoration" by the IFPI, is a bit pretentious. And the "Cloney" conservative presentation fits the title.

I suppose the book is a prestige job for boardrooms and the like, but anyone who gets his hands on it will find several interesting, even amusing features.

"Leonard Feather captured the 'Jazz on Records' assignment, and drew it soundly enough. Curiously, though, the photograph of Hawkins (with Louis and Garner) on one of his cases has been captioned Count Basie.

Among pieces I enjoyed are Sir Compton Mackenzie's "Could a Gramophone Serve Any Purpose?" and "The Duke From Tip-top to High Fidelity," the latter a study on the Duke's record sales of 2,500 Million Records "cut" by "Statistician."

Teenagers in two dimensions

NANCY SPAIN'S "My Boy A Mo" (Hutchinson, 10s. 6d.) is a light-weight yarn about the younger set. Julie is passionately fond of internal combustion engines. Mo's Miss (who once toured with a cadet's band) is passionately fond of the clarinet and wails like a dream.

According to the blurb, the book throws some light on teenage coffee-bar set.

It may amuse those with sufficient imagination to invent two-dimensional characters with life. 7s.

Dankworth at St. Trinian's

JOHNNY DANKWORTH'S name appears in some fairly strange contexts these days, but as a musician he is one of the most original and original of the contributors to "The St. Trinian's Story" published by Pelican Books, Ltd. at 2s. 6d. in a really strange.

The book is a "ghostly device" compiled by Kay Webb of drawings and stories about Dankworth's contribution to the "St. Trinian's Secret Song" by Sir Ivor D. S. Wymann Lewis.

Written in a "ghostly device" music is perhaps a little difficult to read, but it is one of the most amusing items in a book that should appeal to all but the "stupid" types of humor.—Bob Dawbarn.

DOBELL'S JAZZ RECORD SHOP FAMOUS JAZZ BOOK SALE

Once again at Christmas time we are pleased to offer a number of excellent Jazz and Folk publications at Greatly Reduced Prices!

Some of these books are very slightly shop soiled, but still will make very fine gifts for yourself and friends.

Call in or write for special Lists.

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Diary for disc fans

SHAW'S RECORD DIARY, 1960 (Ghana Educational Services, Ltd., 10s. 6d.) is a neat, compact little diary and the best in its class to hit the market for a long time. It will make an ideal gift for the average disc fan.

Within its pages can be found all the usual personal and calendar information.

side these it gives many useful items of reference for the record collector.

These include five pages of biographies on some of the leading disc names, a list of artists and labels, a list of the record companies, a fan club coupon and, for the curious, an explanation of how the British Top Twenty charts are worked out.—Bob Dawbarn.

Television Annual

THE Television Annual for 1960 (Odhams, 10s. 6d.) is a very attractive and useful production, with interesting features for the serious fan of the progress of TV.

It has the best series of "Steep Conquests," a lurid Sunday Paper title that digresses the real intention.

It contains a list of the nicknames practice of stars appearing in their own way on TV.—It makes for poor entertainment, but it is a good one.

He also cracks down on the "entertainment" side and the future.

some producers that if they took a big name, they get a big name, they get a big name, they get a big name.

It's a good Christmas buy for the serious fan of TV.

Show Book

ATV's Television "Show Book" is a handsome production and generously illustrated. It is a popular in concept, contains little in the way of critical examination, and being its own book for ATV activities, contains little of anything critical self-examination.

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Dizzy Reece gets a foot in the door

DIZZY REECE, the accomplished British trumpet player, quit this country in October to look for better opportunities in the States. Already Dizzy has a foot in the door.

I hear from him as follows:
"I just cut an album for Blue Note with Miles Davis's rhythm section, and the other week depped for Miles who was sick, with the sextet at Birdland.

"There is no regular work as yet, but this takes time to get, as you may guess. All big cities are much the same, but I am glad to be here because it seems they don't really go for me over there."
My information is that the musicians featured on the session with Dizzy—his first as bandleader in the USA—were Hank Mobley (sax.), Wynton Kelly (pno.), Paul Chambers (bass) and Art Taylor (drum).

This World of Jazz By MAX JONES

Duke's brass
I've been asking me about the state of Ellington's recently depleted brass. I have news for them.

Willie Cook, trumpeter, who was with the band in the early and middle fifties, has rejoined. Eddie "Moon" Mallens has come in on trumpet, and Matthew Gee on trombone.

This makes the total up to the required seven, namely, Ray Nance, Willie Cook, Ed Mallens, Andy "Pats" Ford (tpas.), Britt Woodman, Matthew "Booite" Wood, Matthew Gee (tbms.).

Gee, a 26-year-old Texan from Houston, came to this country with Illinois Jacquet's band in '34, and I heard him at one of the U.S. camps. He is a fast-moving, modern-school player, said to have been inspired by Trummy Young and later J.J.

He has also worked with the bands of Erskine Hawkins, Joe Morris, Certe Ammons, Gillespie and Basie, and can be heard on records by Joe Newman, Ammons and Jacquet.

'Moon' Mullens
Mullens, born in Mayhew in 1916, moved from Mississippi to Chicago as a boy and worked in the courts with Frankie "Half Pint" Jason, Earl Bostic and when he made his first disc—Lipsa Pace (1938).

He was with Benny Carter (pre- and post-war), Louis Armstrong, Cab Calloway and tenor-man Joe Thomas before entering Hamp's ranks in December, 1949.

Mullens is a useful arranger—the contributor to Hampton's

Art plus Bud ?
ART BLAKEY, of the Jazz Messengers, has decided to include two numbers by Bud Powell in his Saturday concert.

I understand that Art would like Bud to join the band for the two numbers, but this has not yet been finally settled.

TV jazz
FRENCH TV is growing more jazz minded every day—next Saturday the Blue Boogie show will be televised during a half-hour programme. Viewers will see the three leaders—Bud Powell, Kenny Clarke and Pierre Michelot—with Andy and the Boy Sisters.

Back from Bach
JACK LOUISIERE (pno.), Pierre Michelot (bass) and Christian Garros (drum) have recorded for Decca a Bach (recital entitled "Play Bach").
They are now generally agreed that Bach and jazz don't mix, and it is unlikely that the experiment will be tried again.

Henry Kahn



● Dizzy Reece —depped for Miles

"He was fooling around, trying to sound like someone else," he said. "Duke heard it, and insisted on keeping it in, when the piece was recorded next day."

Further information came from Harry Carney, who confirmed using a low-pitch instrument other than the normal B-flat bass clarinet on some records. On "Saddest Tale," he featured an E-flat alto clarinet which he did not keep.

Terry, McGhee

SMETHWICK collector Eric Q. Woodward sends a programme report on the Terry-McGhee team.
"I heard from Brownie last week. They have been on the go since they got back appearing in New York, Oregon, and for three weeks at the Ash Grove Club, Los Angeles."
"They are excited about their Indian tour which began December 15. In San Francisco they made two LPs, and Brownie has albums coming out on Savoy and Folkways."

Footnote
WHEN pianist Joe Bushkin was asked the name of his doctor, he said: "I get my pills from Louis Armstrong."

I HEAR THAT...

- A short "The Birdland Story" is being filmed this month on the premises to commemorate Birdland's 10th anniversary. The Basie band and Fela's Newborn trio will perform.
- Louis Armstrong has been booked in the Andros Fidelity studios recording some King Oliver tunes with his All-Stars.
- Winmore "Nick" Jones, former Walter drummer, has returned to New York and is working on 10th Street with Coby Gray and his All-Stars.
- After doing terrace business at the Rubens, Joseph Jones comes out on the 7th to be followed in by the Earl Hines quartet. A welcome has a voice comeback for "The Patha."
- Trevor star Eddie "Lou" Jay Davis has returned home to Basie's place. Sir Charles Thompson's group left November, and was replaced by Trudy Pitts (organs) and the Hittites.
- Dizzy Gillespie will tour Europe for the State Department early next year, while Ellington has been booked for Poland, West Germany and Czechoslovakia.
- Illinois Jacquet is about to make an album for Bluebird Records.



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Reviews

CHRIS BARBER (LP)
 Barber on Sax
 Clinax Rag; Easy Easy Baby; Gotta Treat You What's I'm Gonna Do; My Maryland; Clinax Blues in Cream.
 (Columbia 17 in. 3251189—34, 16.)
 Barber (sax); Pat Malone (tr); Monte Sunshine (cl); Eddie Smith (p); Dick Smith (b); Graham Burby (dr). Revin. 22/1/59.

Jazz discs

THE Barber band has never been a widely imitating band to me, though I think its members work together well and, on their day, create the kind of funky excitement which is a virtue of New Orleans jazz. The coming months here, as played at Berlin's Deutschlandhaus last May, should bring the hard cat salute like kind of a summer and build it up in a number of remembrance of the famous Lewy Thompson's recordings.

I have seldom heard Pat Malone play better, more driving trumpet; and the band, though it clatters a bit in the rhythm department, brings him to work up a fair heat. The crowd roars his enthusiasm.

Nothing else has the élan of this "Clinax Rag," but the final "Easy Easy Baby" is a little something of the same punch, and is followed by a lively "Gotta Treat You."

Ottis Patterson is a singer I cannot always believe in, quite "it" yet hard. Here she is, though in a groove in a good way, using without much swing over the 12-note rhythm familiar from many contemporary blues.

Of the rest, the "Clinax Rag" is more nicely contrived trumpet work, "Treat You" is marked by the counter, carried away sound of the final—and by Barber's impressive solo on the saxophone in "Clinax."

The long song "What's I'm Gonna Do" employs a three-beat-four beat and a deal of

Johnny Scott (alto, soprano, alto), Keith Bird, Tubby Hayes, Bob Elford (tr); Don Newmeyer (tr); Artie Shaw (tr); Paul Senneker (tr); Dennis McCarthy (percussion). London. 6/7/59.

(31)—Walt (tr), Eddie Jangle (sax), Stan Frederick, Tommy McQuay, Courtney, Hall (tr); Chisholm, Bain, Jackie Armstrong, Jack Hayes (tr); Scott (tr); Percival, Alan; George Turner, Hayes, Ward (tr); S. Savins, R. Young (tr); Jim Powell (tr); Jim Cook (tr); S. Savins, R. Young (tr); Walt (tr); Seaman; Tommy Madden (percussion). London. 12/1/59.



Pat Malone plays fierce, driving trumpet.

Mixture

TOMMY WALT (LP)
 Walt's Cooking
 An Angel For The Teacher (tr); Life Is Just A Bowl Of Cherries (tr); Small Fry (tr); Grumps For Grumps (tr); Embargo On Excursion (tr); Victorian Puffs (tr); Little Jack Horner (tr); (1) I Know You Were Comin' I've Baked A Cake (tr); Soccer Mixers (tr); I Take My Soul To You: When My Sugar Walks Down The Street (Candy And Cake) (tr); I'm Putting My Back To You (tr); (2) I'm Baked (tr); Sugar (tr); Honeyburn (tr); Sugar (tr).
 (Parlophone 17 in. PMC 1187—34, 16.)
 (43)—Walt (tr), Eddie Jangle (sax), Bob Elford, Bert Courtois, Bert Courtois, Albert Hall (tr); George Chisholm, Maurice Pratt, Jack Bain, Jack Thurstell (tr).

arranged business. Not wonderful playing but, as with "Easy Easy," full marks for getting away from the beaten track. I wish the band had decided to discard the "Inventions," including the lacerated "Saints" (or they could be as firm as those as I am. Perhaps we can look forward to the retirement of "Clinax" and "Maryland" in 1960.

Recording about what you'd expect of a live-onset job, is not just to the band's tone of balance, and I fancy Monty Sunshine comes off badly in the result. The album covers—mostly a first-rate—Max Jones.

The rhythm section is excellent with Arthur Wilt's bass a touch of an eccentricity and strength.

The humour of "Victorian Puffs" amuses at first hearing but becomes less effective with each subsequent playing.

"I'm Baked" is a good one, improved with his use of various keyboard instruments on the small LP.

Best yet
 JIMMY CLEVELAND (LP)
 Hear Ye Hear Ye (tr); You Don't Know What Love Is (tr); Visions (tr); My One Fall (tr); Sweet Little Beaver (tr); Our Love Is Like A Star (tr); Sweet Little Brother (tr); I Hadn't Anytime To You (tr); My One Fall (tr). (Mercury 17 in. NMB 1010—34, 16.)

Jazz should be spread around

BRITAIN has a lot of first-class jazz musicians, but why are there so few good bass players?

says **Jeff Clyne**

I put the question to Jeff Clyne, 22-year-old bassist who, with Phil Seamen and Terry Shannon, makes up the admirably swinging rhythm section of the Tubby Hayes Quartet.

"I think it's partly because of the instrument itself," answered Jeff. "Few people take it up because of the transport difficulties. Also a lot of bassists have the mistaken idea that all they have to do is play the right notes on the right keys."

place at the Royal College of Music.

He agreed that there is a new enthusiasm amongst jazz modernists, but feels the older musicians, in particular, could do a lot more to help.

Quite different

"When it comes to really answering the bass, it is a different thing entirely."

Jeff himself is still taking tuition and hopes to get a

Trying to help

"At one time there was a lot of backing going on," he told me. "There is certainly less these days and people are trying to help each other more, with more constructive criticism. But it is still not as I think it should be."

The closer contact with the

Americans has helped everybody. It is fine to see people play, listen and even just talk and you learn so that way.

"After the Americans, British musicians are the next best thing. It would help if they talked together more."



Jeff Clyne

Centralised

"I am certainly grateful for the help I have had from Tubby and Terry Shannon in particular."

Another thing that hampers British jazz, Jeff feels, is the way the scene is centred in London.

"It would help a lot if it happened in other cities so that bands could be booked into, say, Liverpool or Birmingham, for a week or two, instead of just one night."

Dancers

"London audiences tend to become bored through hearing the same bands playing the same tunes too often. In any case, a lot of the audience are not really listening and are the majority are dancers."

Jeff's ambition? "To sort myself out. Every day there is something new to consider, something new to try out."

"We are a new generation and our conceptions must be different from the older musicians' although we have learned a lot from them."

Bob Dawbarn

(41)—Cleveland (tr); Eric Royal (tr); Jerome Richardson (tr); Scott Payne (tr); Wade Leggett (tr); Barry Hubbard (tr); Paul Chambers (tr); Joe Harris (tr); New York. 22/1/59.

(42)—Cleveland (tr); Royal (tr); Lucky Thompson (tr); Payne (tr); John Williams (tr); Garbrah (tr); Chambers (tr); Max Roach (tr); New York. 12/1/59.

(43)—Cleveland (tr); Royal (tr); Thompson (tr); Payne (tr); Hank Jones (tr); Garbrah (tr); Oscar Pettiford (tr); Dave Johnson (tr); New York. 22/1/59.

THESE four-year-old titles make up the first album to be issued here under Jimmy Cleveland's leadership. I find them the most enjoyable examples of his work that I have yet heard.

On the ballads—"You Don't Know" and "My One and Only"—are good examples; he plays with far more warmth than I usually associate with his playing. In general, his disc keeps pace with his technical achievements.

Cleveland apart, the LP has other delights, notably every solo by Lucky Thompson, the three fine rhythm sections, good tunes, great arrangements and Scott Payne's baritone—particularly on the two ball tracks, Jerome Richardson's "The Blues" and "Ain't No—" but is not rewarded with a solo. A good, if not outstanding, record.—Bob Dawbarn.

Capsule Reviews

KAI WINDING (LP)
 Dinky in the City Beat
 (Sidekicks of Manhattan; Lower Broadway; Six Lines Blues; Ghattonese Choo Choo; Moon Over the Bay; Blue Bird; Blue Bird; Kalamazoo; On the Ashken; Memphis; I'm in the City; The Chicago; Mobile; I'm a Ding Doo Doo; New Dumas.
 (London 17 in. BBL 241—34, 16.)

WINDING's four trombones and rhythm aim at the same public, with an unusually broad selection of tunes and a more than adequate title.

Not for the dedicated jazzers, but it all bounces along happily and there are some good solos.—H. H.

GEORGE WILLIAMS (LP)
 Swing Country in R-F
 Marie (tr); Fring Home (tr); Bessie Coleman (tr); Back Back Back (tr); Breakin' in a Pair of Shoes (tr); Howl (tr); Dream Song (tr); I Don't For My Baby; I'm a Ding Doo Doo; The Blues; And I'm Tack The A Train (tr); Endless Church (tr).
 (London 17 in. BBL 241—34, 16.)

AN all-star big band plus arrangements which suggest the best of the music and spirit of the Swing Era. Without any long and boring interludes, it shows the time given over to the music. Some of the music is good. Art Farmer, Joe Newman, Zoot Sims, Jimmy Cleveland and Gene Quill. H. H.

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STOP PRESS INTERNATIONAL

THE Acker Bill Band is being lined up for tours of Ireland and Germany in the New Year.

Acker will play one-night-stands in Ireland from February 15 to 19 and, if negotiations are finalised, will be in Germany from March 5 to 21.

NEW YORK—Red Nichols and his Five Aces should be in London tonight (3) to lead the group start of a 12-week goodwill tour of 12 Eastern countries in Athens on January 8. After a quick look at London the musicians will tour Europe.

FRANKLYN—Black singer Jackie Dorian opens a 10-week tour of Germany from New Year's Eve through December 8. He follows with three more in Britain from December 8 to 13. He then in Berlin and two in London as well as making radio appearances.

MONTREAL—Josh White had his most successful night concert to date when he played Montreal's Salle de la Ville (19,000 capacity) on December 1 (reporter Harry Whitson). He was accompanied by a local band: Bob Rudd.

PARIS—The first book on the life of Sidney Bechet was published in Paris this week. Called 'Sidney Bechet - Our France' it is written by Raymond Mony and published by Le Taboulier.

NEW YORK—Benny Goodman broke all records at Basin Street Ball Room this night. The 12-piece band. The manager took him back in February.

DUNSDOFF—Sid Miltner and his Milties have completed a tour in a German TV spectacle. The group hits out for the first in Düsseldorf on December 12 and may also do some one-night-stands in Germany.

JOHANNESBURG—Betty Miller flies to South Africa on December 19 for two weeks at City's Club and then to Cape Town for a week in Cape Town. She is also considering a tour of the West Indies.

NEW YORK—Bummer Bain Hinder has expected in town the Harry James Band around Christmas. He is currently fronting a group in the Metropole.

MONTREAL—British pianist Joe Meek was announced from New York to record a 10-week tour for radio starting on December 11 in the Jazz Workshop series.

LUGANO—Jack Lewerke, a president of California and distributor of the British Alan Bates, formerly of Vogue Records, opens a new publishing office and press plant. They will handle a number of 12" singles, including Purdie, Riverside and Contemporary.

LOS ANGELES—Singer Helen O'Connell's band, auxiliary Thomas Chalmers, was jailed for a disturbing charge. On June 16 he was fined \$600 for a similar attack on Helen.

NEW YORK—Drummer J. C. Heard has left the New York Jazz Band for Cleveland. He will manage the Cleveland Jazz Band in addition to heading a group of local men.

PARIS—The Jazz Messengers will arrive in London tomorrow (Saturday) at 10 a.m. They are on their way for the Modern Jazz Quartet to broadcast from Paris on December 11.

MELODY MAKER

Vol. 34, No. 1355

EDITORIAL OFFICES:
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MUSICIANS WANTED 24 per week
AMATEUR BRASS BAND requires Trombones, Horns, Basses, etc. Others considered. Free particulars. Mrs. Hove (Mrs. J. Graham) 11, St. George's Road, W.10.

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Christmas

JAZZ CHOICE IS HUGE!

SO you want to give a jazz disc this Christmas? Then, brother, you've got problems. Rule number one is to make certain of the lucky recipient's tastes.

A Chris Barber fan won't thank you for the latest Thelouious Monk, and the young man whose favourite listening is Stan Getz will take it as a personal insult if you present him with "Acker Bilk Plays the Soundtrack from Julius Caesar."

Even with that sorted out you will be faced with a fantastic number of selections to choose from.

The amount of good jazz pouring from the companies in recent months makes it safer to ask your friend what he wants and to hew with the surprise angle.

It may be worth finding out if he ever bought the three great jazz discs which were selected as "Record of the Month" in MM LP Supplement.

They were "Sonny Rollins and The Big Brass" on MGM, Duke Ellington's "Anatomy of A Murder" (Phillips) and Miles Davis' "Milestones" (Fontana).

They were "Sonny Rollins and The Big Brass" on MGM, Duke Ellington's "Anatomy of A Murder" (Phillips) and Miles Davis' "Milestones" (Fontana).

They take care of the trade with EPs on the Tempo label by George Brunies, Gerry Lewis and Johnny St. Cyr, among others.

It doesn't take a crystal ball to guess that a really big seller this Christmas will be "Chris Barber in Berlin" on Columbia, and to add to your collections of British records there is a new Humphrey LP on Parlophone and a Lespie Felix album put out by Top Rank.

Gala, with its very low priced LPs, should have best sellers with albums by Earl Hines, Modern Jazz Hall of Fame and Dave Edler Condon featuring top Dixie stars including Max Kinniski, Yank Lawson and Billy Butterfield.

Conway on an EP Star turn-out on the EPs

MAKING out a guest list for your Christmas party? If you are, then here's an impressive list of stars waiting to help with the entertaining.

Perry Como, Johnny Mathis, Harry Belafonte, the Beverley Sisters, Ronnie Hilton and Russ Conway. All have produced EPs tailored for your guests' entertainment.

Or, of course, if you are stuck for a medium-priced present for a friend or relation, then surely an EP is just the answer.

Top of the list are Perry Como and Harry Belafonte. Como has a Christmas With Como EP on RCA, and his choice includes "White Christmas" and "That Christmas Feeling."

Belafonte is a little deeper into Christmas with his Belafonte At Christmastime EP on RCA. His pick of titles includes "The Twelve Days Of Christmas" on RCA.



Sonny Rollins—on a jazz LP

By BOB DAWBARN

Esquire leap in with a Miles Davis 12-in. LP including tracks of old previous 10-in. efforts. In "A Melotone" (RCA) and "Count Basie's—One More Time" (Columbia).

Also scheduled for release by Esquire is a new John Coltrane and EPs by Mutt Carey and Moe Allison.

The hundreds who have enjoyed Champion Jack Dupree's visit to Britain will want his and Dave Brubeck's popular "Blues From The Gutter" LP on London, and MJO fans should snap up the group's new album, also on London.

Among the many fine big-band records, you won't go wrong with Duke Ellington's "In A Melotone" (RCA) and Duke's "Count Basie's—One More Time" (Columbia).

For the proud possessors of Stereo equipment, the new issues include Miles Davis' "Porgy And Bess" (Fontana) and Dave Brubeck's popular "Jazz Impressions Of Eurasia" (Decca).

And then, of course, you can always buy the record catalogues and go to work with a pin and blindfold.

For broad pop tastes there are Johnny Mathis' "Merry Christmas" (Fontana), George Franks' "Come Dance with Me" (Epic), Frank Chacksfield's "Music for Christmas" (Decca), and Billy Vaughn's "Christmas Carols" (London).

Then there's a "Hi-Fi Christmas Party" by Domenico Savino's Orchestra on the lower-priced Camden label.

For the mums and dads and the "traditional Christmas element"—not in the jazz sense, though—Capitol have again released Tennessee Ernie's "The Star Carol," sung with compelling sincerity.

Also aimed at a similar market are "Music of Christmas" and "Concepts Under the Stars" by Carmen Dragon and the Hollywood Bowl Symphony Orchestra (Capitol).

Gimmick line

First, in the gimmick line, there is a gay "The Happy Reindeer" with wipers, a titled Panther, Panther and Nervous on the CAPITOL label.

In the same field there is "Nuttin for Christmas" a very good comedy number on LONDON with a Chipmunk-style duo called Kenny and Kenny.

And on PVE there is a two-part disc using the same technique and the banner of the Nuttin Squieres.

If there's anything different you want, a Liverpool singer, Clinton Ford, has an Indian "Christmas Carol"—a number written by a devil priest to explain the Christian story, and a Belgian broadcaster, Vic Barell with a beat version of "White Christmas" which could give the Christmas standard yet another new lease of life.

If it's laughter you're after, then you need go far for fun (then Armstrong showed us the way at "Where Ya Calling from Charlie") and "Is My Little Heaven in Paris"—the latter's "Nuttin on the Nixie" (PARLOPHONE).

In the more traditional style there is "The Little Nipper" recorded last by The Nippers (RCA) and "The Christmas Story" on PHILIPS. Anne Shelton has a religious number, which is already making a big impact. The Village of St. Bernardette.

disc made

Long-players cater for everyone this year

WHETHER it's a cool, crazy, swinging or sedate Christmas there's something for all tastes in the record shops.

If you have a pretty good idea of your friends' or relatives' tastes—and most disc devotees tend to concentrate in "mutual admiration" societies—then what could provide a more suitable gift than an LP?

The cool, far-out faction should find plenty to have them rolling on the parol-strewn lounge floor with "Inside Snelley Berman" (HMV).

This album by the American comedian has been a best-seller in the States for some weeks. His sardonic sense of humour will score to the hilt with the "offbeat" musical crew.

Satire

The killing satire on the hazards of air travel is alone worth the price.

Then there's "The Future Lies Ahead" (HMV). Sahl's humour, leavened with strong political content, is for the very hip—or those with leanings somewhat left of centre.

For swingers, how about Peggy Lee's "Things Are Swingin'" or "Beauty and the Beat" featuring Peggy with George Strawn's band under the leadership of Mort Sahl. These would be acceptable for any present-giving occasion.

For broad pop tastes there are Johnny Mathis' "Merry Christmas" (Fontana), George Franks' "Come Dance with Me" (Epic), Frank Chacksfield's "Music for Christmas" (Decca), and Billy Vaughn's "Christmas Carols" (London).

Then there's a "Hi-Fi Christmas Party" by Domenico Savino's Orchestra on the lower-priced Camden label.

Onslaught

For the mums and dads and the "traditional Christmas element"—not in the jazz sense, though—Capitol have again released Tennessee Ernie's "The Star Carol," sung with compelling sincerity.

Also aimed at a similar market are "Music of Christmas" and "Concepts Under the Stars" by Carmen Dragon and the Hollywood Bowl Symphony Orchestra (Capitol).

By LAURIE HENSHAW

One is titled "Sing a Song with Knuckles," the other is called "Ain't It Wonderful with Knuckles O'Tooze."

Also on Top Rank is "The Hoopster" (Tenniscool)—Vol. 2, by Enoch Light's Charleston City All Stars.

That fine arranger and MD Wally Stott offers an ideal seasonal LP with "Christmas by the Fireside" on PVE.

And to round up that Christmas party with a face-out song, how about Mitch Miller's "Christmas Sing Along with Mitch" (Phillips).

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Mort Sahl—on LP



Frank Sinatra—on LP

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PETER GUNN	S. Bechet, T. Buckner	GOOD TIME JAZZ
Shelly Manne & His Men	LAE 12173	LAC 12104
LAC 12195	OLD BOTTLE NEW WHINE	TAILGATE (1944-45)
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Gifts for musicians? Please take a chance!

THIS business of Christmas shopping is tiresome. Musicians and the sharp cats who study their doings are so chery. They answer a big attitude throughout even so square a festival as Yuletide. Goodwill to all men? When musicians ask at least treble rates for gigs?

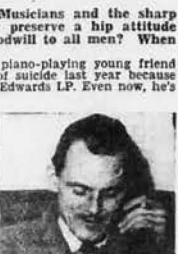
And they persistently look a gift horse in the mouth. A piano-playing young friend of mine, an ardent progressive, was brought to the brink of suicide last year because so doing he imbecilely gave him that Jonathan Edwards LP. Even now, he's convinced that the man is a raving sadist.

Fond aunts, uncles, mums and dads find themselves at a considerable disadvantage. Indeed. The peculiar tastes of fans and musicians extend to clothes.

Last year they might have been happy with something Italianate; this year they could frown at something less conservative than Mr. Macmillan's fancy waistcoat.

TONY BROWN

—takes a light-hearted look at the problem of buying gifts for members of the musical fraternity



Risking murder

Try to buy anything in the instrumental line and you may be risking anything up to murder. Salesmen smirk if you ask innocently for a lead also, or a golden trumpet, as asked by Eddie Calvert.

Yet there are simple rules to follow that are as good as 100 per cent idiot-proof.

Rule One: Give 'em the money.

Rule Two: Don't tell the salesman what you want; ask him.

Rule Three: Study the advertisement columns of the MELODY MAKER.

Over-simplification? Not at all. That musicians are not generally altruistic is a fact that deserves vocal publicity.

They have a keen eye for the beauties of a well-folded book-note. Vocalists may look poised when in front of the lyrical projection—but how self-possessed they appear seconds later when subtly pointing out that the disc is on sale.

Between us, they would prefer the fans to be given the lead rather than have you waste it on something entirely Christmas and unsuitable. Rule Two needs a little clarification: Salesmen, whether they bite your ear or chatter, are human beings. They advise you non-stop if you flatter them by asking.

And really they can be quite knowledgeable. That brassman at the music shop knows

all about pressure and non-pressure systems, can produce a mouthpiece for the lad with thin lips, thick lips and will rattle on incomprehensibly about throats and bores.

What's more, he'll probably change the purchase if he guesses wrong.

Impertinent

You may think that Rule Three is impertinent self-advertisement. Wrong. The boys who pay for those advertisements are shrewd nuts. They have chosen this particular market place with a canny eye for the M.M. readership.

They angle for the eye of the pop and jazz record fan, the musician, boy and adult.

No less a person than Tommy Steele told us recently that he finds the advertisement columns the most interesting part of the paper.

And he added with a self-satisfied grin: "I've picked up a few bargains from them myself."

The whole point is that most merchandise is aimed at the knowledgeable and study of it gives a pretty good line on what is acceptable in his circles.

You might think that Texan boots for lone-star teenagers is taking things too far. Not a bit. If you smile like a cowboy, what's wrong with looking like one?

CHRISTMAS EPs

from page 11

But the American stars are likely to dominate the M.M.'s EP chart this Christmas. Even with four weeks to go to Christmas, one of the top sellers is pianist Russ Conway with his "More Party Pops" on Columbia.

And in an even more Christmas mood, the Beverley Sisters have five titles on their "The Bells For Christmas" EP on Decca.

They include the near-stardom "I Saw Mommy Kissing Santa Claus," "The Christmas Drummer Boy," "The Toy Drummer," "The Christmas C-A-C-ling" and "The Christmas Song."

With a single "The Little Donkey" also in the running for the Top Ten, the Bells look to be having a really good Christmas.

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A must

His Fontana EP, "Christmas With Johnny Mathis," is a must for his fast-growing army of admirers.

With a superb backing from Percy Faith and his Orchestra, Johnny sings "Winter Wonderland," "The Christmas Song," "Silent Night" and "O Holy Night."

NEGLECTED BOOKS-P.12

Neglected

Then there is Ronnie Hilton, who has been somewhat neglected during the year. His EP on HMV is titled "Christmas Morning" and his choice of songs is "Mary, Mary, Quite Contrary," "The Very First Christmas Of All," "Silent Night" and "White Christmas."

He gets a first-class backing from Frank Cordell and his Orchestra.

Finally, if you want something unusual which will make the party go with a swing, it's the "Jingle Bells" EP on Parlophone. It features a swinging treatment to "Jingle Bells," "Winter Wonderland," "Rudolph the Red-Nosed Reindeer" and "Santa Claus Is Coming To Town."

If you decide that buying records is safer, set out with an alternative choice and you'll leave your shopping till Christmas Eve. It's possible to spend three hours along to get served only to find your disc is out of stock.

And of getting back to that Jonathan Edwards LP, there is an alternative choice and Christmas presents. The Bells for the Winnie Aweil fan and

They tell us that crafty-looking characters are anking around to-shops buying model refrigerators and vacuum cleaners. We haven't been able to confirm it yet, but we suspect that disc-jockeys will be the recipients.

But don't worry, boys. There will be bottles of whisky, too.

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