

GLEN MASON talks about JACK JACKSON

Melody Maker

April 4, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Clara
Ward

See Page 4

WELCOME, WOODY



The fabulous Woody Herman says "hello" to his British fans. The U.S. leader arrived in Town on Wednesday for Nations wide tour with his 16-piece Anglo-American Band. He opens at the Royal Festival Hall tomorrow (Saturday).

Is the BBC putting on a . . .

BIG-BAND SQUEEZE?

Ask British bandleaders

FOUR-AND-A-HALF hours. That is the total of airtime allotted to big bands by the BBC each week. Eighteen months ago it was 15 hours. Now, puzzled bandleaders are wondering whether the BBC aims to squeeze out big-band airings altogether.

This week, six disgruntled bandleaders let out a blast against the BBC's dwindling big-band policy. But they have asked the **MELODY MAKER** to keep their names secret.

Reason: they fear "reprisals" in loss of airtime.

Complaints fall under three main headings:

- The sum allocated by the BBC for band broadcasts is inadequate;
- Bands are not given regular peak-hour transmissions;
- Leaders do not get a chance to develop their own personalities and presentation.

Ⓢ Back Page, Col. 3

CARMEN McRAE AT FLAMINGO



'JAZZ AT THE PHIL' TOUR FIXED

NORMAN GRANZ's Jazz at the Philharmonic unit will wing its way into Britain to play a 13-day tour opening at the Royal Festival Hall on Saturday, May 2.

This year's "new look" JATP package consists of Ella Fitzgerald, Stan Getz and Roy Eldridge; the Gene Krupa Quartet — Krupa

JANET MUNRO IS STEELE CO-STAR

TWENTY-FOUR-YEAR-OLD Blackpool actress Janet Munro has been signed to co-star with Tommy Steele in the Anglo-Amalgamated film "Tommy the Torador" which goes into production next month.

The Auburn-haired actress, who is married to actor Tony Wright, has just completed "Daddy O'Neil and the Little People" for Walt Disney.

The film is to be shot on location in Spain and at Elstree during May, June and July. Tommy, who cancelled an "On Boy" appearance scheduled for tomorrow (Saturday), will now star in the show on April 11.

Yank at Oxford

A 22-year-old Yank at Oxford, Eric Carlson, recorded for Top Rank last week. A Country and Western singer who writes his own material, Carlson comes from Texas. He was a Golden Gloves boxer while at college in California and has boxing "blue" at Oxford. His first single will be issued in May.

(drs.), Ronnie Ball (pno.), Eddie Wasserman (tr., cl., flute) and Jimmy Cannon (bass); the Oscar Peterson Trio—Peterson (pno.), Ray Brown (bass) and Ed Thigpen (drs.); the Lou Levy Quartet—Levy (pno.), Herb Ellis (gtr.), Wilfred Middlebrooks (bass) and Gus Johnson (drs.).

The itinerary at premiere consisted of: Odson, Birmingham (May 6); Odson, Leeds (7th); Odson, Glasgow (8th); Free Trades Hall, Manchester (9th); Davis Theatre, Croydon (10th); De Montfort Hall,

Leicester (12th); City Hall, Newcastle (13th); Odson Hall, Bristol (15th).

Slow scoring for Rockingham XI

THE LORD ROCKINGHAM XI—stars of the "On Boy" TV show—battled on a sticky wicket at their first Provincial "in person" date at Birmingham Hippodrome on Easter Sunday.

First house was less than a third full. And the band played to barely a half-full house on the second show.

But things sparked up the next day at the Victoria Hall, Hanley. Both houses were very good—the second being almost sold out.

Too expensive

Said a spokesman for promoter Paddy McKerran: "I'm afraid the Birmingham concerts were priced too high. The young audience obviously couldn't afford the top price of 7s. 6d. But the cheaper seats sold well."

Says Lord Rockingham XI leader Harry Robinson: "The Birmingham date was fixed only a week in advance. There was no time for adequate billing."

We were really disappointed. But afterwards, when we talked to the fans, we found they had thoroughly enjoyed the show. And that made up for a lot."

Over 600 fans packed London's Flamingo Club on Easter Monday for the British debut of American jazz singer Carmen McRae. Although Carmen told the **MM**—the audience was wonderful. I could stay here forever. I hope reviews are good. 8.3 Tomorrow (Saturday), Carmen tops the bill for an all-night session at the Club which includes the Dizzy Reece Quartet, the Eddie Fazzon Trio and the Kathie Stobert Group.

SPANISH FIESTA FOR HEATH BAND

BARCELONA is planning a gala welcome for Ted Heath and his Band, who open a three-day stay at the Sports Palace today (Friday).

Thousands were expected to greet the band at the airport yesterday (Thursday). A convoy of cars will take Ted, his wife singer Lita Roza and the musicians to their hotel.

The 6,000-seater stadium is almost sold out for Sunday's concert.

An excerpt from tonight's show will be broadcast over Barcelona Radio.

As you were . . .

EMI announced on Wednesday that its labels will continue to issue 28 hits discs. The company had previously announced that future single "pop" releases would be 45s.



Out front the house was half-empty. But backstage there was no depression among the members of Lord Rockingham XI. Featured are (left) Horrie Taylor (gtr.), Ian Fraser (with tambourine), Eric Ford (gtr.), Ronnie Black (bass), Reg Welton (drc), and leader Harry Robinson.

Stop Press U.S.A. INK SPOTS TO SOUL-BRITAIN

Music 'influence'
NEW YORK, Wednesday.—A San Francisco Chronicle columnist has quoted Nat King Cole as the national crime syndicate using "the music business" in the music business. "It's never been proven," said Cole, "but it certainly seems clear that it doesn't take long to get to the top today—it takes connections."

Gibbs Band rocks the celebrities

From HOWARD LUCRAFT
HOLLYWOOD, Wednesday.—Terry Gibbs' new big band, with Conte Candoli, Mel Lewis, Bill Holman, Pete Jolly and many other stars, is attracting a nightly full house of top Hollywood celebrities at the Club Seville. George Shearing will record a piano album with the Hollywood String Quartet.
MEL TORME dropped for the singing Louis Prima in Las Vegas. Peter Lawford is doing an album with Larraine Day. The soon-to-be-released Kenon LP called "The Stage Door Swing" was arranged by lead alto man Lennie Niehaus.
THE FOUR PRINCE are featured in the new Sandra, Ed and teenage picture "Gidget". It seems that Mrs. Bill Graham (Kathy Grant) is set for "Anatomy of a Murder". Singers Guy Mitchell has been accused of beating a 50-year-old lumberman during an argument over a bill.
EVERY top musical celebrity in town, and then some, is to be called "Drinking Song" for People Who Are Already Drunk. Singers Pat Boone has bought two radio stations—one in Nashville and one in Fort Worth. Eddie Fisher's Ohio car, with a Chrysler engine and an Italian body, came both American and Italian. He has a telephone in the car. He is exclusive to Eddie Fisher.
BENNY GOODMAN has signed a 20-year-old Donna

From BURT KORALL
at-singer Maurice Rocco. Other singers en route for Britain are Peggy Sands, Abbey Lincoln, Helen Merrill, Olay and Josh White. Peggy Sands opens at the Society Restaurant on May 4 for four weeks.
Abbey Lincoln will be at the Astor Club for the fortnight commencing on June 1. She will be followed at the Astor by Helen Merrill.
Ruth Day is slated for a British TV appearance on July 12 and blues singer Josh White is also scheduled for TV spots in July.

ZOOT SIMS

On the Beach
TINOR star Zoot Sims, currently visiting his family in California, will take a quartet to Miami Beach some time next month. Paul Motian will be on drums. The pianist has not been named.
In May, Sims will once again be in London with the trio. He is scheduled for a tour of the United Kingdom in June. He is currently in New York.
LOUIS ARMSTRONG
With the Dukes
LOUIS ARMSTRONG recently signed a contract with United Society Music Co. of Dixieland.
There is a strong possibility that Armstrong will tour Eastern Canada with the Dukes of Dixieland.
BENNY GOODMAN
Vocal discovery
BENNY GOODMAN has signed a 20-year-old Donna

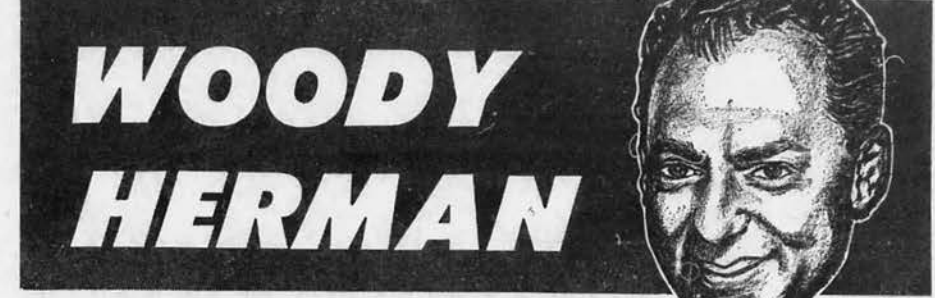
IN TORONTO Dinah is a wow

TORONTO, Wednesday.—Dinah Washington's last week resulted in record takings for the club. Capacity crowds were on hand every night to cheer the 34-year-old Queen of Soul.
And afterwards Dinah had this to say about singing: "The soul is the basic thing," she told me. "Some singers just stand up and sing. But I can't sing a song twice the same way. Dinah Shore is mechanical but Sinatra has plenty of soul. The soul is the basic thing. That's what they're doing. But some of those mechanical ones do it exactly the way they record their tunes."
Helen McNamara

CANADA COMPETES IN DISC MARKET

From REN GREVATT
NEW YORK, Wednesday.—Canadian money is moving into the American disc scene. This week, two new recording firms were launched here, both with strong Canadian ties and capital.
Morcy Craft, recently departed A&J and sales chief for singles at MGM Records, has set up United Telefilm Records, a subsidiary of United Telefilms of Canada Ltd. Associates are Don Cerulli, former associate editor of "Frank and Ernest" and Decca advertising director Mort Nassir.
The Rank Organization has again made a move into the American disc market. Following the break-up of the deal set up by the Rank people have named Norm Winthrop, former vice-president of Decca-Coral Records, as general manager. Winthrop takes over the new deal today (Wednesday).
A co-author of an upcoming book, "The Jazz Word '59". It is a complete anthology of the best jazz recordings. Associates are Don Cerulli, former associate editor of "Frank and Ernest" and Decca advertising director Mort Nassir.
Rank representative
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Star trek
BURKE WELSH, impresario of Boston's famed Storyville Jazz Festival, is now in charge of a 30-day trek to set up a fall tour of Newport, Festival. He is currently in New York. He is currently in New York. He is currently in New York.

He starts his British tour on Saturday—



CORDIAL, as always, Woody Herman spoke to me by phone from his suite at the Carlton House in Pittsburgh. At the time of the interview, Woody and his group were in the Pennsylvania city for an engagement.

"We're looking forward to our first time in Britain. Woody told me, "Though our band has worked on the Continent rather extensively, this will be the first time that we've had the opportunity to play for any length of time in Britain."
HEARTENING
—Our last visit was in 1954. We played an American air base. Every British musician who could get away came by to hear us. The reception was most heartening.
"I'm told that warm receptions for visiting American jazzmen are typical of the British," Woody continued. "I know how happy Basie was. And who can blame him? When you know that the people are with you, it makes you feel good. . . . You know, it even makes you play better."
ROSS
I asked about the British players who would be in this Anglo-American Herd. "I think that we have gotten some of the best British players," Woody commented. "Ronnie Ross. I've heard him, and he plays awfully well."
While on the subject of British musicians, Woody said a few words about a British

'when he knocks off the tempo things will be cooking'

"I suppose so," responded Herman. "We intend to give our British fans a good idea of what the band can do."
"The first thing on the agenda, however, is rehearsal. When we arrive, I plan to rehearse the men for three full days and evenings before our first appearance. I hope the band is able to get into shape quickly."
Considering the consistent excellence of past Herman Herds, I would venture to predict that the Anglo-American edition will be no exception to the rule. Herman has a way with bands.
"The 'Old Woodchopper' up front won't do any harm. He's one of the most charming guys in our business."
When he knocks off the tempo for the first number on April 4, and the sound comes surging forth, I hope the band is able to get into shape quickly.
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Sinatra changes his mind . . . International Jazz

SYDNEY.—Frank Sinatra, James Brown and Red Norvo's Orchestra are in Sydney this week for lightning performances here and in Melbourne (reports Dick Hughes).
This is Sinatra's first visit to Australia since 1954. He says the 35-year-old singer is a 15-day tour but turned back at Melbourne because Jimmy Van Heusen, who was travelling with him, could not get a sleeping berth for the rest of the night.
"I have other business a lot more important than a 15-day tour," said Frankie with his customary banter.
A couple of weeks ago, Sinatra rang Leo Gordon, the Melbourne man who had been booked to be let down in 1957, to tell him he was prepared to make the trip if Gordon wanted him.
"The cynics are saying that this trip could be very convenient for Sinatra. He arrived in Melbourne coincides with the final shooting of the Stanley Kramer film 'On the Beach,' starring Ava Gardner.
And Sinatra has been ringing A&M from Hollywood ever since the film has been shooting.
Rock-'n-roll jazz
MONTREAL.—Besides the straight jazz clubs now in Montreal, the Esquire Show Bar, with its rock-'n-roll policy rolls merrily along to a linking each regular.
Shot Gun Kelly and the Four

Dates with the Stars

(Week commencing April 5)
Kenny BAKER
Week: Theatre Royal, Hayley
Shirley BASBY
Season: Prince of Wales, W.
Ray CASTLE
Season: London Palladium
Bill DANIELS
Week: Dominion, Leeds
Morton FRASER's Harmonica Gang
Week: Dominion, Worcester
Ruth HAMILTON
Week: Theatre Royal, Hayley
Francis HAYES
Week: New Theatre, Cardiff
Woody HERMAN
Season: Dominion, Southampton
Mendez: Colton Hall, Bristol
Tennock: Gaiety, Plymouth
Wednesday: City Hall, Wexford
Thursday: City Hall, Wexford
Friday: Prince of Wales, Colchester
Saturday: Queen, Leeds
MIKE HOLLIDAY
Week: Dominion, Southampton
KAYE SISTERS
Week: London Palladium
KING Brothers
Season: London Palladium
MORRIS MARSH
Week: Empire, Liverpool
Carmen MERRIE
Season: Lambeth Club, W.
Wednesday: Famous Club, W.
MUDLARKS
Season: Alice Theatre, W.
RINA PRICE
Week: Dominion, Worcester
GUY RICHARD
Season: Gaiety, Bournemouth
Week: Empire, Birmingham
Tommy STEELE
Gaiety: Coliseum, W.
DICK WALTON
Week: New Theatre, Cardiff
FRANK VAUGHAN
Season: London Palladium
Clara WARD Singers
Monday: Hampstead Lyttelton Club
Monday: Hampstead Lyttelton Club
Tuesday: Hampstead Lyttelton Club
Wednesday: Hampstead Lyttelton Club
Friday: City Hall, Newcastle
Saturday: The Tropic Hall, Manchester
David WHITFIELD
Week: Empire, Glasgow
Marty WILDE
Season: Lyceum, Reading
YANA
Gaiety: Coliseum, W.

100,000 talent

"PLAYBOY MAGAZINE" will jazz festival at outdoor venue in New York City. Virtually every important name on the current jazz scene is included in the 100,000 talent package. Frank Sinatra has been named as a 200,000 fee for a special appearance.
GAC has taken a 30-day option to produce the show as a stand-alone. The show will be staged on a 20,000-seat section of the huge theatre.

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...and here is Woody's Anglo-American Herd

NINE local jazzmen will uphold British prestige in the Anglo-American Herd. Best known to the Americans is probably baritone saxist Ronnie Ross. He achieved local fame as a founder-member of the Don Rendell Jazz Six and now leads the Jazzmakers with Allan Ganley. Represented Britain in the International Youth Band at Newport last year.
With him in the sax section will be his old boss, tenorist DON RENDELL, who will be playing for his second American leader—the joined Stan Kenton for part of his European tour in 1958.
Don has played with the original Dianoorth Seven, Ted Heath and his own Jazz Six. Recently left Cyril Stanley to co-lead a new group Jazz Committee, with trumpeter BERT COURTLEY. Courtney, a top session man, has been with practically every top name in jazz, including as well as being a regular in London's jazz scene. He is currently playing with the Courtney-Hartmore Orchestra and also with the Rendell Jazz Six.
Completing the trumpet section are LES CONDON and KENNY WHEELER. Condon, a familiar figure on London jazz club stands, recently left the Courtney-Hartmore Orchestra and also with the Rendell Jazz Six.
Working with Ronnie Ross in the Jazzmakers is tenorist ART HILFPERSON, a 22-year-old Canadian who has played with Harry Hayes, Vic Lewis and Frank Weir, among others, and is one of Britain's most promising jazzmen.
Jimmy Lunceford, Duke Ellington and Erskine Hawkins joined Basie in 1952 and left after the 1956 tour.
BILL HARRIS (tuba).—A stalwart of the Herd bands since 1944, played trumpet and tenor before taking up the trombone in 1936. He has ten years of experience with many top jazz combos and toured with Jazz At the Phil—including one concert in Britain in 1953.
Has studied with Segyria. Worked with Sol Yaged in 1947 and later with Joe Martin, Barbara Carroll and Freddy Slack. Created quite a critical stir with his playing at the Washington Jazz Festival.
VINCE GARALDI (piano).—Turned professional in 1949 and worked with groups led by Cal Tjader, Bill Hardwick, Chubby Jackson, George Alt and Sonny Criss. Joined Herman in 1956.
KEETER BETTS (bass).—Least known of the Herd. Betts has played with the Adley Brothers and Milt Jackson.
JIMMY CAMPBELL (dr.).—Self-taught, Campbell began playing while in the Army in 1940. He was a member of Maynard Ferguson's British Dream Band and has worked with other British players, including Claude Flanagan, Claude Thornhill and Tex Beneke.

Clara Ward Singers

What material I asked Woody could his British fans expect to hear.
"Well, there will be some old stuff and some new. We're in the process of having most of the arrangements recopied so that they'll be legible. I will be curious as to whether any of the longer compositions (Halport Burns would be played).
see next page

The Americans

And these are the American names in the Herd:
NAT ADDERLEY (cornet).—Elder brother of Cannonball Adderley. Playing trumpet since 1946 but switched to cornet in 1950. With Lionel Hampton 1954-55. His brother's group in 1957 and J. J. Johnson.
REUNALD JONES (tp.).—A second British trumpeter will be ex-Ronnie Ross trumpet and sessioner KEN WILBY. One of our most underrated musicians, he played with the bands of Kurt Edelhagen's Orchestra in Germany and a spell with Tony Kinsey.
KEETER BETTS (bass).—Least known of the Herd. Betts has played with the Adley Brothers and Milt Jackson.
JIMMY CAMPBELL (dr.).—Self-taught, Campbell began playing while in the Army in 1940. He was a member of Maynard Ferguson's British Dream Band and has worked with other British players, including Claude Flanagan, Claude Thornhill and Tex Beneke.

MATERIAL

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The Clara Ward Singers face the TV cameras

Jazz fans went wild over the Clara Ward Singers

CLARA WARD sees her forthcoming British tour as a pioneering venture. "Gospel singing is something that has grown up in America. The people here have been exposed to it and it has many followers," she told me.

"In England and Europe it's different. It's much newer to them. I've been to England before. It was in 1949 for the Baptist World Alliance Meeting in London. But I didn't sing then. "We toured all over Europe and even visited the Holy Land, where we saw a lot of the things and places we sing about in our gospel songs, but we never performed.

"We have a new group now. The last group has broken up and the members are working on different record labels. But we do the same thing.

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Get your "AM Top 20" (page 6) records from Stock. These TOP RECORD DEALERS carry comprehensive stocks of current hits for your selection

THE BEAT

YESTERDAY, today and tomorrow (Saturday) will be a testing-time for nine British jazzmen—and an age-old British theory. The men: Ross, Rendell, Courtney, Harvey, Scott, Elfleson, Wray, Condon and Wheeler—who have only this time in which to master the Woody Herman book before their debut at the Festival Hall.

The Theory: That it's only British rhythm sections that have been holding back our leading players.

As Eric Delaney said on Tuesday: "This is the first time we've really been able to put it to the test. If it's correct, they may well surprise us—and themselves.

But as Don Rendell said at Woody's Press reception on Wednesday: "It's going to be a pretty hard grind because we take the stand. Remember when I played with Kenyon? Even after three or four weeks, it was still a tough book to blow."

Then, of course, he was handling long, challenging pieces by men like Holman, Rogolo and Russo. And Herman (the man who swings the band) does not set out to challenge—either the audience or his men.

Wake up! SO far as reading the book is concerned, I have no doubt that the Anglo section of the band will more than hold its own with the U.S. And so far as



as the theory is concerned—I'm not certain that these boys can show me, personally, very much more than they have already done. Rendell, Ross and Harvey are all of the calibre of the first-fifth of the Jazz Committee. Ross and Elfleson are two of the most impressive groups on the current, British jazz scene.

What the "integrated" Herman band might, however, very well do is wake up some of our more blunted anti-Britishers.

Stimulus On the eve of Easter, Lord Montagu (three), a Pressnell Bright, and one from Miles Davis's band, Paul Chambers. It is noticed that, during the rehearsal, the band is hearing these as soon as possible. And is sending back some of his own music together with numbers by his pianist, Harry Belafonte.

AND there's Louis Armstrong, too. When Nat Gonella made his debut with his New Georgians at Herne Bay on Saturday, he found a telegram awaiting him. "Send them cats, Nat. The same as you're always doing me. You are my favourite horn man. Always. My love—Louis Satchmo Armstrong.

People... **Police alarm** A LEAFLET displayed in the lift at Webers' rehearsal the other day caused a certain amount of speculation. It advertised a concert in aid of the Cats Protection Society.

It wasn't against ladies who lock the front door; it was against chicks who stole away on coaches. Nor against those who drink the Incontinent. It was an appeal for the man before, your band, warden, or landlady with the four-legs kind.

Grey HAVE you ever tried to find a job in the U.S. jazz-musician's life? It would seem so far from the title of his next major opus. "The Anatomy of Murder."

Duke, too? HAS the Duke, too, caught the U.S. jazz-musician's life? It would seem so far from the title of his next major opus. "The Anatomy of Murder."

by Ren Grevatt

WARD and her singers were in line for a Broadway show. "We were to be just what we are," she told me. "A gospel singer, who finally converted her own people, who thought we were fools, but they couldn't raise the money."

Soul Stirrers "I can't say I really follow too many popular artists," she went on. "The records I buy. They're mostly religious things. I do like Sam Cooke though. He used to be a member of the Soul Stirrers, a wonderful gospel-singing group. Elgy Charles is a good artist, who has the gospel feeling in all his blues songs."

"He took an old gospel song, 'This Little Light of Mine,' and made it into a blues song. 'This Little Light of Mine.' It sold to be a member of the Soul Stirrers, a wonderful gospel-singing group. Elgy Charles is a good artist, who has the gospel feeling in all his blues songs."

Male quartet Miss Ward herself, singing with both her own girls and a white male quartet, has turned in an or do for single and album releases. One LP, now out on Dot has the Ward singing too. A Town Hall concert last year which was sponsored by Dot was spotted with a flock of jazz acts, but the singers literally broke it up with their exciting, driving performance.

The pianists "That's the type of programme we'll be doing. It's a band and on the Continent," she added.

Those great songs are exciting to us, and we hope they will be to our friends in Europe. Some are concerned, I've got very hard to very hard to play. Crazy. But I really don't listen. At one time last year, Clara

'No girl has a clue about jazz!'

Slow—slow—quick—quick—quick—ouch!

I WAS pleasantly surprised to read in Mailbag a request for pen-pals from a member of the weaker sex who claimed an interest in jazz.

LP WINNER I attempted to listen to the programme which was made possible by the hysterical audience. His main concern after a few minutes was to dodge the shower of flowers.

Opera, too IS the gap between jazz and the classica narrowing? A report on a broadcast of Lucia di Lammermoor from the Royal Opera House said it was spoilt for listeners by "barbaric applause during the act."

Hi-fi units WITH reference to your article, "Music While You Wait," (MM 14 359), I would like to make it clear that we sell all the leading makes of hi-fi equipment—not merely equipment in our own cabinets.

Why Paris? WHAT has the Paris Jazz Scene done to justify a place in one of our three Saturday evening jazz programmes on the BBC? Why not a programme from Orford, Manchester or Glasgow?

Reginald Dixon(s) THE Blackpool Tower Co., Ltd., wish to make it known that Reginald Dixon (Australian ace organist), referred to in the advertisement on page 18 of the March 29 Melody Maker is in no way connected with the world-famous organist of the same name who has been resident in Blackpool, Tower, for the past 29 years and who will be appearing as usual throughout this coming summer season—G. Dodd, Salford, Lancs.

by HUMPHREY LYTTELTON It's hard to maintain that gleaming, well-polished countenance which we all admire so much in "Dancing Club" when your patient-leather hair-do is constantly being messed up by the hot breath of some uncouth juvvy, and your nyons are clawed to shreds by bare toes.

Compromise Most ballroom managers, torn between the superficialities of their strict-tempo patrons and the lovely lolly which the jivers bring in, have solved the problem either by segregation on the dance floor or by holding special "jazz" nights.

First time He runs through a discography of his career with commendable ease and precision, but he seems to lack the slick technique and precision to convince you that you are watching perhaps the highest paid singer in Britain today.

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HAROLD DAVISON PRESENTS NORMAN GRANZ 'JAZZ AT THE PHILHARMONIC' featuring **ELLA FITZGERALD THE GENE KRUPA QUARTET THE OSCAR PETERSON TRIO THE LOU LEVY QUARTET STAN GETZ • ROY ELDRIDGE ROYAL FESTIVAL HALL SAT. 2nd MAY • 6.0 & 8.30 p.m.**

TICKETS: 5/-, 7/6, 10/-, 12/6, 15/-, 20/-, 25/- AVAILABLE FROM ROYAL FESTIVAL HALL BOX OFFICE and HAROLD DAVISON LTD., ROS HOUSE, 29-31 REGENT STREET, LONDON, S.W.1. from SATURDAY 4th APRIL. Stamp addressed envelopes with postal applications please!

Every week readers receive free LPs for lively and controversial letters. Send yours to Mailbag, 'Melody Maker,' 4 Arne Street, London, W.C.2

MAILBAG

LP WINNER I attempted to listen to the programme which was made possible by the hysterical audience. His main concern after a few minutes was to dodge the shower of flowers.

Opera, too IS the gap between jazz and the classica narrowing? A report on a broadcast of Lucia di Lammermoor from the Royal Opera House said it was spoilt for listeners by "barbaric applause during the act."

Hi-fi units WITH reference to your article, "Music While You Wait," (MM 14 359), I would like to make it clear that we sell all the leading makes of hi-fi equipment—not merely equipment in our own cabinets.

Why Paris? WHAT has the Paris Jazz Scene done to justify a place in one of our three Saturday evening jazz programmes on the BBC? Why not a programme from Orford, Manchester or Glasgow?

Reginald Dixon(s) THE Blackpool Tower Co., Ltd., wish to make it known that Reginald Dixon (Australian ace organist), referred to in the advertisement on page 18 of the March 29 Melody Maker is in no way connected with the world-famous organist of the same name who has been resident in Blackpool, Tower, for the past 29 years and who will be appearing as usual throughout this coming summer season—G. Dodd, Salford, Lancs.

by HUMPHREY LYTTELTON It's hard to maintain that gleaming, well-polished countenance which we all admire so much in "Dancing Club" when your patient-leather hair-do is constantly being messed up by the hot breath of some uncouth juvvy, and your nyons are clawed to shreds by bare toes.

Compromise Most ballroom managers, torn between the superficialities of their strict-tempo patrons and the lovely lolly which the jivers bring in, have solved the problem either by segregation on the dance floor or by holding special "jazz" nights.

First time He runs through a discography of his career with commendable ease and precision, but he seems to lack the slick technique and precision to convince you that you are watching perhaps the highest paid singer in Britain today.

FREE TO DRUMMERS! If you are interested in improving your cymbal playing... If you wish to know what famous drummers are playing... If you want to know which are the best cymbals to use... If in fact, you are a keen and enthusiastic drummer...

WRITE TODAY For a free copy of 'CYMBALS TODAY'... one of the most authoritative books on cymbals and cymbal playing... from your usual dealer or direct

FREE CYMBALS 57 Regent Street, London, W.1

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Don Rendell

MAY I extend a very big welcome to the Jazz Committee. This group, the latest to appear on the British jazz scene, is undoubtedly the most exciting we've heard for years.

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NEW to England SABA

This fine fully automatic Tape Recorder from Germany

SPECIAL FEATURES

- Unlimited play back time
- Four hours recording time
- Twin 7x4" speakers in stereo arrangement
- Electronically operated illuminated keys
- A.C. operation
- Frequency range from 30 to 20,000 cycles

Speech and music can be blended into previously recorded tapes by operation of the 'Track' key provided. Sockets for headphones or external loudspeaker are fitted, also magic eye level indicator and tape meter. A recording selector switch is arranged on the right of the control panel to set the machine to the type of recording required, 'microphone,' 'radio' or 'disc record.' All three recording channels can be kept connected to the machine without changing cables.

AUTOMATIC TAPE REVERSAL WITHOUT CHANGE OF RECORD AT ATTENANCE.

The Saba tape recorder is 8 3/8" high. Microphone on SABA 0111 Microphone & external type fitted with stereo music facility.

LONDON AUDIO FAIR Next Hester, London, W.C.1. April 1-3. See it at Booth 18. Stand it at Booth 314.

Please send full details of this NEW SABA tape recorder. Brochure SM1.

Name.....
Address.....

Selmer 114 CHARING CROSS ROAD, LONDON, W.C.2

IT'S HARD TO GET A FILTER

ALLEN EAGER is that relatively rare bird in jazz, a saxophonist who made his name on tenor and then changed to alto.

Exactly when this transfer took place, I do not know. But I gather it was a reversion to early desires.

When I called on Allen Eager—in London for a short visit—he was "wood-shedding." If you can call that at the Savoy Hotel.

This World of Jazz BY MAX JONES

"You know how people often say Parker was rough at first, that his tone was poor on the early records," Eager continued. "Well, go back to his earliest records now, and you'll hear that his tone was a beautiful one."

"When I get back," he said in parting, "I hope to have Gil Evans write me a score for an album I'll get recording in London, and I'll probably play a few public dates as well."

But then, as I say, work is hard to get—particularly if people think you don't need it.

When I called on Allen Eager—in London for a short visit—he was "wood-shedding." If you can call that at the Savoy Hotel.

Putting down the alto and picking up a cigarette from one of several Gauloises packets on the dressing table, he told me he had started playing alto in Paris about a couple of years ago.

In fact, though, I'd always wanted to play one, and friends had asked me to, "he said," but somehow I didn't get around to it.

Apprenticeship

THREE were my first reasons for the switch. "But for these reasons," said Eager, "I'd have to go back almost to the beginning."

To the casual student of jazz, it appears to have arrived on the New York scene a full-blown star. I was interested to hear about the apprenticeship.

Really, you could say that Rex Webster was my first idol. After him, Lester Young. Lester's death was a big shock to me; I'd just spoken to him before I came over to Europe this time.

Beautiful Bird FROM then on, Eager grew up with people like Dizzy Gillespie, Louis Thompson and Tubby Hayes.

Expensive

I ASKED Allen Eager if he still had any plans for tenor. He said: "I haven't discarded it, but work is hard to get if you're a tenor player."

But musicians are artists and artists cannot play by bread alone. He therefore hopes soon to have a quartet on alto in and around New York.

When I came back to New York from the road, the first thing I did was to write Charlie Parker's band at the time.

Art in School

ING, philosophical pianist and writer, has finally settled down in Chicago to play the kind of music he likes.

Having also resumed writing, and now teaching at Park Forest Conservatory—I'm the only jazz man on the staff, I try to tell people how to have fun playing the piano.

It's one thing to make it over to England, and if I could find a way I would get over to Paris as soon as possible.

Right now, I have a trio that's doing something to get some English front line to play me. "I'm serious," he says, "as far as Danny Alvin. Baby Dodds and Boyce Brown—lots more of the old ones gone on.



Allen Eager—he started on clarinet.

Service, Monastery in Chicago. Boyce, now Brother Matthew, often gave jam sessions in the monastery, among his fellow friars. And in April, 1956, permission was obtained for him to record an album for Eddie Condon, along with Wetting, Pee Wee. Wild Bill and the trio.

When they finished blowing, Condon turned to the frail man who clutched his alto contentedly, and said: "That cloth must have hurt your horn, has it, Boyce?"

Time demands the test

DUKE ELLINGTON AND HIS ORCHESTRA (LP)

"At the Cotton Club" Columbia (200) 58016. (50¢)

"Hot Feet"—Bigard (ltr.)

Willie (voc.), Perkins (piano), Nanton, Bigard (tr.). "Short Story" Williams, Hodges, "Arabian Love"—Nanton, Hodges, Williams, Perkins, Bigard, Hodges, Carter, Nanton, Hodges with Williams (voc.).

"TWO Feet"—Bigard (ltr.), Nanton, Bigard (tr.), Hodges (piano), Hodges, Williams, Perkins, Bigard, Hodges, Carter, Nanton, Hodges with Williams (voc.).

Too polite

LENNIE NIEMELA (LP) Capitol (200) 31199. (50¢)

THESE are two records that are being made in London. The first is "Too Polite," by Lennie Niemela.

Promisefulfilled

ART BLAKE'S JAZZ MESSENGERS (LP) "Blaze" Bluebird (200) 31199. (50¢)

THESE are two records that are being made in London. The first is "Promisefulfilled," by Art Blakey's Jazz Messengers.

Fine Feldman

VICTOR FELDMAN (LP) "The American Jazz Tradition" Decca (200) 31199. (50¢)

THESE are two records that are being made in London. The first is "Fine Feldman," by Victor Feldman.

Restful Newman

JOE NEWMAN (LP) "Newman With Wood Wings" Star Line (200) 31199. (50¢)

THESE are two records that are being made in London. The first is "Restful Newman," by Joe Newman.

ROYAL PALACE HALL
General Manager: T. E. BEAN, C.B.E.
THIS SATURDAY APRIL 4th

NOON CONCERT

ERDŐS AND NEWMAN

TWO SHOWS 5.30 and 8.30 p.m.
TICKETS: 5/-, 7/6, 10/-, 15/-, 20/-
Available from R.F.H. Box Office (WAT 3191) and usual Agents

NATIONAL JAZZ FEDERATION

Garmen is better than her discs

JEFF KRUGER'S experiment of booking top-line American jazz singers for his London Flamingo Club got away to a promising start on Monday.

Some 500 enthusiasts paid high prices to witness Garmen McRae's opening performance. For the first night and Saturday the charge is 10s. 6d. for members and 12s. 6d. for guests. Although these are reduced to 7s. 6d. and 10s. 6d. on week nights.

From the opening bars of a swinging "Our Love Is Here to Stay," Miss McRae had the audience in raptures of delight. "I want to stay here forever," she sang.

I cannot comment on her stage deportment and movement, as the best available photo could find trouble to see over the top of her sleek head. Musically, I enjoyed her show more. Her voice has a richer lilt than memories of her

records left me to expect. Her pitching was perfect, even on the more adventurous departures from the melody, and she sang a proper respect to the orchestra, however banal.

My only criticism is that at times, she sounds too much like Sarah Vaughan, while lacking Vaughan's depth and conviction. The last laugh is all her own because of the obvious comparison to her more famous colleague.

The fact remains that Garmen is a highly polished performer and that anything that Britain has to offer her is well worth listening to.

Don Abney—her regular pianist—and Britain's Jack Weston—her tenor saxophonist (dr.) did an excellent job of accompanying the singer.

Her performance was a perfect accompaniment—unobtrusive yet fitting in with the great intelligence and always interesting in his solo spots. Bob Dawbara.

F. W. STREET

SONGSHEET

JUDGING by the preliminary inquiries I received, many must have entered "The People" song contest.

I have been hoping against hope that at least one MELODY MAKER reader's name would appear in the prize list, and I have not been disappointed.

It gives me great satisfaction when I see some tangible result from the Songwriters' Advice Bureau. As over 20,000 entries were received by the People for two of 33M readers to middle the two prizes, I am sure that the people who entered "The People" were in it for the win.

"She's Just a Plain and Simple Girl" and "White Wedding" both receive one of the 33M consolation awards.

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She's Just a Plain and Simple Girl and White Wedding both receive one of the 33M consolation awards.

Everplay
PLASTIC RECORDS

* CLEARLY the Finest DRUM HEADS!

Everplay
PLASTIC RECORDS

* AT YOUR DRUM DEALER'S - SOON!

Songwriters

This coupon entitles you to free advice on any new song of yours you may have written. OR send us a description of your song.

MS must bear name and address of author and must be accompanied by S.A.S. Post Office Order for £1.00. Must be accompanied by S.A.S. Post Office Order for £1.00. Must be accompanied by S.A.S. Post Office Order for £1.00.

James Asman's Record Centre

OPENS NEW BRANCH IN THE CITY!
JAMES ASMAN'S RECORD CENTRE
23A NEW BOW ST. MARTIN'S LANE, BISHOPS' SQUARE, LONDON, W.C.2. (Opp. 7th Ave.)

Stereo fight is thriving...

STEALTHILY, like a thief in the night, stereo stole up on a surprised trade and public at last year's Audio Fair. Vague rumour became hard fact as the new sound made its triumphant debut.

Kudos for pioneering goes to Pye, who simultaneously unveiled new stereo reproducers and announced the release of the first stereo records via the Nixa label.

At the Radio Show later in the year came impressive confirmation that stereo was here to stay.

Radioram and record player manufacturers were quick to exploit this exciting new development in sound reproduction, and a spate of models beguiled the ears (and eyes) of an inquisitive public wandering through the booths of the cavernous Audio Hall in Earl's Court.

This year has passed since stereo took us by the ears, and another Audio Fair is under way.

'Stereo-phony'

Before we take a brief look at the equipment likely to interest MM readers, it is worth noting that the near-sensational publicity given to stereo (unkindly dubbed Stereo-phony by some captious critics) has unfortunately led many people to assume that stereo is synonymous with high fidelity.

This is not so. In general, it is true to say that the extra expense of a self-contained stereo outfit is considered by many to be unjustified, performance-wise.

Audiohobies have been arguing the pros and cons of mono versus stereo for many a month. While it is not my purpose to offer a critical assessment, I can declare that some of the criticism levelled against stereo is well-reasoned and valid.

An expression of minority opinion is that its introduction



Alfred Sorkin
Advice Bureau Manager,
'Electrical and Radio Trading'
takes you round the
1959 Audio Fair

was premature, though it is conceded that the stereo infant is lusty and thriving.

Suffice to say that higher-fidelity enthusiasts still swear by elaborate mono hookups, and certain it is that in the foreseeable future stereo will not supersede mono—despite the fact that both EMI and Decca have gone a bundle on stereo.

Recently came the announcement that the production of concentric production of hi-fi stereo equipment. This was closely followed by Decca's revelation that manufacture of monaural equipment had been entirely given up.

Looking at the Audio Fair showpieces with the stereo v mono issue in mind, my conclusion is that neither of the contestants has swept the board.

Potent factor

Summing up, it is fair to say that stereo has further consolidated its position—but not at the expense of mono, which remains a potent factor judging by several new amplifier designs using separate control units.

In the tape field, mono equipment more than holds its own.

with recorders ranging from battery-operated portables to semi-professional type machines intended for advanced hi-quality installations.

Packaged reproducers have a good showing at the Fair. Easy demonstrations, for example, feature two machines.

A version named the Nine Octave has a quality output rated at 8 watts and can be used with a separate stereo unit. Portable model R143, on show for the first time, provides stereo reproduction when employed with a radio set's pickup sockets.

Another way to bring in the second channel is via stereo adapter SU243. Output of this portable is a generous 7 watts in push-pull, and there are bass and treble controls plus push-button selection of inputs. The carrying case is available in a choice of colours.

Otus player

Famphon, a company in the Pye orbit, exhibit the new Otus stereo player. This has a table cabinet, incorporating twin amplifiers and a record changer. Separate 6 in. x 6 in. speakers are housed in matching cabinets for wall or table mounting. Another feature is a radio input socket.

Dynatron's Cavalcade is a compact stereo unit embracing a built-in and a separate speaker. This firm also offers

Wide range

Grundig show a full range of machines. The TK20 portable is demonstrated along with its chassis version, TM20, selling at £4.75.

There is much else to see and hear. Amplifiers and pre-amplifiers, speakers, pickups—all are here in abundance and in every conceivable permutation.

For the enthusiast who builds up equipment, the unit principle is recommended by the experienced experimenter, who is achieving a high standard of performance.

Other features include two input sockets with mixing facilities, erase cut-out buttons for super-imposing, internal speaker monitoring, plus variable sound control, automatic lock, tone control on playback, "straight-through" amplifier facilities and a precision speaker socket.

Next, a portable, without tape reels or mike, is 22.10.

Praser is demonstrating the Gramplan Vauxgita guitar amplifier in room 204.

The Vauxgita has a push-pull output of 10 watts, ample negative feedback, a specially designed 9 in. speaker, and separate bass and treble tone controls. Price £24.

This Electrical show the Tri-stereo, a portable stereo reproducer. This model has amplifier and record changer in the main cabinet. The twin speakers are detachable.

Tape recorders

Before glancing at recorders and stereo on tape, I hail a significant advance in recording techniques.

A new tape with twice the recording playback time of ordinary tapes of similar size is introduced by Minnesota Mining and Manufacturing, makers of Scotch Boy brand tapes.

French-made double-play tape contains 2,400 ft. length normally requiring a 10 in. speed—half as big again. This brings professional-length recording within the scope of small deck equipment where space is limited.

Two hours' play

A spool of this size, run at 31 1/2 inches, contains two hours continuous recording. It is also being made in 5 in. and 3 1/2 in. sizes, containing 1,200 and 400 ft. of tape respectively—and they are suitable for nearly all types of machine.

MSS Recording also have double-play tape in the firm's established Mastertape series.

Special stereo recordings are being demonstrated by Magnet, whose Reflectograph 870 Stereo-recorder is claimed to be

Thinking of changing over to stereo? Interested in a new recorder? Then a visit to the Audio Fair, London's annual get-together of hi-fi fans, is a must.

This year's venue is the Hotel Russell, Russell Square, W.C.1—open to the public Friday to Sunday, April 3-5, 11 a.m. to 9 p.m.

Another firm enters tape recorder field

THOUGH Fidelity Radio is not represented at the Audio Fair, the firm's new Argyll tape recorder merits notice on two counts.

First, it marks the entry into the low-price recorder market by a company hitherto specializing in keenly priced attractively styled record players.

Secondly, the recorder is the first complete machine to employ the Monarch tape deck, brand new from Birmingham Sound Reproducers, famed for Monarch auto-change units.

Single-speed

The Argyll, complete with mike and tape, is to sell at 29 ans. The Argyll has the one piece of 31 i.p.s. with a frequency response of 60-10,000 cycles.

Fast forward and rewind of a 31-inch reel of tape are accomplished in three minutes.

Other features include two input sockets with mixing facilities, erase cut-out buttons for super-imposing, internal speaker monitoring, plus variable sound control, automatic lock, tone control on playback, "straight-through" amplifier facilities and a precision speaker socket.

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TELEFUNKEN
The originators of tape recording

THE EXCITING NEW '75-15' NOW INCORPORATES BY POPULAR DEMAND

54 CHS. REEL TO REEL
SEE AND HEAR THE '75-15' ROOM 337, AUDIO FAIR, LONDON

FREE Coloured folder giving full details of Telefunken recorders and accessories. Name: _____ Address: _____ Post this coupon to: TELEFUNKEN CORPORATION LTD., 147 Strand, London, W.C.2



FOUR PAGES PACKED WITH THE LATEST TV NEWS AND VIEWS

TV PARADE

Edited by TONY BROWN

Show that got away!

AMERICAN commercial TV has "pulled a fast one" over Britain. In the planning stage is a U.S. TV and radio version of Radio Luxembourg's "Bristol Club"—a project that ITV executives have brushed aside. Producer John Simmons broke this news to "TV Parade" this week. "Bristol Club" has run on Luxembourg for 21 weeks. It ended only last Thursday. The show has been tremendously well received, and has had an average of 1,120,000 listeners each week. "Format of the show is to feature taped interviews with topline disc stars interspersed with their recordings. "An American TV and radio troupe, whose name I cannot reveal because it might prejudice negotiations, heard the tapes of 'Bristol Club' and said it was 'a natural' for American TV. "I feel rather flattered, because he has invited me over to produce the show on live TV and radio. "I have mentioned 'Bristol Club' to ITV executives on several occasions, but no-one has taken up the idea. "Bristol Club" ran on Radio Luxembourg as a Thursday night half-hour show throughout the winter. Devised and produced by John Simmons, it was compered by Kent Walton and Peter Noble. "Among the many British and American disc and film stars featured were Frankie Vaughan, Alma Cogan, Shirley Bassey, Petula Clark, Paul Anka, Joni James, Robert Taylor and Glenn Ford.



Jack Jackson Ranked by Paddy Edwards (l) and Pamela Manson. Jackson has a very shrewd brain, says Glen Mason.

'Jack Jackson Show'—is just what it is

ON the screen you see the bubbling, irrepressible Jack Jackson. Must seem that he laughs his way through life.

Don't you believe it. He's the hardest worker I've ever met. He starts early and finishes later than most men.

Writes script

It is called the "Jack Jackson Show"—and that's precisely what it is. He devised the format in the first place and writes the script to this day.

And behind the ready grin, there's the shrewdest brain for miles around. Remember, they all jumped on him in the early days because his show was based on miming. Said it was tricky.

Now they're all at it. You have to give this man Jackson credit for imagination, too. He was the first to produce a show that was pure television. The Jackson idea wasn't derived from any other production. He was years ahead.

The proof? It's still running—forty-two weeks a year. I became a professional Charlie—cum—comedian just because of the day Jack Jackson cast an eye at my odd personality from the control box.

Codding

I'd come along to the studio to rehearse a scene called the tea break. My act's going on regardless. I sagged to the technicians. "They're not pushing Mason around." So I was codding there in front of the camera. That's



Television topics

TOMMY STEEL writes great screen songs and conducts the replacement programme on a Friday "John Parade".

It is rumoured that the BBC is asking the number of amateur hours used on radio and TV.

LIBERACE hopes to convert his due to give over here next summer so that he can show America that it's all about.

GRANADA TV studio in Manchester has had a £100,000 extension

built including a satellite sound studio which is supposed to make its own records.

JOHN KENNEDY Tommy Steele's manager has secured £28,000 on three television films. He's intending to go into TV film production in a big way.

TED TAVELOR presents the new jockey spot on the BBC children's feature, "Pops" starting April 15.

TRIP Season "2000" on April 15 features the Johnny Ray Orchestra and recording

list Bobby Green, Johnny introduces the programme.

MOST avid TV fans in the country, according to TAM ratings, are in Manchester. Average viewing stint in the evening peak period there is a hour 15 minutes.

On other pages

- Steve Race 14
- Jill Day 14
- Tony Brown 15
- Cyril Stapleton 15
- David Hughes 16
- Cliff Richard 16

Angela's chance



"NOW'S YOUR CHANCE" is the title of the new TV weekly Monday-night series—and on Monday last 21-year-old Cardiff singer Angela Brown took it in a big way. For immediately after her appearance she was offered a recording test by Arthur Murray, of Capitol Records.

Angela is seen here being congratulated by program manager, Murray, Brian Mathis, and Arthur Murray and MM Editor Pat Brown, who were on the panel of show-business representatives who in this transmission.

The series is presented by Anthony Hopland

A BACKSTAGE VISIT TO

You never forget the live experience

THE £2,000 pastel mink coat lay carelessly across a seat in the stalls. Its owner, Miss Jill Day, was on stage rehearsing for "Sunday Night At The Prince Of Wales" which was going out the same evening.

Sitting down reverently beside the mink I waited for Jill. Things seemed to be going at a leisurely pace.

"I like TV," said Jill after her run-through, "because it's a different technique. There are all sorts of techniques for stage, film and cabaret, but with TV it's different and difficult."

"You must blot out of your mind the live audience in a studio because if they see you then you try to watch out to the back of the stalls by opening your mouth too much, hobbling up and down, and in general, acting too hard, which tends to look forced on the screen."

FALL FLAT

"On the stage you can do almost what you like. You can fall flat on your face and the audience will like you better for it, but on TV, as well as remembering the words and music you've also got to keep a crafty eye on the camera in taking you without seeming to do so, as well as making the various spots marked on the floor where you can walk and where you can't."

RUN THROUGH

A 5 p.m. there was a complete run through, no leisurely pace now, another break to get dressed into a white velvet

'and you've got to keep a crafty eye on the camera'

Jill arrived for rehearsal at 11.30 a.m., hung around for an hour, which she expected, then did the first run-through and at 1.30 broke for lunch.

Back at 2.30 she did nothing for another hour, and spent her time knitting a bed jacket for her mother-in-law.

Then another run through with piano only for the technicians.

"And this," she said, "is the worst part of the day. With just a piano, an empty theatre and people running around doing things, the atmosphere is dead. And you are the least important person, you are just a stand-in for the camera crew."

NERVES

"One of the most common things is that the band will play your intro, but there will be so much applause over it that you don't hear the music. You know vaguely that they have started, so the only thing to do is to wade in and spend the first eight bars hoping you've pitched the right key. And after it's all over and if it's gone well, I feel as high as a kite, because it's been a challenge and a case of now or never. Nerves come into it, but they are a good thing if you have them under control. Without nerves you are not feeling and with no feeling you can't amount to much."

She patted her mink coat expressively and hobbled towards the stage.

SUNDAY NIGHT AT THE PRINCE OF WALES

Don't forget the live

JILL DAY
talks to
MAURICE BURMAN



Jill Day—she said her mink coat is a standby.

down trimmed with white fur, and the very last thing to do before the show—her make-up.

"I do it myself but I check with the make-up department. This is nothing against the make-up girl but I can't bear people fiddling about with my face."

"How do you keep that gay smile going when you are working?" I asked.

"Well, when everything is going all right you feel that way, and if things are going wrong you smile from your hysterics."

"What can go wrong?" I asked Jill.

NERVES

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She patted her mink coat expressively and hobbled towards the stage.

DOES TV NEED BRITISH SONGS?

FRED ASTAIRE, after scoring TV for years, recently appeared in the spectacular "An Evening With Fred Astaire." It was such great, out-of-the-rut material that it was repeated in America a few days ago.

It gave point to a current TV deficiency—shortage of full-scale musical productions of the calibre, say, of "Meet Me In St. Louis," "Singing In The Rain" and similar Hollywood musicals.

Significantly, the Astaire show has been bought by ITV for screening here. Does this indicate a trend toward the integrated musical with a plot and specially-written songs?

Brain Tesler, producer of an astonishing amount of light entertainment on TV, thinks not.

"Ninety-nine per cent. of the shows on such channels are truly original personalities. In this format, the star sings, dances, tells jokes and kids around with guests.

"The musical will only replace this type of TV variety when they can reach cash to persuade men like Terence Rattigan, Noel Coward or Rodgers and Hammerstein to write specially for the home screen."

Tesler insists that it's no use agents and writers trying to sell him. He has seen scripts turned out by young hopefuls.

Dangerous

"Believe me, you couldn't get Norman Wisdom, Max Bygraves or Dave King interested in that stuff."

The young writers assume that TV is a closed shop if their work isn't accepted. I say that we are always on the lookout for something good.

"These can be dangerous wilds. They encourage ambitious writers to bombard a busy producer with unsolicited work. A polite note turning it down involves the producer in a tedious correspondence with the men who have more persistence than talent."

It is not hard to hire songwriters to write for TV shows. Most numbers used are from the places or standards—mostly American.

Standards

"There should be more British songs," points out the forthright Tesler. "If a songwriter sends as many good songs as the Americans do."

"I prefer standards—intelligent lyrics and good tunes. Songs that are well known. There are some British songs that measure up to those standards, but not many."

"I am a songwriter myself. That's why I'm not in the business—plugging my own songs. So I'm not indulging in pointless criticisms. The simple aren't many good songwriters around."

"You should see the songs I've been sent since I've been producer of 'New Look Talent'—five hundred pieces of material. And I don't think the writers have ever seen the show."

"No, I'm tired of the cry No Chance For British Talent, the operative word is always left out."

—Robert Gower

THIS IS YOUR TELEVISION SHOW

Now—only two days to broadcast time

This means considerable cutting, and the scriptwriter has to be prepared in order to compress two of the scenes into one. He rewrites that night.

Finale

Gradually, over the first three or four days, the action becomes familiar with their lines, and their scripts the Director writes out his camera angles, giving the actors line-by-line directions in order to make the most effective show.

In the first scene for instance, in the Grand Dame's parlour, a special Arranger's Call, at which Dave Lindup, the choreographer, and a rehearsal piano master and a rehearsal piano player and routines with the various technicians, while the choreographer advises on the music for dance sequences.

Meanwhile, at another Boys' Club in Chelsea, the dancers work on the production number. A special ballet has been composed by Johnny, and a rehearsal piano master and a rehearsal piano player are in the room to see the dancers where they will make the most effective show.

Back at Television Palace, headquarters of MM-TV, the designer has taken his drawings and scale models to the set department, and is busy supervising the building and painting of sets.

Timing

"The Director suggests a 'read-through,' and the cast sits in a circle, each with his copy of the script.

As they read their parts, the Director explains the action and suggests nuances of timing or delivery.

By the end of the day his Production Assistant, having timed the dramatic scenes, has had stop-watch conversations with Johnny as to the duration of the musical numbers, and then like running four minutes over its advertised time.

Camera Angles

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Reluctant

Sandy was reluctant to agree that jazz was getting a fair showing. If they want to do something for jazz, they should get Dr. John Grier to present a programme. He was a

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● Terry Lightfoot ● Wally Fowkes ● Sandy Brown ● Dave Goldberg

HAVE you ever stopped to think that there is a surprising amount of jazz on TV? Surprising, that is, if—like me—you don't really expect to hear ANY.

TV, we're told, is the mass medium of entertainment. Noble ventures are apt to be axed if they don't command astronomical viewing figures. TV fare, with this in mind, is aimed at the family unit, the common man and (forward weekends) the eternal adolescent.

Genuine

Not much room there, you'd imagine, for jazz of the uncompromising sort.

Yet there was genuine jazz to be heard from both TV channels over the Easter holidays. Sandy Brown and Wally Fowkes dropped up in the ABC production "Jazz Numbers." True they were really only dipping for Chris Barber on "Festive Fleur."

Beautiful

Some of the best jazz ever heard on TV, commentaries have said, was heard on Easter Sunday in the BBC's "Nocturne."

Colleague Bob Daburn draws my attention to the Gordon Franks ensemble, which looked somewhat by surprise on Easter Sunday in the BBC's "Nocturne."

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The public IS interested in musicians!

THERE'S one thing that my TV series proved. The public IS interested in band musicians—people. That's why they were seen in frequent close-ups in "The Melody Dances." And what happened? Many of my musicians were stopped in the street by viewers who recognised them.

I like this fine. In fact, I'd like the fellows in the band to be as familiar to viewers as I am.

Personality is probably more important than music on TV. What the folks at home expect from a band show, in my opinion, is a half-hour's musical relaxation.

They don't want to be shaken out of their armchairs or startled by fierce harmonic effects. They want tunes they know played so they can recognise and enjoy them.

says CYRIL STAPLETON

Naturally, they want to see something, too. Long shots of a band mean a very much on a 17-inch screen. The personality of the band couldn't be seen. But take the camera right up to a musician and see what happens. Instead of being a half-hour's musical relaxation, he was a tremendous hit. I've had dozens of letters from viewers to prove it.

"When he smiles," wrote one ardent fan, "I feel he's smiling just for me."

Add that kind of personal reaction to Jack's instrumental ability, and it's pretty obvious that he could be a really big name in the television world.

As my regular readers, I used to know, and I know Michael Desmond, two relatively inexperienced vocalists, instead of big stars. Oddly enough, many viewers preferred that.

Tired

Thanks, they said, for showing us two fresh young talents. The implication was that they were rather tired of the same old faces.

In fact, TV doesn't seem to be the right medium for spectacular showmanship. So many ambitious productions have dropped out so many of the less ambitious efforts have eluded it. Second-rate acts, who would distract anything, seem to be the only ones who survive. They distrust the glass, and they don't want to be seen in their own homes.

No good trying to build up a sprightly atmosphere. They don't want to be bamboozled. What the home audience really seems to go for is something simple, but sincere.

When you come to think about it, that's not such a bad thing, either.

NEW SINGER FOR 'OH BOY!'

FOURTEEN YEAR OLD American singer Brenda Brown (15) has been chosen to replace the late, great Duke Ellington on the new ABC-TV "Oh Boy!" show.

She has been chosen to replace the late, great Duke Ellington on the new ABC-TV "Oh Boy!" show.

DRITVA and the Latin American vocal and instrumental group "The Latin American" will appear on ABC-TV "Oh Boy!" on Sunday, April 12 (10.30 p.m.).

In my view..
by **TONY BROWN**

Beautiful

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Colleague Bob Daburn draws my attention to the Gordon Franks ensemble, which looked somewhat by surprise on Easter Sunday in the BBC's "Nocturne."

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PORTRAIT OF A TEENAGE TV STAR

never rolled on the floor, says Cliff

Circles not normally tolerant of fame-in-night rock stars view Cliff Richard benevolently. "It couldn't have happened to a nicer kid," is the verdict.

A Mr. Franklyn Boyd, the rock-'n'-roller's manager until they parted abruptly in breath-takingly charitable.

"Cliff can engage in intelligent conversation," he offers. "He's keen on football and basketball. A likable, normal lad."

"Of course, he lives in a rock-'n'-roll world of his own, oblivious to everything that goes on around him. He wants to continue at the

I actually enjoyed it!
—says SYLVIA KNIGHT

But not since I took part in Lou Preazer's "Find The Singer." Instead of being paralyzed with fright, I actually enjoyed it! Surprise number one: Once you get caught up in all that behind-the-scenes activity you become so interested that camera fright disappears. Surprise number two: Instead of turning a scornful eye on the tyro, the experts are sympathetic. Not only are they kind, they also contrive to appear interested.

As zero hour approached the studio audience filed in. And it was about the most sympathetic audience anyone could hope for—would be con-

fronted with my up-tempo number. I enjoyed it, in no-one else did.

When I staggered off, Tina Vaughan, guest critic on the show, told me it was fine and my favorite technician hugged me.

Even if public opinion prevents my singing in public again it was worth it.

There's nothing better than that for giving a girl that star-

by Tony Brown

power that he had until he got him three weeks in Variety in the early days. He used to walk on stage embarrassed, gazing at the floor, and just sing. He wriggled all the time. I had to teach him when to move and when not to."

It was Boyd who took note of the great smouldering eyes that Richard now turns devastatingly on to his girl worshipers.

"He's more than good-looking," says one breathlessly. "He's really beautiful."

It was only after he acquired with a little practice the look that more advanced elements in his audience started clamoring up to the stage just to touch him.

The 18-year-old Richard takes it in his stride nowadays.

"I used to go out of my way to make the kids scream when they hear my name."

Comeback

Richard also shrugs off accusations of smoldering-eyedness. "It's the fashion to say that about every up-and-coming singer."

He also has a smart comeback to those who may regard his act as little on the sexy side. "That's outmoded, too," he counters. "What about Sabrina and Diana Doris?"

Richard was born plain Harry Webb in Letchworth, Herts., in 1940—which means that he was too young to care when Sinatra first whopped it up with his fan following.

And the world was too big and busy to care about plain Harry Webb right up to the day when Elvis Presley burst on the scene to make the

A STAR TALKS ABOUT HIS TELEVISION SERIES

I HAVE NOTHING AGAINST THE TOP 20, BUT—

says DAVID HUGHES

The formula for my second "Make Mine Music" series, which begins on BBC-TV next Wednesday, is more or less the same as before. There will be a mixture of light music and pop.

Guest stars like Alma Cogan and Dickie Valentine should keep the pop music lovers happy. But the songs

I'm planning to sing will be taken from the Hit Parade of yesterday.

"I have nothing against the Top 20 series," I say today. "Indeed, I must rate it as one of Elvis Presley's staunchest admirers. There's a great fan of his rock-'n'-roll offerings."

However, I'm the first to admit that beat music is hardly made-to-measure for my own style. That's why my selection of songs in each "Make Mine Music" program will be of the more middle type.

For example, the numbers which I'm hoping to feature on Wednesday include "Love Of Linda" and "Because."

"Embraceable You," "Song Of India" and "Because" should give me plenty of opportunity to exhibit my vocal range to the full.

I'm all for a bit of fun so I'm looking forward to a

brave new world afe for the rock."

It was the future Cliff Richard's good fortune to be cast much closer to the Presley mould than most of his contemporaries. The sultry good looks were there. All he needed was the moody air and the bumps and grinds.

Not that Richard welcomes such comparisons.

"When people say that," he detests, "they don't know what they are talking about. When Presley sings he rolls on the floor, never do that."

Money

Richard is nobody's fool. He was educated at a secondary modern school and worked as a clerk in Buckinghamshire before the Big Beat swung him to fame.

Franklyn Boyd was the man who took a Richard recording to "Oh Boy!" producer Jack Good—a move to stardom.

Good is regarded as something of an intellectual ogre by some of the "Oh Boy!" cast. But he intimidates Cliff Richard not the slightest.

In fact, he has been noted that the guidelines laid down by Good's direction to Chesnut seems to understand and follow Good's directions, but that they put faster than his rock-'n'-roll counterparts.

But it's tough being trapped by TV stardom before you've reached the age of maturity. Richard has been expelled to a heady and brightly emotional atmosphere before he's had a chance to live.

There is the seduction to unbalance him, the ever-increasing flow of cash to throw his teenage world out of perspective.

"I get by on £10 a week. That's what pays everything—money."

And like the youthful kings in history, Richard is surrounded by counsellors who snap out his life and protect his future to the nearest decimal point. If he is sometimes confused by too much good advice who could blame him? Those who've studied him

closest have the feeling that Richard may rebel against the whole system before he's much older.

He may be only a rock-'n'-roller at the moment—but he's growing up fast.

NEXT WEEK
TV Parade includes a special feature on "Oh Boy!" producer Jack Good.



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POINTER TO THE 1959 BUDGET?

PURCHASE tax on musical instruments brings in about £1,000,000 a year, says Mr. J. E. S. Simon, Financial Secretary to the Treasury, in Parliament last week. He was replying to last-minute queries for the abolition of the tax before Mr. Heathcoat Amory, Chairman of the Treasury, presents his budget on Tuesday. Arguments in favour of removing the tax, Mr. Simon said, must refrain from anticipating Mr. Amory's budget decisions.

Quiz on record

A new quiz show about records and record stars will be presented by Richard Murdoch on Radio Luxembourg from April 13. The show will be broadcast at 9 p.m. and run for three weeks.

WILDE ATTACKS SESSION MEN

ROCK star Marty Wilde attacks this week's publicised London's top record-session men.

During his concert on Saturday at Bradford he told the audience: "In the past my record backing have been corny and square and the kids can spot them a mile off. 'Phillips' would let my Wildcats back me I fought for a year, and a week ago you agreed to let them back me on all rock numbers. But the day after the show, he told me

BBC LIFTS BAN ON COASTERS

THE BBC has lifted its ban on the million-dollar-selling novelty "Charlie Brown". Because of reference to "throwing spitballs" the disc was refused for broadcast on air on the day it was released in Britain. On Thursday of last week, a BBC spokesman told Decca's London Records division: "We felt this recording was a borderline case and that we had perhaps been a little severe in this instance. So we are allowing it to be broadcast."

Baton 'Oscar'

Alyn Ashworth, leader of the Northern Dance Orchestra, was presented with a baton last Wednesday for services to music in the North over the past year. The occasion was a Baton Ball at the Apollo, Manchester, organised by the Northern Section of the Music Directors' Association. The presentation was made by MDA Secretary Bertie Green.

CIAO CIAO BAMBINA

(Chow Chow Bambino)
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FROM YOUR
WATER ON
FELDMANS

ANGLO-U.S. HERMAN MEETING



Woody Herman and his seven American musicians—Jimmy Bell, Guarnaldi, Nat Adderley (sax), Boyd (tr.), Joe De (tr.), Bill Harris (tr.), and Lester Bittel (bass)—flew into London Airport from New York on Wednesday morning. They took the M.M. "Last time we were here we played at U.S. Halls with the Sonnie Scott band and we were all knocked out by the British music."

The herd kicked off its tour tomorrow (Saturday) at the Royal Festival Hall.

Next week: **Vordol on the Herd** —by BOB DAWBARN

Ward Singers in London today

CLARA WARD and the Ward Singers, the Gospel singing hit of the last Newport Festival, arrive at London Airport today (Friday).

Complete group with Clara are her mother, Gertrude Ward, (Mrs.) Means, Jessie Tucker, Dorothy Robinson, Edna James and pianist Robert K. Johnson.

The group makes its British TV debut in a 15-minute concert at the London Palladium on April 12. Mr. Great writes about the singers on page 4.

BBC 'SQUEEZE' From Page 1

Says band leader "A": "Bands aren't paid anywhere near what they are worth considering their entertainment value. If bands had a peak spot at a regular time—like 'Housewives' Choice' or 'Family Favourites'—their listening figures would show up."

Music men win the 'People' contest

The winning song from over 2,000 entries, in "The People's Song Competition" was "I'm a Fool" by music publisher, Max Diamond, who wrote Eddie Calvert's "Gambler" and Eddie's drummer, Bobbie Adjan. Max and Bobbie won the first prize of £250 and their song will be published by Roy Berry of Berry Music.

MELODY MAKER

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INSIDE—all the March jazz and pop LPs

MARCH 1959

M.P. Supplement

COOL AND HOT—BUT NO CLASH

SURPRISE is an essential ingredient of any work of art, major or minor. Repeated playing of "Milestones" has not dimmed the initial pleasurable shock.

The record was reviewed in the M.M. of March 21 and I then pointed out that for once Miles's contributions were almost equaled by those of his colleagues. Speaking to Max Jones in London this week, Allen Eager, an intimate of Miles for over 19 years, asserted: "Musically, Miles's present group is the biggest thing in the States today."

Early acclaim
One of the strange things about the Davis career was the early critical acclaim—underscored at the time.

At the Gargoyle
Ronnie Aldrich's "Easy-to-Play 'Beat' Book for Piano" containing: ROCK 'N' ROLL—THE BLUES CHA-CHA — BOOGIE EASY JAZZ — DIXIE AND ROCKING WALTZ — Samba 8 Solos in 1 Album 3/6

Nat Gonella
Successfully launched his new Georgians at Herne Bay on March 28 sponsored by music agency GIRAARD 9552. Mr. Nat Gonella, Southampton 37921

FOR the LP collector March has been a most rewarding month—particularly for the jazz fan. Though Miles Davis finally edged into the "Record of the Month" spot with "Milestones," he was given a very close contest by four other discs—first-rate albums by Art Tatum and Ben Webster, Johnny Hodges, Dickie Wells and, for the pop enthusiast, the glamorous Eydie Gorme.

'On eggshells'
There was however, that unmistakable tone described by Barry Diano as like "a man walking on eggshells."

A challenge
Miles objects to writers who considers is "overcrowded with chords."

Parker-inspired
One aspect of each of his groups is the complete contrast between the relaxed coolness of the leader's trumpet and the heated emotional excitement of his partners.

Details
Dr. Jekyll, Sun's Amen, Two Bass Hit, Milestones, Billy Boy, Straight, No Chasers
Miles Davis (tr.); Julian "Cannonball" Adderley (sax); John Coltrane (tr.); Ben Webster (tr.); Paul Chambers (db); Philly Joe Jones (dr); Eddie "Lockjaw" Davis (tr.)
EAST 1998, U.S.A. (AM OROLOG 9-6)

MILESTONES..... MILES DAVIS



"I think a movement in jazz is beginning away from the conventional string of chords and a return to emphasis on melodic rather than harmonic variation. There will be fewer chords but infinite possibilities as to what to do with them."

Both Red Garland and Adderley emerge from this record with greatly enhanced reputations. The pianist's "Billy Boy" is one of the high-spots in which he exhibits a degree of swing and instinctive timing I didn't know he possessed.

Philly Joe Jones has reached musical maturity and found a personal sound and approach at last—some are the old Parkerisms.

John Coltrane—"no one creates like him." (With D.J.)

The latest L.P. by the great MILES DAVIS!

"MILESTONES"

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Stop Press U.S.A. DAVE KING HIT ON COMBO SHOW

Talent search for Las Vegas nitery

British musical acts and showgirls are being lined up for summer appearances at the glittering Dunes Hotel, Las Vegas, by owner Major Hiddle and Lew and Leslie Grade, executive, Peter Prichard.

Artie Shaw tapes new TV series

From HOWARD LUCRAFT

HOLLYWOOD, Wednesday. Artie Shaw is taping a new TV series to be called "Artie Shaw Views." The sexy successful "Playboy" magazine is producing a jazz festival in Chicago on August 8 and 9. Academy Award winning songwriter Sammy Fain was hospitalized in a car accident on Hollywood Boulevard.

British singer, Debbie Andrews has left the Harry James Band. Jerry Southern's first album "The Sound of Jerry Southern Meets Cole Porter."

JIMMIE RODGERS (assisted by Connie Francis) was a big success on the first show of his new television series in 1957. The lounge of the Flamingo Hotel was jammed until 4:30 in the morning for Count Basie's

Stop Press International

PARIS.—Josephine Baker, who gave her first "farewell" performance in 1957, is planning a world-wide comeback. Already in rehearsal is a show being written, devised and produced around her which is set to open at the Olympia, Paris, on May 15. The show will travel from Paris to America, Italy, Brazil, Argentina and Spain.

MONTREAL.—The background music for the "Chicago" detective series—Richard Hammond's "Mystery" (10-10:30 p.m.) is outstanding the famed

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MEET THE STARS with REN GREVATT

everyone stood up and gave me a welcome ovation. I was very touched," he told me. He arrived in Town last Monday and immediately plunged into a whirlwind of activity. When I saw him he had just seen the smash musical, "The King and I," and was about to rush off to see one of the newer hits, "Redwood."

Back in May
King is due back in London on Thursday. But he'll be back in New York around the 12th, May," he said. "I shall be here until October in summer replacement for the Milton Berle Show every Wednesday night."

Footnote—In London agent Bob Carrington told the M.M. that there was a "terrific" reaction to King's return to the Town Show. "Come on," he said, "return any time he likes," added Grade.

ERROLL GARNER

Nationwide tour
ERROLL GARNER is in New York, New York, following a highly successful nationwide tour of the United States. The singer of veteran impresario Bob

Winner of many awards, including the French Grand Prix du Disque and the Grand Prix du Disque and Down Beat polls, Garner will be touring the States in Buffalo on Saturday, April 25.

expected to rejoin the Miles Davis group soon. He went to hospital with a suspected brain tumour but has now been given a clean bill of health.

The long-awaited NBC-TV series "The Untouchables" was switched from last Tuesday to last Sunday. The project is in the hands of Associate Editor Tom Alderman.

NEW YORK—Alto saxist Cannonball Adderley has been released from hospital and is expected to rejoin the Miles Davis group soon. He went to hospital with a suspected brain tumour but has now been given a clean bill of health.

PARIS—The Jazz at the Phil unit has been set for two Paris concerts on May 1 but the fans are showing more interest in a show lined up for May 22.

NEW YORK—Agent Jack J. Green said this week that he is in talks with British agents on the subject of making another tour of Britain in the autumn.

DUBLIN—Bandleader Johnnie Butler, who recently brought the B. B. Ballroom in Dublin, is now touring in New York where he is leading a big band of 15 orchestra at Danny Devlin's "Lafayette" room.

LONDON—Trombonist Fred Mannin has returned from a tour of Australia and back at hand. Mannin, who is also known as "Orion" to his friends, is expected to rejoin the Miles Davis group soon.

Well-known in the West Coast, he has played in the Alton Kane Band at the Garage in Los Angeles prior to his recent voyage.

Jazz goes to church

From LEONARD FEATHER

NEW YORK, Wednesday.—"Jazz Mass" was performed at St. Paul's Episcopal Church in Newark, Connecticut, on Sunday.

The Rev. of St. Paul's, who was an assistant priest at the time, said that the Episcopal Church in Newark, Connecticut, on Sunday.

Seven-year deal
The Coasters, smash hit Aco Records artists, whose "Charlie Brown," "Yakety Yak" and "Searchin'" have all topped the charts, have been linked to a new seven-year contract with the label this week.

RUSS CONWAY
The smash British tune "Blue Bird" is coming in for heavy disc exposure here.

Disc competition
The smash British tune "Blue Bird" is coming in for heavy disc exposure here.

STAN KENTON IN 'ATTENDANCE'
From BURT KORALL

NEW YORK, Wednesday.—Stan Kenton is making plans for "The Stan Kenton Music Clinic" to be held at the University of Indiana from July 26 to August 1.

Instructors
Kenton has already lined up a list of instructors for the project. Don Jacoby, reed player, will be in charge of the trumpet clinic.

Eastern tour
Early in the fall, the Four Freshmen and the Four Tunes are scheduled for a tour of the east and mid-west.

Jazz jottings
The latest news from the jazz scene includes the following:

Billie Holiday waxes LP for MGM label
NEW YORK, Wednesday.—Billie Holiday has just completed her new LP for MGM Records in New York.

HAROLD DAIVSON PRESENTS NORMAN GRANZ' "JAZZ AT THE PHILHARMONIC"

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What it's like with Woody

WOODY HERMAN'S success with a band is a result of his genius as a musician. That is the verdict of the six men currently in the hottest jazz band in British jazz.

Jimmy Campbell, one of the "brothers," was enthusiastic about the Britons' playing.

By the second concert on Saturday at the Festival Hall about him—he wasn't just lucky" (Eddie Harvey). "He knows how to get the best out of his men in the shortest time." (Bert

THE BRITISH BOYS HOLD THEIR OWN

drummer Jimmy Campbell impressed me. Campbell is a brash, heavy-handed drummer whose playing bears no trace of subtlety. He has a good technique but is just not in the same class as so many of the drummers we have seen lately.

► SYMPATHY
Herman deserves full credit as a bandleader for producing such cohesion and sympathy from musicians who had hardly had time to say "Hello" to each other.

► UNCERTAIN
Les Condon sounded uncertain during his brief solo exposure and, from my seat, I was unsure to hear much from Kester Betts though everyone I spoke to after the show was raving about him.

► SURPRISE
Byrd was the number one surprise of the evening. As well as a delightful version of Oscar Peterson's "Buses," he gave the startled audience a selection of classical and folk music.

National Jazz Federation

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Humbling

For Jazz Committee leaders Don Rendell and Bert Courley, it is an experience they are making the most of.

Both Bert and Don spoke of the gap between British and American musicians. They were out to show that it is a very small gap—and look at their examples. Feldman and the others who play on level terms with U.S. musicians—B. Harris

Bob Dawbarn reviews Woody Herman's Anglo-U.S. Herd

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Show reviews

Carmen rings the changes

CARMEN McRAE, concluding her run at London's Flamingo this Saturday, has become a singer whose act will repay a second and third visit.

Her pliable voice—at one moment strong and metallic, the next husky and caressing—is complemented by stylish, confident phrasing and presentation which pleases the eye almost as much as the ear.

Unlike so many artists who have visited us, Carmen takes pains to change her programme (and her gown) for each performance.

Intelligent

Among excellent renderings I heard in three weeks were "I'm With You," "New York," "If You Can Get It," "Just a Little Bit of This and That," "I'll Be Together Again," "Speak Low," "Midnight Sun," "Come Fly With Me," "The Simple Life," and an interesting treatment of "Mad About the Boy" and "Strawberry" (Somebody Loves You).

Carmen adds to her act by moving to the piano for an encore or two at the finish.

Her abilities are well set off by pianist Don Abney's skilful accompaniment, and Britain's Phil Seaman, a Kenny Napper on drum and bass. —Max Jones

New Look Mudlarks

THE Mudlarks vocal group introduced their new recruit, to the West End this week. He is 22-year-old ex-Guardsman David Lane.

While Mary and Fred Maud were showcasing their new line-up at the Palace Theatre, the brother group was in the square-bashing with the Royal Engineers.

Fame

A "new look" act it may be, but they still faithfully reproduce the sound which last year took them from a Luton car works to Show Business fame.

But the main reason for the success of this fortnight season is American comedian Alan King. He spent almost all of the second half on stage and the audience were laughing for five minutes of his act.—Bill Halden.

XXXXXXXXXXXXXXXXXXXX

JUST as no one can accurately forecast a hit tune, so can no one foresee what may hit a tune out of potential hit status. Like a ban by the BBC.

Because not only is it impossible in many cases to understand why one tune is chosen for broadcasting and another banned, it is difficult to discover just who comprise the Dance Music Policy Dept.

So that one can neither take avoiding action on the basis of past decisions, nor try to read the minds of the banners.

Puzzling

TAKE the case of music "banned" in the past. You're Breaking My Heart" (based on Leon Cavallini's "La Mattinata") was passed for broadcasting. BUT "Madrid" (the Nat King Cole disc based on a melody from Bizet's "Carmen") was NOT.

On the other hand, Cole's "Back In My Arms" (based on the music of the "Carmen" No. 9) was passed and, after a few plays, barred.

In and out

TAKE the case of allegedly "religious" songs. The "Book Of Love" was passed. "St. Theresa Of The Roses" was barred—but later allowed to be played as an instrumental.

Take the use of trade names. Does Your Spasmint Love Its Flavour" was passed when published in pre-war days. Today, "Spasmint" is barred and "Chewing Gum" takes its place.

The word "Woolworth's" in "I Can't Give You Anything But Love" was banned when the song first came out—but I seem to have heard it mentioned many times in recent performances.

Strango

WHICH is all very strange and causes publishers and record pluggers to grey a little earlier than is necessary. But what is stranger still is that Radio Luxembourg (the first people one would expect to risk offending the listeners upon whom—unlike the BBC—their very existence depends) do not behave like this.

'Restricted'

MINI too, songs are not always banned outright. Most tantalising of all is the BBC's decision that a number be restricted to programme suitable for this type of sentiment, and that they are anybody's guess.

"Restricted" at the moment is Jimmy Lloyd's recording of "I Kneel At Your Throne"—a love song based on the age-old

XXXXXXXXXXXXXXXXXXXX

BY PAT BRAND

There's a man worshipping a woman. Don't ask me why!

P.S.

MEANWHILE, the Rev. Geoffrey Beaman is holding a rock-n-roll service at the Whitehall Club, the 21st, next week.

Swinging

FIRST it was The Skiffle Cellar. Then merely The Cellar. On Monday it almost reverted to its original name by becoming The SCIF Cellar.

When the Stars Campaign for Interracial Friendship threw one of its get-togethers for people of all races and the place swung to the music of Dancworth, Lyttelton, Tony

XXXXXXXXXXXXXXXXXXXX

Integration in Soho

THE regular SCIF parties, held in Russell Quay's "Claret Club" in Soho, are becoming a standard event in the London jazz calendar. SCIF—the Stars Campaign for Interracial Friendship—holds these informal parties as a medium through which people of all races can meet each other in a relaxed and social atmosphere.

The music is suitably heterodox, ranging from "fusion" through Caribbean folk-song to modern jazz-influenced.

Through the first party, in February, was a tentative affair, launched on a modest scale without much trumpeting from the rooftops. The old reliable repertoire went into operation and brought a continuous stream of guest musicians on to the bandstand during the evening.

So far the second party took place last Monday there has been nothing spectacular in the way of musical fraternisation.

I am thinking of that explosive evening seven or eight years ago when Denis Preston and Lynn Dutton staged a Mardi Gras celebration at a hotel in Woburn Square.

OFF-BEAT

Who'd never heard of it. He rang PHG. Who'd never heard of it.

"Perhaps," he suggested, "it's a new number that hasn't been registered with them yet."

"Nonsense," he told him. Eddie Guller. Then: "Would you mind sending a bit of it?"

He stopped her after the first bar. And told her she could call "On The Street Where You Live" at Chappell's in Bond Street.

Serenade

THE SCIF parties are rapidly establishing the right atmosphere for a similar outbreak of spontaneous combustion.

When it happens, Soho and its precincts may witness a "racial disturbance" of an altogether happy and festive nature.

Being of a generous and expansive frame of mind, we might even wind our joyful way to Notting Hill and serenade Sir Oswald Mosley in his electoral headquarters.

Entangled

THE New Orleans angle was covered by my hand, and Cyril Blake's Caribbean West Indian charge of the band took charge of the evening. As the evening progressed and the rum and Coca Cola flowed, the two groups became inextricably entangled and, at the climax of the

You must hear—and see—the Ward Singers



Clara Ward

THE programme offered by Clara Ward and her Singers at the Humphrey Lyttelton Club on Sunday, Monday, Tuesday and Wednesday, was composed of genuine spirituals and undiluted gospel song allied to colourful visual entertainment.

It turned out—and this could have surprised no one who knew their records—that the music had a rhythmic drive and tonal expressiveness common to certain kinds of jazz—plus a near-prized quality which made it the most exciting vocal sound I have ever heard in a club.

The new Ward Singers consist of leader Clara, dressed in white, flanked by Dorothy Robinson, Mildred Means, Jessi Tucker and Edna James. At the piano is Robert Johnson, who also sings on occasion.

On the second night, the Ward sang the same opening and closing numbers, filling in with "The Old Landmark," "Deep River" (Jessie Tucker soloing) and "Down By The Riverside."

There is, you may have guessed, a considerable amount of movement and variety in a Ward programme.

It begins with deceptive stillness, the quartet standing quietly by while Clara's contralto voice tackles "Swing Low" alone.

Then the tempo is stepped up, the choir breaks loose, the rhythm comes in, and at once the group is rocking furiously.

Watching brief

Mrs. Ward now and again lends a hand with the singing, and even a foot with the marching. But mainly hers is a watching brief these days.

"I used to sing on all the records and recitals and church engagements," she told me. "Now I join in only when it is sounding so good that I have to add my part."

To my ears—on Sunday and Monday—it was sounding that good most of the time. The first show began with "Swing Low Sweet Chariot," the Ward's theme song, continued with "Didn't I Tell You?" "This Little Light of Mine," "The Everlasting Brier" and "The Saints."

Strange idiom

In England, at any rate, the effect has been heightened by congruous noises from Humphrey Lyttelton's band which, I thought, worked quite effectively in this strange, though related idiom.

In the course of the show, Clara left the microphone to take over piano for "The Saints," "Deep River," "Yield

Not To Temptation" and a fiery "Get Away, Jordan," on which Bobby Johnson led the four female voices.

Sometimes, then, you hear a quartet of girls, sometimes a quintet; and when Gertrude Ward joins in, it is a full-blooded gospel sextet ringing out tremulously over Johnson's substantial church piano.

Visible ecstasy

At other times, you hear the mixed-voice quartet—the soloist of each of the five girls, the quetting of Mildred Means and Edna James.

A feature of several arrangements are Mildred's high, piercing trills, stabbed out against vocal rifts.

In one song the five singers jump up and down in visible ecstasy.

The voices are fresh, young and stirring; the music's spiritual emotion seeming to be exultation.

I urge everybody to see the Ward if at all possible. It is a rare and commendable London's musical taste that the Lyttelton Club was not overthrown.

British rhythm sections are no problem

NAT ADDERLEY, at 27, can look back on four years of consistent contribution to the New York Jazz scene. Now he is here helping to make musical history with Woody Herman's Anglo-American Herd.

In his hotel room last Saturday morning, two hours before he was due at the Royal Festival Hall rehearsal, I found him in a relaxed and friendly mood.

Favourably impressed

The first vital subject on which I wanted to hear his views was British jazz. "The word was bad," said Nat. "But the music was good. I have found this is not true.

The kind of exchange Nat would like to see is one whereby groups on both sides of the Atlantic could work for about six months in the clubs. "That night club," Nat maintains, "is the place where you can really stretch out and blow. When you have your sitting in, then it gets real jazzy."

On this point Nat disagrees with John Lewis, who feels that jazz must inevitably move to the concert hall.

He has no prearranged conception of his solo, and he finds he can think of more creative in the smoky, play-tingling atmosphere of the club.

Dixie Reece

He added: "I like the feeling of being able to communicate with the customers right there at your feet."

There is just time for Nat to mention Dixie Reece, who he said, had been spoken of in glowing terms by Donald Byrd and Miles Davis.

About a year ago Jones called me over to his house to hear a record by this British jazz musician, who he knocked out by him. So Nat assured me he intended to make a special effort to hear him play.

I found Nat Adderley a modest, intelligent, 100 per cent. jazzist with a very opinionated and a clear, coherent thought through the book and just like his playing, in fact.

Best yet

"Of course," he said, "Woody must play the repertoire associated with him, but I hope he sneaks in some of the newer arrangements."

"We've rehearsed eight through the book and I think it is working out so well I



NAT ADDERLEY (trumpet with the Herman Herd) tells Les Tompkins

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Attack on Anglo-U.S. Herd is pure bias

SURELY it is both narrow-minded and unfair of T. R. Charlton (Mailbag, 28/3/59) to criticise the Anglo-U.S. Herd merely because they are British.

British jazz fans seem to make up their minds whether or not they like a band before even giving it a hearing.

Personally, I look forward to the arrangement, because it will at least help to overcome the bias against British musicians simply because they are British.

MAIL BAG
I look forward to the arrangement, because it will at least help to overcome the bias against British musicians simply because they are British.

Mel Tormé - 'Thanks'

Completely overwhelmed by Louis Hershaw's review of Yere album, My sincerest thanks. Will continue to try to make the kind of LPs that incorporate fine arrangements and good songs.

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HERD GETS TOGETHER



The Anglo-U.S. Herman Herd reed team rehearsing. Left to right: Johnny Scott, Don Rendell, Art Elftson, Ronnie Ross, with Woody Herman.

We may have only a handful—but that handful will no doubt be built into a really swinging British "Herd" under the expert guidance of Woody Herman—C. A. Macrae, Reading, Berks.

What about Vic?
Mr. Charlton thinks only a comedian could arrange for British musicians to form part of Herman's Herd, let me remind him that Woody himself must have been clowning to feature Vic Feldman with his band—G. Morris, S.W.H.

Jazz on the air
THREE cheers for the BBC's current outlook on jazz. Apart from the regular "Jazz Club" and "Just Jazz" on the Light Programme, and "Jazz Session" on Network Three, there is something in the jazz world.

Silly titles
WHY is it that so many modern jazz composers and arrangers give their works such ridiculous titles?

Care needed
WHY do some record dealers persist in handling multi-groove records in good order, there would be less need for the various cleaning agents advertised by record companies to help preserve the life of your discs.—M. Reynolds, Nalston, Somerset.

Labels in reverse
THE reason that Duke's "Colton Club Stomp" Jazz Records 6-400 comes as "Wall Street Wall" on the Camden LP is that the old

woolly distortion of instrumental tone.
I very easily eliminated this fault in my own machine, so surely the skilled technicians of the BBC should be able to do so.
Or are only pointed out—E. G. Norris, Blackpool.
Collectors' items
INSTEAD of duplicating so many pop songs—many of which have little chance of achieving mass sales—why don't the record companies devote their spare wax to collectors' items?
These would at least carry an average sales guarantee, and would give the British public a chance to hear work from hitherto almost untapped American sources.—G. Greenwood, Leeds.

Your letter will win you a free LP. Post to Mailbag, 'Melody Maker,' 4 Arno Street, W.C.2.

SONGSHEET

OUR Battle of the Tapes continues with some interesting viewpoints from readers.
Readers may recall that I recently referred to private record clubs, where an LP owned by one of the group could be studied by other members on to their own tape recorders.

The question of repeat performance has been raised again by P. Hardy, of Thames Ditton.
He asks: "If a playback from tape is classed as a repeat, what happens in the case of people who buy sheet music to play on piano, glockenspiel, zither, or what have you? Does this constitute a repeat performance?"

Of course it does! When Mr. Hardy pays 2s. for a sheet music copy, 10 per cent of that price goes to the songwriters—their fee for allowing the music to be reproduced.

Next Week
Hubert W. David pens the first part of the Rodgers and Hammerstein Story.

She suggests that quite a portion of that percentage can be traced to sales lost as a result of the growing habit of copying records.
A new remedy is offered by Alec Gee, of Wiltshire. He suggests that tape recorder manufacturers should contribute a collective fee each year to the Performing Right Society, the amount to be raised from the total annual sales of these machines.

Songwriters

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

MS must bear name and address of the sender, must be accompanied by a.s.p. Post Office Registered Address. Melody Maker, 4 Arno Street, London, W.C.2.

The Editor can accept no liability for loss or damage of MS submitted. The coupon is valid until April 25, 1959, for the British Isles and until April 25, 1959, for foreign and Colonial territories. E.O.D. required. COMPLETE CATALOGUE ON REQUEST. See 2885.

All the news and views from behind the TV screens

TV PARADE

Edited by TONY BROWN

Big build-up for jingle girl

AN 18-year-old jingle girl has struck it rich on AR-TV. She is a curvaceous Londoner Pat Lawrence, who appeared as a trio member in the commercial TV jingle adverts for Bristol cigarettes.



Pat Lawrence—a jingle girl who struck it rich on AR-TV.

Sang on 'Oh Boy!'
A student of the Aida Foster Theatrical School from the age of seven, Pat Lawrence won her biggest audience from the Bristol jingles.
She has appeared in ABC-TV's "Oh Boy!" as a singer and there are plans for her to record solo with a leading record company.
"They made me sing a rock-'n-roll number—but I wasn't really very good at it," Pat told the MM. "I hope to do musical comedy. But I did get a lot of letters asking for photographs. My appearance on the Bristol commercial didn't bring a single request."
But, oddly enough, Pat did not sing a note in the Bristol ads. And neither did the two male members of the threesome.
They all mimed to the voices of the Michael Samson Singers.
Now Bristol cigarettes have had to find a new girl to take over from Pat. She is another 18-year-old Aida Foster student. Her name? Marian Collins.

THE NAME IS CRAIG DOUGLAS

AND THE RECORD IS COME SOFTLY TO ME

and GOLDEN GIRL
TOP RANK JAR 110

AL MARTINO I CAN'T GET YOU OUT OF MY HEART

and GOLDEN GIRL
TOP RANK JAR 106

TOP RANK RECORDS

ASK AT YOUR LOCAL RECORD SHOP

New show aims at sane music for youngsters

the highest standard in high fidelity...

AUDIO FIDELITY

TOTAL FREQUENCY RANGE RECORDINGS

ASSOCIATED Rediffusion are to attempt to put music for young people back on to a sane footing. "Record Shop"—a new seven-week series of record programmes commencing tonight (Friday)—will be representative of all types of music.

"We hope to show the kids that other kinds of music apart from rock-'n-roll can be entertaining if they are presented in the right way," comments producer Fra Nesbitt.

Steve Race to interview
The programmes are aimed at viewers up to the age of 17 or 18. But we see them as individuals having musical tastes potentially as varied as those of their elders.

First programme has London as its theme and features Vaughan Williams's London "Symphony," Robert Farnon's "Westminster Waltz" and Lita Roza's "This Is My Town." The discs will be introduced by Rodgers Kile.

In addition, MM contributor Steve Kere will interview a guest each week. This week he discusses song writing with composer Paddy Roberts. Roberts's composition to be heard in the programme is "I'm In Love For The Very First Time," sung by Jean Carson.

Illustrated
A record request spot—"Cool For Kittens"—has also been scheduled and choice for the initial programme is a big beat specialty, Ruby Bryant's "Back Street."

All records will be illustrated by theme songs of "Record Shop" in a track from a Dick Katz LP—"Cool For Kittens." Title: "Pet."

On other pages

- Dickie Valentine - 14
- Steve Race - 14
- 'Drumbeat' - 15
- Jack Good - 15
- Russ Conway - 16

AL HIRT (Sung) 1807
JOHNNY PULEO AND HIS HARMONICA GANG
AFSD 1877 AFIP 1877
AFSD 3830 AFIP 1830
THE BRAVE BULLS!
LA PIESTA
AFSD 3832 AFIP 1832 AFIP 1801

THE DUKES OF DIXIELAND

DICKIE VALENTINE SAYS

TV tricks should be kept secret

DICKIE VALENTINE, idol of thousands of fans, doesn't like audiences. Well, not in the TV studio, anyway. "Studio audiences," declares the forthright Dickie, "are a bad institution. Bad for the TV companies and bad for the artists. Most of all, the audience itself gets the worst break."

Dickie believes that backstage glamour and mystery should be preserved. He points out that it has always been part of the theatre.

"Backstage films gave the public a peep behind the scenes. But in a TV studio they see even more of a producer's gimmicks—super-imposition of different camera shots and the treat.

"On a recent show, a young lady produced a poodle from an apparently empty barrel. Everyone in the studio must have seen how the trick was done.

"Audiences see studio managers co-ordinating the various activities which go to make up the picture seen on home screens. Interested though they may be, I don't think they should be let in to the techniques. An audience should see the finished product.

"Valentine goes on to make the point that, in fact, the studio audience doesn't get what it deserves—even allowing that there is no admission fee.

"Artists are told to ignore the visitors and work to the camera. The 'outsiders' are there merely to provide the much-vaunted 'live reaction.'"

By JERRY DAWSON

TRICKS

There are other aspects of television that Dickie Valentine despises—the tricks of production that affect the performer.

"When I—or any artist—appear on TV, we enter People's homes.

"I ask you—would you invite 20 dancing girls into your sitting-room? Or a huge choir?"

"By all means, let's have them—but not in good number! They can so easily distract attention from the artist.

"I recently saw a programme in which a singer was arising out with a love song. Throughout the number, the producer kept bunching up beautiful girls in corners of the screen.

"To this day I couldn't tell you how good or bad the singer was."

TALENT

"It's clever—but is it fair to the star?"

"Who wants such distractions while watching Danny Kaye, Beltona, Grace Field, Marlene Dietrich? And I don't recall reading that Harry Lauder, Melie Waldner, or Marie Lloyd needed choirs and dancing girls to get their talent over."

NEXT WEEK

"TV Parade pays a backstage visit to Teddy Johnson's 'Muscle Show.' Don't miss this special report and behind-the-scenes pictures."



CLEARLY the Finest DRUM HEADS! Everplay PLASTIC HEADS

AT YOUR DEALER'S NOW DEMAND THEM ON YOUR DRUM!

The MM goes



Producer Morris

THE MM VIEW...

AMERICAN TV trends should be studied. It's likely that—as in records—patterns established there will be duplicated here in due course, particularly in commercial TV.

Hark to Connie Francis! At one time TV sponsors thought of her as a young singer, 16 or 17 they would gain viewers, but it didn't work out. Those words may write doom for best shows. The tremendous success of her records underlines them. Who could doubt that many youngsters find as much entertainment in Connie as in her elders?

I believe that TV and the BBC are living in the past with their best spectacles, despite brave flourishes from the BBC's Press Department.

"We received 400 letters after the first transmission of 'Drumbeat.' About 90 per cent were favourable."

And despite the "phone call" that Eric Maschwitz, head of Light Entertainment had from his young niece, "You're with it now, Uncle Eric."

by Tony Brown

Judging by the "Bob Hope Show" (BBC, Tuesday), the Americans are with us in pouring a cold douche of ridicule on the Best Generation. Bob was in killing form as a "beatnik" with a pale fringe of beard, cloth cap, string bass, and far-out vernacular. Jazzed-up verse came in for a knock. Make a point of tuning in to next Monday's Panorama. Colour prejudice crops up again with a counterblast from those champions from the Stars' Campaign for Interracial Friendship, Ciro Laine, Johnny Dankworth, Lonnie Donegan and Yana. Betty Johnson, the American singer seen on the Bob Monkhouse show last Saturday, was impressed by the British TV set-up.

"Everything's so organised here. We go more for ad-libbing—rely on the surprise element. The Farnel orchestra was great. Back home only the Ed Sullivan and Como shows use strings. Otherwise, it's all brass."

THIS IS YOUR TELEVISION SHOW

Sixty people turn up for the band camp

This is the studio which later in the day will be used for a children's programme, and the scenery is already in position. While the brass appear to be playing in the African jungle, the rhythm section has its back to a grocer's shop.

The Band Call, two hours long or three if he's lucky, is Johnny's one chance to rehearse the music for the show purely as music, rather than merely as background to the visuals. The Production Assistant's stopwatch is ticking away, but otherwise for the band, it is very much like any other kind of rehearsal.

Among those present is the Sound Mixer, the man who will eventually position the microphone and generally "balance" the band.

He has been provided with Lead Sheets—advance contracted scores on which appear all the essentials of the full score from which Johnny conducts.

At some point during the morning he will confer with Johnny on the subject of microphone placements, but his main function at the Band Call is to listen in, and as far as possible to measure the musical numbers.

Key man

There may well be 60 people at the Band Call, including the singers and orchestra, the conductor and his librarian, the choir and dancers, the actors with small parts, the music arrangers and music copyists, the director and his staff, the sound mixer and his assistant, and the Floor Manager.

Among those appearing last in the list, the Floor Manager is one of the key men in the production. He has been present at some of the later rehearsals, and when the show reaches the studio he will be technically in charge of every activity on the studio floor, relaying the director's instructions to the cast and to many of the technicians.

During the night which follows while the cast are taking a last look at their scripts, the studio staff is setting and adjusting. Moving in after the last programme of the evening has ended they clear away the sets and wash the floor with anything from contract designs to cobblestones, as required by the designer.

By 9.30 a.m. the studio is ready for the cast, cameramen and sound staff, to begin a slow, tortuous "Camera Rehearsal."

Build-up

The Wardrobe Department has collected together all necessary costumes, some from the studio's own costume store, others on hire from a theatrical costumier.

The Director's secretary has typed out crib cards, extracts from the camera script, and each cameraman claps by the viewfinder of his camera. The PA has arranged for the caption cards to be sent to the studio from Graphic Design.

Everything is set for "transmission day."

Camera Rehearsals are not merely difficult for the performers. They tax to the uttermost the knowledge, the concentration and the patience of everyone in the studio. From here on, despite the breaks and the strictest application of Trades Union rules, there is scarcely a moment's relaxation for anyone.

Some sets call for considerable structural work, notably in "The Johnny Dankworth Story" the main band set, which consists of rising stairs with a complicated perspective of wooden slats behind.

They also have to set a "BP screen." This is a transparent screen, some 12 ft. high, from behind which is projected a sequence of lantern slides. To the camera in front of the screen this presents an easily changed photographic background, enabling the designer to use a dozen more "backdrops" than he would otherwise have space to accommodate in the studio.

BP (back-projection) can even use moving films, for instance during a scene which suggests a train passing inside the compartment of a moving train.

Meanwhile, as each set is completed, the Lighting Supervisor and his staff are position-

ing hanging and pedestal lights, bearing in mind the microphone booms which may ultimately cast awkward shadows on both actors and scenery. Teams of painters are decorating the floor with anything from contract designs to cobblestones, as required by the designer.

By 9.30 a.m. the studio is ready for the cast, cameramen and sound staff, to begin a slow, tortuous "Camera Rehearsal."

behind the scenes at BBC's 'Drumbeat'



Barry Sisters, Haydn Jackson and Andy White



Sylvia Sands

Bob Miller and John Barry

MY PERFECT TELE SHOW

WHEN I asked poet Petula Clark what kind of television show she would like written around her, she thought back to her BBC programmes produced by Brian Tesler. They became known as "The Boy Friend" series, because she introduced a male guest every week.

"That came quite close to what I would have in mind," she recalls. "But 15 minutes was not enough to do all one wished. I suppose 30 minutes is too long."

"The probable answer is about 25 minutes. Dealing with atmosphere, Pet pumps for a relaxed, intimate setting, and a youthful approach. Jazz prominently featured.

"Swinging group "I wouldn't want a big band," she retails. "Just a small, swinging group, little more than a glorified rhythm section."

"You get far better balance with a small band," she explains. "It's much more comfortable to sing with."

"One I'd pick right away is Roy Castle. He's just the kind of person I'd love to work with. He's so fresh and such a good musician, she would like some strong dramatic numbers."

"Something more than 150-billy songs," she confides. "Guests? She'd like one a week, chiefly up-and-coming comedians, a race for whom she has great respect."

"One I'd pick right away is Roy Castle. He's just the kind of person I'd love to work with. He's so fresh and such a good musician, she would like some

PETULA CLARK

tells Chris Hayes



"Research has shown that the majority of our viewing audience is male. All sorts of people enjoy 'Oh Boy!' There's even a percentage about 16 per cent, who tune in just to watch the girls. They desire the show but can't turn it on because of their parents."

"What would you like to be producing if you weren't doing 'Oh Boy!'?"

"Drumbeat," he replied, naming the TV's latest rival. "No, no, I'd like to produce some drama. That's what I came into the business to do until I got sidetracked into this."

"The worst thing about this work," Good went on, "is the way I'm constantly worried by agents and publishers with new discoveries."

"Good's enthusiasm for rock started just as he left Oxford University, where he had made a special study of Old English. Excited by a Bill Haley blues band wanted to bring the same sort of noise to the British public using British artists."

"I started to the side leading to the theatre which was packed with teenage girls."

"There's your audience," I said. "As you get older, don't you feel a little remote from their mentality and tastes and wish you were doing something else?"

"Those girls aren't typical," he replied. "The lads, who come to see the show are silly girls who want to touch the artists and get autographs and make a nuisance of themselves screaming during the show, but

there are 8,000,000 viewers, and they're not all youngsters."

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For the cats

DECS to be heard on Acca Radio's "Cat Show" on Friday. The show is presented by Bobbie Tompkins "Love Or Let Me Be Lonely" and "The Boy Friend" series, because she introduced a male guest every week.

In addition, records by the Barry Sisters, Haydn Jackson and Andy White, and Betty Johnson, the American singer seen on the Bob Monkhouse show last Saturday, were impressed by the British TV set-up.

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Producer Morris denies monotony

THE new BBC-TV teenage show "Drumbeat" like its predecessor, really defies serious musical appraisal. You either like them or loathe them. One can feel enormous sympathy for the producer who, to succeed, has to plumb artistic depths far beyond those of "Oh Boy!"

"Drumbeat" producer, Stewart Morris, will naturally have none of this. And he has a ready answer for those who make disparaging comparisons with "Oh Boy!"

"Nonsense. We use the same sort of artists because the youngsters demand them. But our production is different, the camera work is different and the performers are, I think, better."

Morris points out with some satisfaction that what were once faced yesterday were real live sounds.

"None of the pre-recording that you get on some other programmes. And we don't feed in the screams and cheers, either."

Morris refutes the suggestion that "Drumbeat" is run down with other teenage TV testees, spells musical monotony.

"There were the two bands, Russ Conway and Dennis Lally, in addition to other artists. In that monotony?"

"And don't imagine that we sit in an office planning this. Practically every night for a month I went around in the cellar clubs to talk to the kids. They know just what they want."

Nor does Morris believe that Beke teenagers will find sound very strange, having producers of best shows holding their rock-'n-roll babies."

"Remember they had ten years ago that Presley couldn't last. I wish I could get him for the show. I tried."

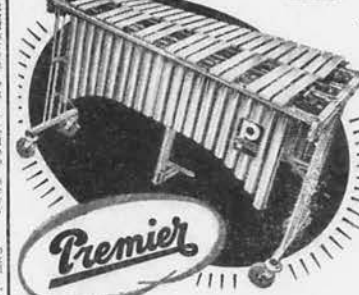
Suggested to Morris that to have the Bob Miller band and the John Barry seven reduced to their present role is a tragic waste of talent and he is likely to be stung to indignation.

"Russ Conway and Dennis Lally missed the show's indie. We found it. They were carried away by the excitement of the music."

Add that modern VIBES sound!



VERNON ASCOCK



* Brilliant, full tone, reliable vocal effect, strong construction

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Robert Gower

A TV STAR TALKS

Better than playing for beer!

RUSS CONWAY SAYS

RUSS CONWAY, his hands trembling, sank wearily into the armchair. "I'm very tired, over-worked and not too well," he said.

And with reason, for since his "Side Saddle" reached No. 1, life has been one frantic rush in and out of concert halls and theatres. And his not feeling well comes from a germ he picked up in the Middle East when he was in the Navy. He also picked up a DSM for gallantry.

Two years ago, he was working for thirty bob a night playing his own way in a drinking club. Last week, still playing in his own way, he picked up £500.

"Yes," he said, as a smile flashed across his handsome face, "and it's all my own, less 10 per cent. I owe a great deal to my agent Richard Armitage, but I owe almost everything to Norman Newell. He told me what to play and how to conquer my nerves."

He slipped his gin fizz and began to relax. "When I was in the Navy, I had no idea I'd ever come in this business. The time I played the drinking club was just an accident but from that things began to happen."

"I became a rehearsal pianist; met people and then accompanied Lita Ford, Dennis Lotis, Joan Regan and Grace Field. And today I feel both proud and humble because I know there are hundreds, maybe thousands of pianists who have spent years the chance to make a record."

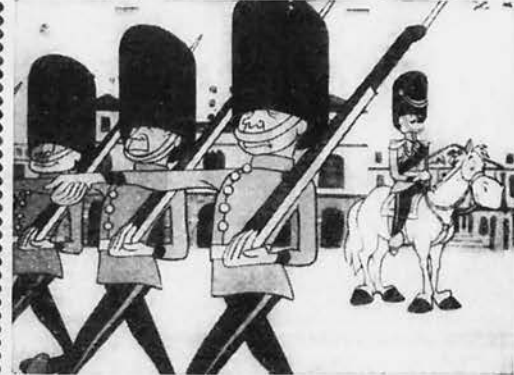
"I feel grateful that this has happened to me. I don't consider myself a brilliant pianist. I just like to play with a driving beat and as all times keep the melody going."

"I am interested in the music which is not jazz and not light music, but something in between, pop and light. And really, I think I am a very lucky guy. I've got a car and a flat in St. John's Wood. You can say, 'Royal Navy via King Albert Docks to St. John's Wood.'"

Thirty-year-old, Bristol-born Russ is self-taught. Started to compose by accident and wrote "Side Saddle" in 30 minutes. "I talk broad and handsome—looks like Maverick—and has a quick sense of humour. Who's your favourite pianist? "Carmen Cavallero, the late Charlie King and I have a tremendous admiration for Stanley Black."

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Story behind a jingle



Stargazers closed act with it!

IN talking of successful jingles, conversation is bound to get around pretty soon to the Murray-Mintz TV campaign that started shortly after the advent of commercial television in Britain.

The first—and best-known—introduced that ubiquitous Cockney guardsman with his catch-phrase, "I'm sorry, you'll have to wait," followed by the swinging ditty extolling the merits of the "too good-to-hurry sweetie."

And the voices that gave zest to those old campaigners of song, the Stargazers. Strength of that advertising gimmick can be gauged from the fact that there have been 18 different versions. The 81 jingles are polished off the lot and dubbed the dialogue for the cartoon characters.

The defiant Cockney for example, was Cliff Adams. The apologetic officer who bawled in vain was Dave Carey. This commercial won a Gallup poll prize organised by the "News Chronicle" in 1958.

The first TV date I had, I was so nervous I kept my back to the camera all the time. The next date, which came 12 months later as a result, I tried to turn my back again. But I didn't know another camera was picking me up and I came over all twisted.

"I'm glad I gained a lot of experience from a week's commercial show up North. I learned to look and act as natural as I do in normal life. I treat the camera more as a person than a thing."

HUMPHREY LYTTLETON CLUB

"THE 100," 100 Oxford St. W.I. Friday, April 10th KATHY STOBART

Invites her Boy Friends. BRUCE THURNE - JUNIOR BEST Saturday, April 11th FAIRWEATHER-BROWN ALL STARS

DIZ DISLEY'S STRING QUINTET Sunday, April 12th New Orleans Night MICKY ASHMAN'S JAZZ BAND BOB WALLIS STORVILLE JAZZMEN

Monday, April 13th MIKE DANIELS and HIS DELTA JAZZMEN Tuesday, April 14th ALEX WELSH and HIS BAND

Wednesday, April 15th HUMPHREY LYTTLETON AND HIS BAND Thursday, April 16th GRAHAM STEWART'S SEVEN featuring JOHNNY BUCKRICK

LENNIE FELIX will be a featured soloist each week-night. Your best and most varied week-night. PETER BURMAN Special concessions. Tues., Thurs., Fri., Sat. 7.30 p.m. Sun. 7.15 p.m.

At Studio 51, 10/11, Newport Street, Leicester Square, W.1. Gennep 7434

JAZZ CLUB CALENDAR

CLUB "M" under the management of the Metropolitan Club, 35, Cavendish St., W.1. (Leicester Square) tonight, 8.15 p.m.

AT THE CELLAR 48, Green Street, City Hamblers, Streetly. KID SHILLITO JAZZMEN. BALLADS AND BLUES. PEGGY BERGE. BOB WALLIS' STORVILLE JAZZ BAND.

BARBOQUE (Leisure Club) 10, King's Cross Road, London. BECKENHAM AUDITORIUM. BOSTON SYMPHONY ORCHESTRA. BOSTON SYMPHONY ORCHESTRA.

FRIDAY (TODAY) AT FLEET STREET, THE EDIE THOMPSON TRIO. TONIGHT, 8.15 p.m. ALL-STAR JAZZ. TOMMY WILSON. HARRY BELAFANT.

SUNDAY AT THE BELLAR, DAVE KEIR'S ELIZABETHAN. AVON OTTES JAZZMEN. WARRIOR NO. 1. BIRKENHEAD. DORSET JAZZ CLUB.

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THE DANKWORTH CLUB

TAVISTOCK RESTAURANT 18 Charing Cross Road, W.C.2. This Sunday Session - 7.15 to 11.30

with feature Dickie Hawdon Eddie Blair, Alison Ganley Dove Lee, Albert Hall Kenny Clare, Eric Dawson, Stan Wasserman

and JOHNNY DANKWORTH NATIONAL JAZZ FEDERATION NOTICE BOARD

MARQUEE 185 Baker St. W.1. FRIDAY (10th) at 7.30. JOE HARRIOTT'S QUINTET

with Hank Shaw, Harry South, Bobby Orr, Coleridge Gode. MICHAEL GARRICK QUARTET

featuring Peter Shade JOSEPHINE STAHL Admission 4/- (members) JOE HARRIOTT'S QUINTET

Admission 3/- (members) TUBBY HAYES- RONNIE SCOTT and the JAZZ COURIERS Admission 3/- (members)

ANDRE RICO and the (16-piece) CHA-CHALERS Admission 3/- (members) ARTHUR HOWES' ONE NIGHT STANDS

CLIFF RICHARD THE JAZZ ATTORNEY CLARA WARD HUMPHREY LYTTLETON

Congratulations CHRIS & MONICA on your million selling Gold Disc PEPPER LEUR and welcome home to you and the Band!

by MAURICE BURMAN Ken Colyer Jazz Club. Micky Ashman Jazzband. Ken Colyer Jazzmen. Bob Wallis Storville Jazzband.

They all want Teddy and Pearl! The 'Rock' Suit. JACKIE RAE PAID TO STAY OFF TV!

Jackie Rae is to be paid to stay off the TV screen for eight weeks. The advertising campaign with the appealing vocal style has signed a year-long contract with Granada TV.

KEN COLYER JAZZ CLUB. MICKY ASHMAN JAZZ BAND. KEN COLYER JAZZMEN. BOB WALLIS STORVILLE JAZZ BAND.

BOB WALLIS STORVILLE JAZZMEN. MICKY ASHMAN JAZZ BAND. KEN COLYER JAZZMEN.

The Fabulous Flamingo CLUB. CARMEN MCRAE at the piano: DON ARNEY. TONITE FRIDAY 7-11 p.m.

CLUB "M". AT THE CELLAR 48, Green Street, City Hamblers, Streetly. KID SHILLITO JAZZMEN.

FRIDAY (10th) at 7.30. JOE HARRIOTT'S QUINTET. MICHAEL GARRICK QUARTET. JOE HARRIOTT'S QUINTET.

CLIFF RICHARD THE JAZZ ATTORNEY CLARA WARD HUMPHREY LYTTLETON. ARTHUR HOWES' ONE NIGHT STANDS.

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Melody Maker

APRIL 11, 1959 EVERY FRIDAY 6d.

TV 'welcome' for Chris Barber

CHRIS BARBER was due at London Airport yesterday (Thursday) morning after his band's triumphant first tour of America.

With him were trumpeter Pat Hales and clarinetist Monty Sunshine—the rest of the group having arrived back earlier in the week.

A big welcome home was laid on for Chris by agent Lyn Dutton, recording manager Denis Preston and Pye-Nixa, at the Savoy Hotel yesterday evening.

TV presentation
First public engagement for Chris and the band will be on ATV's "Saturday Spectacular" tomorrow. During the show he will be presented with a Gold Disc to mark the million sales of his recordings of "Pettie Fleur".

Yesterday, Barber was interviewed about his U.S. tour in the "Programme" and "Radio Newsworld" and "Radio Newsworld" on May 2.



NOW'S YOUR CHANCE!

HEAR THE SOUNDS THAT HAVE SWEEPED THE STATES—AND HAVE NOW COME TO ENGLAND!

Record Dealers and Distributors! Audio Fidelity—fantastic earth-shaking sounds—credible dynamics—unsurpassed, undistorted frequency range—bullfight music, flamenco, the Dukes of Dixieland, Mallet Magic, Al Hirt's shattering trumpet—all these were the stars of the London Audio Fair.

Public reaction to these English pressings from the American masters is staggering. Audio Fidelity mono-phonetic sound must be heard to be believed—our stereophonic discs are used the world over to demonstrate new stereo equipment.

We want you to meet us and hear our sounds. Here's where we'll be during April. Admission by invitation or trade card only. Refreshments, of course! We'll be seeing you—and you'll be hearing from us!

BIRMINGHAM	Queen's Hotel	14th April
NOTTINGHAM	County Hotel	15th April
LEEDS	Queen's Hotel	16th April
MANCHESTER	Grand Hotel	20th April
LIVERPOOL	Exchange Hotel	21st April
NEWCASTLE	County Hotel	22nd April
SOUTHAMPTON	Civic Centre	29th April
BRISTOL	Grand Hotel	30th April

Open from 7 p.m. to 10 p.m.

AUDIO FIDELITY (ENGLAND) LTD.
44 CRAWFORD STREET, LONDON, W.1

Registered at the G.P.O. as a newspaper. Printed and published in Gt. Britain by ORANGE PRESS LTD., Long Acre, London, W.C.2. Postage on single copies: 6d. (incl. 3d. abroad). Canada 15c.

GOLD Disc star David Whitfield this week rebelled against Decca's 'plug-methods.'

"They just won't plug my records," he sounded off to the MM.

David is the second top disc star to clash with Decca in the last six months.

In November, the MM headlined complaints by Dickie Valentine against what he called the "almost non-existent" exploitation at Decca and the non-release of some of his singles.

Dickie subsequently left Decca and signed with the Pye-Nixa label.

Currently in Chicago on a Yarnoff tour, Whitfield is to see Decca chief K. H. Lewis when he returns to London next month.

'They won't plug discs'

"I want to know why I am being treated like this," he told the MM. "There is a big advance order for every one of my records—something like 60,000. Then the sales sink at something like 40-50,000. It has to be a big advance order, but sales could be much bigger with the right exploitation."

Whitfield said he was constantly "fighting" Decca over which should be the "plug" side of his discs.

"One of my recent records, 'Cry My Heart' and 'My True Love' is an example of my

grouse," he complained. "Decca decided that 'Cry My Heart' was to be the 'plug' side. Despite the fact that 'Cry My Heart' was a reaction to the other side, I couldn't persuade them to work on it. In my opinion, this could have been very big."

"I still have two years to go with Decca—but before I resign I shall want to know, in writing, just what exploitation I'm going to get."

Decca say I have nothing to worry about—I hope Mr. Lewis can convince me."

Asked to comment, a Decca spokesman told the MM: "This is a matter we feel we cannot discuss."

Joan Regan 'deps' in 'Blue Magic'

An attack of laryngitis prevented Shirley Bassey from starring in "Blue Magic" at London's Prince of Wales Theatre on Tuesday and Wednesday.

Joan Regan stepped into Shirley's place at short notice, singing at the theatre until Shirley is fit enough to be back, which is expected to be tonight (Friday).

Joan is starring at the Hippodrome, Birmingham, next week.

NINE 'OSCARs' FOR 'GIGI' MUSICAL

HOLLYWOOD, Wednesday.—The 1959 Academy Awards will be presented for the musical film "Gigi" currently in London's West End Shaftesbury Avenue.

"Gigi" swept the board with nine Oscars, including one to the film's director, Vincente Minnelli. The film's score was nominated for Best Music and Lyrics by Lorenz and Loewe for the best original score of the year.

At Monday night's presentations in Hollywood, "Gigi" was awarded the star-studded audience by Tony Martin.

Winner of the Oscar for the best background score was Dimitri Tiomkin for his work on "The Old Man and the Sea" which starred Spencer Tracy.

Another musical star to be honoured was folk singer Burl Ives, who was judged Best Supporting Actor for his role in "The Ballad of Buster Kruger."

BUDGET ROW

From Page One
30 per cent. "It means that recorders have to put out as much as those who buy a single copy or set of records."

Reaction by Decca to the 10 per cent. cut in the first PT reduction on discs for six years—was "disappointment."

Said a spokesman: "It would seem the Government is attacking the culture. There is no tax on books, sheet music or theatres. Why should records be taxed at such a high rate?"

"The stupid for words" was how Phil Cowan, sales director of Decca's country's biggest distributors of dance band instruments—described the per cent. PT cut on musical instruments.

"The PT reduction brings down an alto sax costing 100 guineas by only two guineas more."

"To give the buyer a square deal, we are bringing down prices much more. We are able to do so by increasing the price of the French franc in the PT cut."

"This means we will be able to sell that same alto for 98 guineas."

"We are doing the same with other instruments imported from France. A 12-inch trombone will be 115 guineas. With only the PT cut it would still be 122 guineas."

Decca's special commission brings down a Sterling clarinet from 27 to 31 guineas. A detuned trumpet costing 28 guineas will now cost 21.

"But a Hofner Committee suit which is not imported from France will be reduced by only two guineas—from 50 to 48, adds Phil Cowan."

Deputations
A spokesman for Premier Drums told the MM: "We were hoping the Purchase Tax would be abolished. I think the Trade will press or with organizations like the Chamber of the Exchange to get it lifted altogether."

"But the 5 per cent. off is a very big help—especially to music schools."

The only straggler hope is that changes may be made in the Finance Bill, which gives effect to the Budget.

"MPs were this week considering what amendments they would seek to make to this Bill over its 11 months. The Finance Bill will be introduced in the next few weeks. The Chamber of Commerce will be about the next six weeks."



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10-18 CLIFTON STREET, LONDON, E.C.2

Breathe into a **BRILHART**

"TOP SCORE"
ANY OLD IRON CHA-CHA I'LL STRING ALONG WITH YOU YOU CAN'T STOP ME FROM DREAMING

Also—BLAZE AWAY * MARGIE * MY HERO ON YOU BEAUTIFUL DOLL ROCK-A-BYE YOUR BABY SHANTY IN OLD SHANTY TOWN TONIGHT YOU BELONG TO ME WHEN MY DREAMS COME HOLOGRAM

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JAZZ • TV • VARIETY • DISCS • POPS

Melody Maker

April 18, 1959 FOR THE BEST IN JAZZ Every Friday 6d.

Conway Twitty

See Pages 5 & 11

GOLDEN COMPANY



Chris Barber was presented with his Gold Disc by Hughie Green in an AF "Saturday Spectacular" last week—and immediately passed it on to clarinetist Monty Sunshine. Monty was the soloist on the million-selling Barber disc of the Sidney Bechet composition, "Pettie Fleur."

STAN GETZ IS BARRED

Shock for JATP fans

STAN GETZ has been barred from Britain. The world-famous American tenor saxist, who topped the last "Melody Maker" Readers' Poll, was due to start a tour of Britain with the Jazz At The Phil unit on May 2.

But this week the Ministry of Labour refused to grant him an entry permit, although he toured Britain with JATP only last year.

NO REASON . . .

At present living in Copenhagen, Getz will still be featured with Norman Grant's unit for the rest of his European tour.

In the Danish capital this week, the 33-year-old jazz star told the MM: "I have no idea why the permit was denied."

Jack Higgins, of the Harold Davison office, which is handling the British tour, said: "We are now trying to fix a replacement for Getz. The Ministry would give us no reason for banning him and there is nothing we can do about it."

Approached by the MM, a spokesman for the Ministry would make no comment.

Harry Francis, Assistant Secretary of the Musicians' Union, reported: "This has nothing whatsoever to do with the Union. Officially, we haven't even been informed of it."

At present no replacement had been fixed for Getz. (See "World Of Jazz," p. 8.)

Louis Armstrong on TV—'live'!

BRITISH jazz fans will be able to watch a 30-minute programme by Louis Armstrong and the All-Stars on BBC-TV next month.

It will be the first time the band has been seen on TV in Britain and only the second American jazz group to do so—the Benny Goodman Orchestra televised from Brussels last year.

Titled "The Great Satchmo," the show will be from 10.15 to 10.45 p.m. on May 7.

The transmission will come over the Eurovision link direct from the "La Rossella Club, Viareggio, Italy, where the band will be appearing as part of its six-month tour of Europe and the Middle East.

The All-Stars will be the same group that was seen in Britain last month—Trumpet Young (sax), Peanut Grove (sax), Billy Kyle (piano), Mort Herbert (bass), Danny Barthelemy (drum) and singer Velma Middleton.

"The shows are scheduled for 26 weeks," says producer Russell Turner, "but they will probably run for the whole of the year."

Idea of this panel-game disc show is to spot potential hit records.

Discs will vary according to the various commitments of the members. It is expected that Dickie Wolfe will join when he is available.

Lighthearted
Comments Russell Turner: "It will be a lighthearted, long-run type of presentation. The panel will pick the winners for Top Twenty honours. They will later find out how right—or wrong—were their forecasts."

Russell Turner will produce another novel disc show in the autumn, to be angled on the TV presentation of LPs.



Three stars of the BBC's Festival Of Dance (Alex Welsh—here found by the MM relaxing in the bar at the Royal Albert Hall on Saturday)—Johnnie Johnson and Johnnie Johnson.

BBC 'JUKE BOX JURY' SET FOR JUNE

"JUKE Box Jury," a disc programme with a 26 weeks' run on BBC-TV from June 1.

It will be transmitted from 7.30 to 8 p.m. every Monday, taking the spot vacated by the "This Is Your Life" series.

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Sophie Tucker for British TV in May

New York, Wednesday.—Sophie Tucker and her pianist Ted Scharphoff arrive in London early in May for two TV shows. The first, on the "This Is Your Life" series, will be on May 10. The second, on the "This Is Your Life" series, will be on May 17. She will also be on the "This Is Your Life" series on May 24 and 31.

WARD SINGERS TO RETURN IN SEPTEMBER

THE Clara Ward Singers will be back in Britain at the end of September.

Before leaving London Airport on Monday for the first of a series of Continental TV and concert dates, Clara told the MM that agent Harold Davison was lining up a second tour for the Coogee group.

The panel will vary according to the various commitments of the members. It is expected that Dickie Wolfe will join when he is available.

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Another Milestone for the MM

Miles Davis' "Milestone" on the LP—his second for the MM—has topped the "Melody Maker" Readers' Poll. It is the MM's Jazz Chart 1000 paper.

In addition, two discs that were in the MM's "Recommended" list—Johnnie Johnson's "The Blue Sound" and the Art Tatum-Walter Quartet LP—are both listed.

HOW

"YOU don't change," remarked script-writer Alan Stranks at Sunday's *"Our Friends the Stars"* concert. First assuring myself that he was expressing a compliment and not disappointment, I inquired why he should.

"The life you lead," he explained. Which sort of life do I lead? Let's see. Take Monday. 5.50 p.m. Close up typewriter. Meet publisher Roy Perry in *"The White Lion."* Subject under discussion: *Are the nation's dance bands really getting the right kind of orchestration for today's needs?* Or are they based on a formula that begins with a standard rhythm section and builds up to a standard five brass, five sax, four rhythm arrangement. Arrangers have been working this way since before the war. And most of them, I am con-

vinced, find it terribly limiting. Because the trio of piano, bass and drums upon which the entire structure is based must be written to sound sufficient on its own. And this, to a great extent, dictates the manner in which every added instrument is written.

So that, as well as a certain amount of inevitable "doubling" of notes, the final full-orchestra sound may turn out to be far too simple for present-day requirements. **Invitation** **WHAT** do the bands themselves feel about this? asks Perry. Is the trio basis the right foundation? How many trios today do, in fact, comprise piano, bass and drums? What about electric guitar? Or vibes? Do trios today even work from work of head arrangements or song books?

No one, it seems (for years, at any rate), has ever made a serious attempt to discover just what are the dance bands own work on the matter. Until now. So here's an invitation to

Blues at the 'Blue Note'



Bud Powell at the "Blue Note" with Kenny Clarke (dr.) and Pierre Michelot.

musicians up and down the country. Are you satisfied? If not, why not? And what are your suggestions for improvement? Drop me a line, and I'll see that every suggestion is expertly covered.

Pro. **"THE 'Lion' was killing up.** Former trombonist Freddy Butts (now head of the Clarion Photographic Services, Ltd., specializing in music copying) was playing darts. Nick Sullivan and his trombonist, Frank Farr, came in for a quick one before hurrying to catch the "Parsons" programme show-

ing members of the Stars Campaign for Inter-racial Friendship, challenging the White Defence League's secretary, Colin Jordan. Incidentally, they did keep in that remark about Cleo Laine! And at a further table, two of the participants in the programme—Johnny Dankworth and Peter Leslie—were conferring with Dave Lindup and Singer Harry Dawson joined us and talk switched to the previous day's concert. "I guided the concert which ran for four hours," were you, asked Roy, "were you, asked Roy, suggested Harry, because even-though Harry was an experienced performer, he knew the set-out to a stage and off it, how to use a mike, and how to 'sell' an act."

There wasn't a rock-'n'-roller among them. **Next, please** **A** **RENT** which there is the story of two agents meeting. "Said the first agent, 'I got a great new singer!'" "Really? Who does he sing like?" **To the top** **T** **ODAY** (Friday), the Guild takes its battle for British music right up to the head of the BBC. Director-General Sir Ian Jacob is meeting a deputy MP for Stockton-on-Tees. The case for British composers will be put by the Guild's chairman, Paddy Roberts, and his secretary, Victor Knight.

With Mr. Chetwynd, they are playing before Sir Ian faces the figures to show that British songwriters are not being given a fair deal in BBC radio programmes. They are protesting that the lion's share of air-time is being given to American material.

For the record **W** **HILE** it reminds me of a situation "reported to me last week"

by Otilie Patterson at the time of her reception to welcome the Barber Band back from the States. It arose when bassist Dick

Smith tried to order a glass of water in a snack-bar. The barman just could not get his meaning. Then, finally: "Oh, waiter!" he exclaimed. "Sorry, but your English accent lost me."

No change **I** **NTERESTING** point about the Barber tour is that it was allowed by the American Union to appear—and play—on the Ed Sullivan Show.

Relaxed **T** **ALKING** of "selling" songs in a few inches back, Jim McRae at work on an LP down at the Flamingo on Tuesday night. Relaxed, wearing a red shirt and black slacks, hands on hips and elbows back, she was the epitome of professionalism as she tackled some extremely difficult stuff with the sureness of a mistress of her craft.

This cat... **S** **HE** also showed herself to be a perfectionist, stopping at the slightest fault and starting again, listening intently to which she thought she was doing well. And she had a rhythm section which knocked me out. Phil Shamen on drums, Kenny Napper on bass, and her own Don Alney on piano. At one time in fact, she called for applause for Kenny. As for this cat here... She began—and was lost for words.

Nice **I** **T** was time for supper. Then down to the Downtown Club for a few moments' relaxation to the music of Alan Clark. Said drummer Lennox Huggins: "What do you think of Art Saunders the Wood Green Jazz Club promoter? At the end of the Alex Welsh Band's session (he was Sunday) he paid the boys—and I wasn't handed over his own profit. People, as you know, is still unable to play clarinet with the band through a paralysis which struck him last January."

Beat-on **T** **H**ERE'S one jazz club where, by the way, who's so caught up with American music that great visiting U.S. jazzmen can't understand him. One confessed he thought they must be English "beatnik" expressions.

A meeting **L** **A**TTER, selecting pianist Norman Long for the Gwynne Theatre, I learned how he got the gig. It was an accident. He did it while recording yesterday (Thursday) "Camera Two" with him at the theatre. He said Jim Mann and guitarist Danny Furrow, who play his own composition, "Regime Planner."

No time **W** **H**AT sort of life do I lead? Here, we're at the end of the column and Monday night is only half-way through. Maybe it's music to be heard in that there jazz last time as change! There is, in fact, only time now to pass on a suggestion from a Glasgow reader. At a time when the American disc business is busy saluting Hawaii's music scene, he suggests Billy Cotton get an album called "Walkie-Walkie!"

P.S. **T** **H**E splitting of Leonardello's (Leon Cavallo) two last week other reader to wonder whether he is a music man or a writer. If so, he suggests following up with: "No Zart, Ross Jai, El Gar de Libera, Mrs. Orsky—and that famous Chinese composer, Chu Pin. That'll teach me to read proofs from my hat!"

Your boys are GREAT says BILL HARRIS



"The first Herd was the best—it picked itself."

'Miami is nil'

Good musicians

FROM COCKFIGHTS TO BILLIARDS



Conway Twitty receives a Gold Disc from MGM sales chief Charles Hasty for his million-seller, "It's Only Make Believe."

How I became Conway Twitty

REN GROVETT in New York, talks to the C&W singer due in Britain for TV dates next month

CHAROLD JENKINS, a 'It's Only Make Believe' young man from the Oriskany region of Arkansas, was telling me about his name. My manager had a last name picked out for me," he said. "The problem was to get a first name. So we unfolded a road map of the State of Arkansas. I put on a blindfold and pointed to a town called Conway, Arkansas. That's how Conway Twitty was born. "I took that name when I got in the music business for keeps. But I wasn't always in music. Once I wanted to play baseball, I was offered a contract with the Philadelphia Phillies in the National Baseball League, but that's when I figured maybe music would last me longer. "When I was in the army a few years ago, I got up a little band called the Cimarrons. We played in Japan and did pretty well for ourselves. "I met a fellow who was a friend of Don Best, who later became my manager, and after getting out of the army, I sent him some tapes. That's how we came to make our first records for Mercury. "When our first MGM album comes out, 11 of the 12 songs were strong, and we had a hit record with a ballad. Now they seem to want cha-cha. "But what they want for dancing isn't always what they buy on record. I think rock-'n-roll is still very strong. The sides will wait it for a long time. "Like many of today's pop artists, Twitty writes much of his own material, and tunes for other recording artists. "Jack Nance and I write our songs. Just now, we're working on tunes we hope we can get the Everly Brothers, Pat Boone and Teresa Brewer to record for Mercury. "Nothing much happened with those, but Don told us that MGM looked as if it was going to be a pretty hot label and he got me signed up with my band. A new MGM record made our first record in Nashville. That was

John Martin

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Bud Powell to live in Paris?

PARIS REPORT by Henry Kahn

His latest

GAUMONT STATE - KILBURN SUN • 3rd MAY • 6.0 & 8.45 p.m. HAROLD DAVISON PRESENTS **NORMAN GRANZ** "JAZZ AT THE PHILHARMONIC" FEATURING **ELLA FITZGERALD** **GENE KRUPA QUARTET** RONNIE BALL • STAN WASSERMAN • JIMMY GANNON **OSCAR PETERSON TRIO** RAY BROWN • ED THIGPEN **LOU LEVY QUARTET** HERB ELLIS • GUS JOHNSON • WILFRED MIDDLEBROOKS **ROY ELDRIDGE**, etc. TICKETS: 5/-, 7/6, 10/-, 12/6, 15/- & 20/- NOW ON SALE FROM ADVANCE BOOKING OFFICE, GAUMONT STATE, KILBURN (M1 80B).

Spirituals THE PISK SINGERS (L.P.) (FROM 1972-26 6s.) **HUMPHREY LYTTELTON** - away this week - will be back in our next issue

STAN GETZ WITH THE JATP

I AM disappointed to learn that Stan Getz will not be allowed into Britain with his jazz band. The Philharmonic says a visit next month.

Puzzled, too, because Getz—who is a considerable jazz artist—seems to be welcome in most other parts of Europe.

For some time now a voluntary exile from the United States, Getz has made a Copenhagen home. From there he can reach every point in Europe in a few hours by plane. And he has played in several countries since he settled in Denmark last Autumn.

Why is this country always so sticky about letting people and objects in and out, I wonder?

When he blows, Getz pays a sincere tribute to Lester Young. And in conversation he says: "Lester meant very much to me. He was one of the few great musicians who are different for the sake of being different."

He accounts for the modern traits in his style by the fact that he belongs (jointly to the younger generation, and for his blues singing and playing by the

National Jazz Federation

Presents the

Farewell Concerts of the amazing

BOBBY HOLMES

HERNAN HERD

* THIS SUNDAY *

GRANADA, WALTHAMSTOW

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GRANADA, TOOTING

7.30 p.m. 5/-, 7/6, 10/-, 12/6. Box Office (BAL 6602)

This World of Jazz BY MAX JONES

background of his childhood in Times Square.

Allen Eager, who complained to me two or three weeks ago that work was hard to get, is becoming busy since his return to the U.S.

Billie Holiday talked to me about her recent past—and future.

Blues creed "On stage, noise is modest enough," says Harold.

Central Park," writes Leonard Feather.

Ed, a little-published anchor man of the early Basie band, works now as a motion picture man on the subway, but still sings with his own group.

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Carmen McRae visited the "Blue Note" in Paris last week for an evening's entertainment. She sat and talked with her former husband, Kenny Clarke, and Mrs. Ben Benjamin, wife of the "Blue Note" boss.

In a way I'm sorry that we shall not be seeing more of Billie in London. Anyhow, I hope the gossip stories did her some good publicity, as they say.

Wally Whyton, formerly of the Vipers, sends news of Alan Lomax's recent Carnegie Hall folk-song concert.

Sam Woodard, Connecticut, Stanley Dance informs me that Sam Woodard was lately replaced by Jimmy Johnson.

Stanley Dance had done no more than return Dicky Wells to rightful prominence, his U.S. trip would rank as an event of importance to record jazz.

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Rollins—source of inspiration

AS Leonard Feather points out in his informative sleeve note, Sonny Rollins has been the greatest source of inspiration to young tenor saxists since Stan Getz was at the height of his influence, around 1950.

Yet Rollins remains unaccounted for and he grieves his captured that harsh, yet full sound—a blend of Lester Young, Parker and Hawkins—or the completely personal twists of phrase.

Side One of this set presents Rollins in a big-band setting for the first time on record. Naturally, with Ernie Wilkins' arrangements, the accent is on a brassy swinging backing which enhances Rollins' talents.

Wells is back in the great jazzman class. Dicky Wells (LP) "Blues for the King."

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Uncredited: Sonny Rollins at the Woodhouse. (Columbia C 15, 104195)—30, 43.

With Lewis and Rowles, he makes up a great rhythm section. Completing the quintet is the hoarse trumpet of Lee Kateman—like Holman and Lewis, a former saxophone player.

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Step on it...



THE FASTEST PEDAL ON EARTH

Premier "250" NOW £4.75. FREE post brochure with hints by the famous skipper...

Swing fiddle

STUFF SMITH (LP) "Swing Fiddle".

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STUFF SMITH (LP) "Swing Fiddle".

Dual classics

CAT ANDERSON and THE ELLINGTON MEN (LP) "A Touch of Ellington".

CAT ANDERSON and THE ELLINGTON MEN (LP) "A Touch of Ellington".

CAT ANDERSON and THE ELLINGTON MEN (LP) "A Touch of Ellington".

CAT ANDERSON and THE ELLINGTON MEN (LP) "A Touch of Ellington".

CAT ANDERSON and THE ELLINGTON MEN (LP) "A Touch of Ellington".

West Coast

BILL HOLMAN-MEL LEWIS (LP) "West Coast".

BILL HOLMAN-MEL LEWIS (LP) "West Coast".

BILL HOLMAN-MEL LEWIS (LP) "West Coast".

BILL HOLMAN-MEL LEWIS (LP) "West Coast".

BILL HOLMAN-MEL LEWIS (LP) "West Coast".

Capsule Reviews

JOE TURNER-ALBERT NICHOLAS (LP) "Joe and Albert + Two".

JOE TURNER-ALBERT NICHOLAS (LP) "Joe and Albert + Two".

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JOE TURNER-ALBERT NICHOLAS (LP) "Joe and Albert + Two".

JOE TURNER-ALBERT NICHOLAS (LP) "Joe and Albert + Two".

ESQUIRE RECORDS proudly present THE RITES OF DIABLO

... an exciting fusion of the exotic Bach's ritual rhythms and the inspired concepts of some of the leading New York jazzmen, including a staggering saxophone rhythm section, plus the swinging DAVE LAMBERT Saxophone. Composed by the brilliant and award-winning composer, JOHNNY RICHARDS. Remastered 'Cuban Fire'—that was Johnny's—the 'Rites' he gets one better with his own greatly augmented orchestra.

The entire work (comprising six long movements) was speed over four Sessions. The movements: OMO ADO • KILL KILL LA PEADORA • OCHUN • OLIO ANU • OYO. Ask for ESQUIRE 32-076 at the new reduced price of 37/9d.

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NEWSBOX By Jerry Dawson

SCOTLAND'S New Stompers, led by trombonist Len Menzies, last week became the first name band to visit the Shetland Isles. The visit was part of the band's tour of the north of Scotland...

NEWCOMERS—After 12 years at CHA's West End Ballroom, Birmingham, the prominent Rose Orchestra is to move to the new... at the Birmingham Hippodrome...

SWITCH—On Monday, Johnny Woodcock took his band from Leeds Music to Newcastle Music, while they moved in the reverse direction...

Together again Digger for Johnny Bank... at the Birmingham Hippodrome...

IRELAND—The Windmill and his Orchestra are currently on an eight-day tour of Ireland... at the Theatre Royal, Dublin...

JAZZMEN—Alex Welsh and his D'Klanders, the Sandy Howard, Patrice Brown, Alex Welsh and his D'Klanders...

Rock cavalry Hank Morrison collapsed on stage during a concert at the Hippodrome... at the Hippodrome...

'NEW POLICY' FOR ABC-TV'S 'TEENAGE BEAT SHOW' Conway Twitty flying in for 'Oh Boy.'

THE Mills Brothers, a top-line American vocal group, recently 20 years by to Britain to star in the London Palladium on May 10...

While here, they will record a programme for subsequent showing on ATV. They then travel to Italy for personal appearances...

CONWAY TWITTY, the American disc star whose "It's Only Make Believe" hit the No. 1 spot in the British Hit Parade, stars in "Oh Boy" on May 9 and 16...

Winstone signs IRISH COLLEEN. MIC Winstone has signed a three-year contract with the BBC to present a series of Irish songs...



OUR FRIENDS' WYLLIE PHICE, leader of the May Day Ballroom, Coventry, now has a trio. Last week his wife presented him with a daughter, Patricia...

And Jackie Wilson Another American artist who is in line to star on "Oh Boy" is Jackie Wilson, who crashed into the British best-selling list last year with "Be My Baby"...

IN THE SWIM Mickey Aspinall opens his own jazz club on Monday at the Kingsway, and his group will be resident there every week.

STOP THIEF! At Winstone's trumpet with the Philip Marritt Orchestra at the London Coliseum, had his 2100 Corus Constellation trumpet—number D19497—stolen last Friday...

TOP JAZZ STARS TO AID ARCHIE SEMPLE LONDON jazz stars are organising a benefit show for clarinetist Archie Semple, who has been off work for three months following a mysterious illness which paralysed his right side...

TWO U.S. STARS TOUR TOGETHER Two Americans, sax-kick Spot Turner and Bill Kenny and stage-planner Marjorie Gordon, will be on the same bill for a 10-week variety tour of Britain...

FAMOUS NAME Joining TV as assistant press officer on Monday is Yvonne Greig, 56, the grand-daughter of Sir Oswald Stoll and for the past five years she has been advertising and publicity manager with Stoll Theatres...

HUMPH BAND BACKS... FRANKIE VAUGHAN TO STAR AT LAS VEGAS



THE Mudlarks have signed an article in being brought over direct from the States. It's only make believe that he hit the No. 1 spot in the British Hit Parade, stars in "Oh Boy" on May 9 and 16...

FRANKIE VAUGHAN TO STAR AT LAS VEGAS

FRANKIE VAUGHAN has been booked for a six-week season at the Dunes Hotel, Las Vegas, at 10,000 dollars a week. Major Riddle, the quick-acting owner of the Dunes, visiting London on a talent-search, signed Frankie after seeing him in his London Palladium show last week-end...



SHIRLEY FOR MILAN Shirley Bassey is proceeding for Shirley Bassey to appear on TV in Milan on Sunday, May 3...



THE CLARA WARD SINGERS Competition and small-band jazz made their debut on ATV's Sunday Night At The London Palladium last week-end when the Clara Ward Singers and the Humphrey Lyttleton Band were featured in the show...

STORK ROOM star Billy Eckstine here in AUGUST. SONG star Billy Eckstine returns to Britain on August 7. He will appear in this country as part of a playing variety dates in the Province...

MU 'MAY DAY' DANCES—ONE AT THE SCALA! THE Musicians' Union is to hold its annual May Day dances at Wolverhampton's Scala Ballroom...

Stars in the News DICKIE VALENTINE heads a package show which includes a one-night stand tour of the North at the Hippodrome on April 26. Other stars include... Nat makes one of his rare jazz club appearances at the Hippodrome on May 10...

Tommy Steele Elvis Presley A Fool Such As I This Should Go On For Ever Rod Bernard Jackie Wilson That's Why

DISCLAND FORGETS PAULINE SHEPHERD THIS is the story of a forgotten girl—a girl who has been in show business since she was 12. She has made dozens of radio and TV appearances...



Group One booked for two Palaces The Group One vocal quartet has been booked for the summer at the Palace Cinema, Douglas...

JAZZ PIONEERS Acey Hick's Paramount Jazz Band will play the first week at Southampton Jazz Club on April 22...

SHOOTING STARS THE Showmen XI plays the All-England Showmen XI at the British Empire Showmen's Club...

The girls get their own back

ACCORDING to Mr. G. L. Gillett, I am a phenomenon—a member of the "weaker sex" with a deep interest in jazz!

I have nearly £100 worth of jazz records—ranging from the 1920s to present-day modern music—and have seen nearly all the American bands that have appeared over here since 1956.

I find most boys can talk intelligently on modern jazz, but if you ask them what they think of Pinetop Smith, Meade "Lux" Lewis, Jelly Roll Morton, the ODJB or Bix Beiderbecke, they're lost—Miss J. Coz, Scarborough, L.P. WINNER

Backward

MR. GILLETT is obviously associating with a backward section of the female jazz public. To my knowledge many members of the "weaker sex" are interested in jazz.

I have very strong views on this subject and, just because I don't know who plays every instrument in every group, it doesn't necessarily follow that I don't appreciate good modern jazz.—Miss Deirdre Cornell, N.Y.

MAILBAG

Each week the MELODY MAKER offers free LPs for lively letters. Write to "Mailbag," MELODY MAKER, 4, Arns Street, W.C.2.

Why an LP?

SO Mr. Gillett wins an LP for his little speech. I can see he obviously does not go to the best jazz clubs.

Mr. Gillett won his LP for a "Hevily and controversial letter—not for one with which we necessarily agree."

Like to listen

I FEEL sorry for Mr. Gillett. Perhaps the girls he knows prefer to listen to jazz rather than talk about it.

I have very strong views on this subject and, just because I don't know who plays every instrument in every group, it doesn't necessarily follow that I don't appreciate good modern jazz.—Miss Deirdre Cornell, N.Y.

Troglodyte

POOR Mr. Gillett! Perhaps he would be interested to know my friends and myself are keen jazz followers, and could probably talk rings round him on this subject.

Tell him to come out of his cave, look in the right places and meet the girls.—Miss M. Sullivan, Thornton Heath, Surrey.

Superior!

I THINK I know as much about jazz as Mr. Gillett, probably thinks he does. He is one of those people who think that men are superior to women in everything. I suggest he read the conversation with Kathy Stobart or Betty Smith, and then try to say women's jazz is a class about jazz.—Miss Sylvia Perretti, Canterbury.

No facts

I WAS unpleasantly surprised to read Mr. Gillett's stupid and sweeping assertion—backed by facts.

I have never claimed to be a phenomenon, but I will conduct an intelligent conversation on the subject with Mr. Gillett any time he wishes.

I am sure he will be unable to resist such an opportunity of airing his knowledge and asserting the superiority of his sex.—Miss Valerie Lester, N.S.

Male morons

HAS Mr. Gillett never heard of Smith, Stobart and wonderful, wonderful Marian Foster, Greenwood, Middlesex?

McPartland? And don't forget, women dominate the world of jazz singing.

If he has never had an intelligent conversation on jazz with a girl then he obviously does not go to the best jazz clubs.

His stupid attitude is typical of that of many male morons.—Sylvia Jones, Greenwood, Middlesex.

Weaker sex . . . ?

WHO does Mr. Gillett think he is? I could tell him more about jazz than that swollen head of his could take.

As for girls being the weaker sex, WELL!—Freda Addison, S.W.11.

Not just jazz

I, FOR one, could hold an intelligent conversation not only on jazz, but on a number of other subjects—which is probably a sign, more than Mr. Gillett can do.—Mrs. B. A. Scatle, Salford, 7.

Ella, Sarah

PERHAPS Mr. Gillett has never heard such great British names as Betty Smith, Kathleen Stobart and Cleo Laine. And don't even Ella and Sarah exist in his small world?

When one door closes, it is said, another one opens.

This certainly seems to have been the case with both Richard Rodgers and Oscar Hammerstein II.

The death in 1943 of Rodgers' first partner, Lorenz Hart, came at a time when they were riding high in the history of the theatre and musical shows.

Remember that Rodgers had never written a single song with anyone except Lorenz Hart, and many people doubted whether any single collaborator would be able to step into Hart's shoes.

Rodgers has always written to a set pattern. He likes to have a finished lyric in front of him before starting on the music, though some people believe this method old-fashioned.

Jerome Kern

Now for many years Hammerstein had been writing with a succession of well-known composers, including Sigmund Romberg and Jerome Kern.

From jazz onward, Kern was associated with dozens of musical plays called "Green Grow the Lilacs," which have since become famous all over the world.

He wrote both the book and lyrics and after his initial success with Wildflower, he employed up rapidly with "Rouge Marie," "Sunny" and "The Desert Song."

In 1927, with Jerome Kern, he devised one of the greatest musical shows ever written. "Showboat" created a new type of musical, to be known from then on as the musical.

I would like a conversation with the poor misguided Mr. Gillett—if he talks the same way he writes, even I, a mere housewife, could help him.

Mr. Gillett has a "Ouch!" I CAN assure Mr. Gillett that the phenomenon he mentions does exist.

I can only wonder whether the female acquaintance can hold an intelligent conversation on anything!—Mrs. Brenda L. Holland, Guadon, Derby.

Three little words

FOR Mr. Gillett, three little words—"GET AROUND!"—Miss Pol Christal, Wirral, Cheshire.

World outside

ONE can only conclude that Mr. Gillett has never covered the world outside Slough. Because he has not met any female enthusiasts in his home town, he seems to believe there are none anywhere.

Empty vessels make the loudest noise—which may be the answer.—Mrs. Pamela Hamstep, Rochester, Kent.

WHAT does Mr. Gillett want with a machine or a girl friend? We can't be both—"we" being the representatives of the weaker sex.

We think we are more intelligent than a lot of things than Mr. Gillett, but to be expected to know everything about jazz as well as to be a member of the weaker sex, Slough.

Housewife

I AM 23, married, most emphatically female—and I happen to be a fan of both modern and traditional jazz.

I take the MM each week, attend nearly every jazz concert, even spend some of the housekeeping money on records—which should surely enable me to hold an intelligent conversation on anything!—Mrs. Sheila Southwell, Birmingham, Essex.

The clubs

MR. GILLETT has obviously never frequented the "Flamingo" or the "Florida" clubs in Slough. Mrs. M. Purdie, Douham, Essex.

'No girl has a clue about jazz!'

Two weeks ago, reader G. L. Gillett, of Slough, received an LP for his letter saying he had never been able to hold an intelligent conversation on jazz with a "member of the weaker sex." Here are some of the replies from the girls. Next week—the male view.

Too far

WHAT does Mr. Gillett want with a machine or a girl friend? We can't be both—"we" being the representatives of the weaker sex.

We think we are more intelligent than a lot of things than Mr. Gillett, but to be expected to know everything about jazz as well as to be a member of the weaker sex, Slough.

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The Rodgers and Hammerstein story—I They made show business history

SONGSHEET

by Robert W. David

play, as against what we had always termed musical comedy.

Oscar Hammerstein continued to write with anyone who could guarantee a useful score to his libretto and "Showboat" was followed by another 10 successful Broadway productions.

In 1943 from Kern announced his intention of transferring to the film musical. At that time Hammerstein had no intention of going to Hollywood, so he began casting about for another collaborator.

With Richard Rodgers also high and dry it was left to Theresa Heuburn, director of the Theatre Guild, to put a suggestion to Rodgers which literally changed the destiny of "Show Boat."

Oscar Hammerstein had long wanted to do a musical version of a straight play called "Green Grow the Lilacs," and taking this over with the Guild, Theresa Heuburn remembered that Richard Rodgers had also once mentioned to her the same

possibility. What more natural than to arrange a meeting between the writers to discuss ways and means?

"Green Grow the Lilacs" developed as "Oklahoma" and there had been no better stepping stone to an understanding of each other's ability. Produced at the Guild Theatre in 1944, "Oklahoma" ran for four years, breaking all records with 2,248 performances.

It is estimated that, with four touring shows in the States and six other productions in other countries, the show was seen by more than 20,000,000 people and netted \$180,000,000.

Film rights

From this set turnover Rodgers and Hammerstein received \$300,000 each. But their income from sheet music and records, broadcasting and performance fees, and later, a mammoth sum from the film rights.

It is doubtful whether any other pair of songwriters have achieved so many many times—and all in the space of 15 years.

Now Rodgers, at 57, and Hammerstein, at 64, have won the greatest success of their lives. They claim that a grateful world can give them.

YOU CAN ALSO SEE AND HEAR

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Songwriters

This column invites you to give advice on any one and all matters relating to the music business. Send your name and address of the sender, and must be accompanied by a letter to Songwriters' Advice Bureau, "Melody Maker," 4, Arns Street, London, W.C.2.

The editor can accept no liability for loss or damage of material sent to this column. It is published weekly on May 2, 1959, by the Melody Maker Publishing Co., Ltd., 4, Arns Street, London, W.C.2.

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ALL THE SCENES BEHIND THE SCREENS IN 4 PACKED PAGES

TV PARADE

Edited by TONY BROWN

Como show in colour

—they have it now in the States but we're still talking

IS colour TV for Britain on the way? The question is given topicality by Lew and Leslie Grace Agency executive Sydney Grace. Back in this country after accompanying Dave King to America, Grace has this to say:

- "It was great to see the Perry Como Show in colour. It adds tremendously to a spectacle of this nature for viewers to see wonderful decor, dancers and the rest in colour. What a revelation it would be to our viewers!"
- Many American TV shows are transmitted in colour, but colour viewers are in a small minority, owing to the prohibitive cost of receivers.
- Over here colour TV is still in the planning stage. Few, except technicians and members of the trade, have actually seen it, though the BBC has been transmitting colour broadcasts experimentally for some time. These can be picked up by a normal receiver, but viewed only in monochrome. How long have we to wait for the real thing?

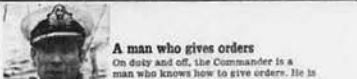
'SNAGS MORE THAN TECHNICAL'

- The snags are more than technical! says Roy Norris, Technical Editor of "Electrical and Radio Trading." Colour TV is involved with the long-term future of TV itself, as a social and industrial and industrial sphere.
- The Television Advisory Committee will soon be giving the Government its recommendations on the technical basis of the system. What the Government will do is to make—how much the country can afford for new receivers, transmitters and studios and how cash for producing programmes will be raised—design to set the price down. Current estimates indicate that British colour TV receivers may be only 20 per cent. cheaper than black and white models.
- But with so many complex problems still to be solved, it is unlikely that we shall be seeing the Perry Como show in colour in the very near future.



Exclusive!

This exclusive picture of Perry Como (left) with Perry Como was brought back from the States by Sydney Grace of the Lew and Leslie Grace Agency. Dave King can be seen tonight (Friday).



A man who gives orders. On duty and off, the Commander is a man who knows how to give orders. He is a man with the power of command.

Granadiers get the build-up

THE Granadiers' new Thursday night series, "Song Parade," is a logical reward for the first British vocal group to be produced as television specialists.

"It was inspired by the Walter Schuman group in America," says Cliff Adams, the brain behind the Granadiers. "For 'Chelsea At Nine' there was need for a phenotypic choir that could move gracefully before the camera."

"I auditioned 150 singers to choose 16. Looks added to the quality was what I went for. That lost a common combination. When a Granadier has to be replaced, it's still a headache."

Adams' early auditions. Adams was left with the still achieving his own goals. There had been a snobbish choir society at the time. "Everyone enjoys good singing but the vast majority can't take the heavy combined vocal quality with popularity."



CLIFF ADAMS

"Don't call them dancers," says Cliff Adams. "They're hardly that. What they do is a mixture of mimicry and judiciously combined vocal quality with popularity."

Adams is gratified at the talent that has emerged from the Granadiers. Janet Waters, Toni Eden and Andy Culp are the first.

- ON OTHER PAGES
- Steve Race 14
 - Letters 14
 - 'Music Shop' 15
 - Jimmy Henney 15
 - Eric Delaney 16



"Gordon's all round, please—three pink and one with just this much lime"

The Commander knows that an order of any kind should be clear and explicit. Ashore, as at sea, he commands attention because he knows how to give an order.

You'll always hear men like the Commander naming the gin they want. The clear, fresh taste of Gordon's is unmistakable to them. And one of the great things about Gordon's is that you can be sure of getting it, wherever you go, so long as you ask for it by name.

Gordon's the party spirit

MM readers talk television

THE JAZZ MORE TIME ON TV!

CONGRATULATIONS upon your television supplement

Remembering what Maurice Burman did for jazz on the radio, I think the Melody Maker ought to campaign for more jazz on television.

A programme could be put on at least once a month.

A completely empty studio could be used, free from audience or props, with various groups and big bands playing arrangements from their current records.

Jazz films, too, suitably edited, could be used on a monthly jazz hour. Several suitable comedies spring to mind—Ray Ellington, Steve Race or George Melly. Christian Simpson would be the ideal producer—R. G. Harrison, Liverpool 6.

Same again

THERE are various TV programmes devoted to classical, popular and rock-n-roll music. But I have not noted any series devoted to jazz. When will television authorities start to cater for jazz lovers—J. Cremer, Preston, Manchester.

Copy

DRUMBEAT is nothing more than a cheap copy

CAMERA ANGLES

DODIE FISHER is in line to appear on ATV as the singer in the new musical, 'The Sound of Music'. The singer is expected to arrive in London on Saturday. She will be in the studio on Sunday. The programme will be on May 17. Suddenly, Last Summer. The Weavers, the famous American trio group, will make their British TV debut in Granada's 'Chitra at Nine' on June 1. The show will arrive in Britain on May 22.

ROBERTO CARDINALI, 34-year-old Italian singer, who appears in BBC-TV's hit show 'Make Me a Star' on May 17, will be in the studio on Sunday. He will be in the studio on Sunday. He will be in the studio on Sunday.

BROADWAY singer John Raitt was due to arrive in London yesterday (Thursday). He starts on May 17 on 'The Sound of Music' on BBC-TV. He will be in the studio on Sunday.

DICKIE VALENTINE has a guest spot in the second of the 'David' films, 'David and Goliath', on May 22. He is at Liverpool Empire on April 22.

GUEST stars in Lennie Donegan's ATV series starting on May 22.

GUESTS

GUEST artists in ATV's 'The Sound of Music' on Wednesday will be Betty White, Betty Miller, the Middletons, and the Tony Kinsey Quartet. The show will be on May 17. The show will be on May 17. The show will be on May 17.

SEE an excerpt from "WHAT KATY DID"

A wonderful new musical by JO HANSTERS. On A.T.V. Channel 9 on Tuesday, April 21 at 7.0 p.m. SEE complete production on May 11 & 12 at 7.30 p.m. at the Town Hall, Hford.

—and re-run some of the old films, please

of "Oh Boy!" The show could have held its own with the John Barry Seven, Vince Edge, Rickie Layton and Denis Lotis. There was no need for the other artists.

The producers will have to find more original ideas if this programme is to avoid the same fate as "Oh Boy!" Gordon P. Sampson, Brisbane, York.

Stale

WHY doesn't the BBC stop trying to copy ITV? They have not succeeded in producing an original beat show in mind—Ray Ellington, Steve Race or George Melly. Christian Simpson would be the ideal producer—R. G. Harrison, Liverpool 6.

Trash

WHY does the music-appreciating public have to stomach one half-hour of absolute trash every Saturday in the form of "Drumbeat"?—H. T. Elliott, Wembley Park, Middlesex.

Professional

AFTER seeing "Drumbeat" on Saturday I am wondering just how low the standard of entertainment can sink. Denis Lotis stood out like a

professional guest star on "Amateur Night." Trevor Thompson, Harrow, Middlesex.

Recognition SO at long last Alvin Ainsworth and the BBC Northern Dance Orchestra have finally been recognized.

I have listened to their broadcasts on the Light Programme and have loved every minute of them, for the past six years. Now, on A.T.V. I wouldn't miss them—A. Watt, Keith, Banffshire.

THIS IS YOUR TELEVISION SHOW

Here's what happens at Camera Rehearsal

LAST week we left our imaginary TV show, "The Johnny Dankworth Story," at the beginning of Camera Rehearsal. The time is 9.30 a.m.; the place, MM-TV's television studios in a London suburb, laid out as in the plan below.

The Director begins rehearsal. What the viewers will eventually see is (a) a series of introductory captions, superimposed over film shots of the air; (b) an opening speech by Johnny in his office; (c) a brief acted scene during which Mr. and Mrs. Dankworth Senior discuss the name they will give their infant son; and (d) a clergyman saying "I name this child Johnny Dankworth."

First, caption boards are placed in front of Cameras 2 and 3. Deputy-Conductor Dave Lindup, wearing earphones connected both to "programme sound" and to the director's cubicle, stands ready to play the opening caption music.

Upstairs in the control gallery the Director speaks on the internal telephone to the Television Room, where the "Newspaper from the air" film is ready to be projected.

A strip of numbered film has been applied on the front of the telecine man calls it a "leader"—so that the machine can be run up to speed without robbing the viewers of the first shot.

After a few seconds the Director calls "Cut Johnny, Mix to 1." The Floor Manager signals to read "The Johnny Dankworth Story." He mixes to 3, and the viewers read the title of the show.

After a few seconds the Director calls "Cut Johnny, Mix to 1." The Floor Manager signals to read "The Johnny Dankworth Story." He mixes to 3, and the viewers read the title of the show.

Four seconds ahead of starting time the Director calls "Run telecine." The dimming-down numbers flash on the monitor screen in the control gallery. On "1" the Director says "Cut orchestra. Fade up 3." Dave Lindup gives the downbeat.

The Vision Mixer punches up the telecine film, with superimposition of it, the picture from Camera 1 on MM-TV. Presently, after four seconds on the telecine film, the picture on 3, and replaces it.

Without thinking about it the viewer accepts such optical tricks, and senses that they represent the passage of time. During the blinge the Vision Mixer cross-fades from Camera 1 to Camera 2, which is lined up on a "2-shot" of the two people. During the blinge the Director's parents' scene, Camera 2 is focusing on a close shot of Mrs. D's face (Shot 8), and Camera 1, now out of focus, is moving slowly across the studio floor to the BP Screen (Shot 9).

The Dankworth parents' scene completed, the Vision Mixer cuts to 3 for the close-up. Meanwhile the Back-Projectionist has centred up his first shot, which is a church interior. In front of the BP Screen stands an actor playing the part of a clergyman. At Camera 1's picture appears, the actor speaks.

Johnny Dankworth waits in the office set to resume his part, which is a church interior. In front of the BP Screen stands an actor playing the part of a clergyman. At Camera 1's picture appears, the actor speaks.

That is what should happen during the first 40 seconds of transmission. There are a number of reasons why it does not happen during the first 40 seconds of Camera Rehearsal. Consider first the sound problems. On the plan, each camera represents a microphone.

Sound Mixer, working in his control booth, sits before a panel on which each of the 11 microphones is coupled to a volume fader. As Johnny says "Good evening..." he must take down the volume on all the orchestra mikes, and bring up the main boom for Johnny. If any of the orchestra mikes were still open, the Director would pick up the distant sound of Johnny's voice.

During the blinge into Shot 5, his boom operator must swing the microphone over to the Home set in time to catch Mrs. D's first line. This is just possible if the Floor Manager delays his cue to the actors for a second or so.

A further complication arises in Shot 5. When the boom microphone is in the correct position superimposing it casts a shadow across Mr. Dankworth's face. The only practical solution is to move Mr. D's chair a foot to the left. This increases the distance between the two chairs, and makes it difficult for Camera 2 to get them both in shot without "shooting off" (i.e. showing the edge of the screen). The solution is to compromise: it is finally reached, after the cut of 10 minutes rehearsal time.

And so it goes on. None of these problems is exaggerated for the purposes of this article, as anyone with extensive television experience can testify. It would be easy to spend the whole morning perfecting mere five minutes of programme time. (To be concluded.)

This week the MM



Producer Dickie Leeman in his control room. These pictures of this Sunday's show were taken at last week's tele-recording.

gives you a preview of this Sunday's 'Music Shop'



Discussion point—Alma Cogan talks to Jack Parnell and arranger Ted Brennan has a word with Teddy Johnson. "Your cuppa, sir," says Pearl Carr to husband. It has been a long, tiring session and guitarist Teddy Johnson while pianist Derek Scott Dave Goldberg take 40 minutes during a break in the proceedings.

In my view..

OUTSIDE ATV's Wood Green studio the autograph hounds may be lurking. Inside the objects of their adulation are being reduced to mere chalk marks on the floor.

The chalk does more than position "Music Shop" stars for pre-arranged camera shots; it also confirms their subordinate standing in the whole TV set-up.

An ear-phoned studio manager pushes them ever-so-politely around. And back there in the glass-fronted control box an incessant stream of instructions issues from a being god-like in authority, despite a somewhat laid-back work-clothes—producer Dickie Leeman.

"I'm just the front-man, I look after the request spot and interview the guest artists. But Dickie knows the real thing." The stars parade a hollow importance within the tight confines of the home screen. Out of camera range, they drift right into the Technical Age.

Nowadays, jazz itself has infinitely greater variety—and it certainly commands as great a following as rock—and among all age groups.

A TV jazz show could include singers of diverse styles. Lennie Donegan, Cleo Laine, Cliff Lawrence, George Melly, Beryl Bryden and Neva Raphaelle spring immediately to mind.

As Johnny says "Good evening..." he must take down the volume on all the orchestra mikes, and bring up the main boom for Johnny. If any of the orchestra mikes were still open, the Director would pick up the distant sound of Johnny's voice.

During the blinge into Shot 5, his boom operator must swing the microphone over to the Home set in time to catch Mrs. D's first line. This is just possible if the Floor Manager delays his cue to the actors for a second or so.

But meanwhile, here a memo to the BBC and ITV. How about looking after a mixed bag of viewers instead of concentrating on one more idiotic teenager?

Jazz presentations need more care, apparently, than given to the Clara Ward Singers and the Humphreys Lyttell band in the last of the night at the London Palladium.

"Frankly disappointing," comments Bob Parsons, the Ward Singers failed to achieve the tremendous impact they were given by the BBC. Watching them from the comfort of an armchair, the excitement of being a member of an audience may be missing.

But some blame must rest with the Lyttell band, which were busy and far too loud. Happily was the worst culprit.

Jack Parnell seemed to me that the men who dash out the TV cash are parsimonious about music.

Book an extra violinist and they purse their lips. They don't seem to realise how important musicians are. TV artists absolutely lean on them. If the music isn't right, a whole show may fall flat.

Jack points out that viewers are ignorant, too. To them, it's just a noise in the background. They only seem to notice the band if something goes wrong.

That's one viewpoint. Max Jones is more inclined to believe that something went wrong at the London Club. At a television party on Monday someone suggested that the studio should be in the dance band world. Under discussion was Spike Milligan, one-time London semi-musicalian.

Jack points out that viewers are ignorant, too. To them, it's just a noise in the background. They only seem to notice the band if something goes wrong.

The stars are merely chalk marks!

of Jack Parnell's Counterhands. Above the earnest consultations between the studio manager and Teddy Johnson, the voice of trombonist George Chisholm rises in a tortured, torpor, with a resounding raspberry added for a coda.

Compre Johnson is now interviewing the fun star Anthony Newley. "I always wanted to sing on the screen," remarks Newley. "The character I play was completely different at first. Then I said: 'Why don't you make him a rock-and-roller who gets called up?'"

He sings a number from "Idle On Parade" and two technicians applaud mechanically.

In a lonely corner stands vocalist Joy Larkman. She has sung "Embraceable You" twice and is ready for more. But time hangs tediously between rehearsals.

Pearl Carr moves in to join husband Ted Johnson for the request duty. On two separate stands request cards, copied slightly larger than life by artists, await the camera. "You can't read the originals on the screen," observes Johnson.

The studio manager obligingly stands in for Alma Cogan for the second time. "That's a nice dress you're wearing," grins interviewer Johnson.

On a later run-through, there are renewed calls for Alma and she answers unexpectedly from behind the scenery.

Mass Cogan emerges in street clothes, promptly warms her merry way through "Pink Shoelaces," her latest pop disc, then returns to the canteen to rest up.

"No, there isn't any script so far as I'm concerned," Teddy Johnson tells us. "They just leave space for me to say a few words."

We take a look at the sheet, he's holding. More gibberish. Fade up telecine. Cue sound. Mr. CAM 3. Revolve caption—a dream-looking card perched on a decrepit turntable. An assistant spins it by hand.

Admiration We gaze in admiration at the elegant Folkie Dots. As they start singing "Hey Lilley Lilley Lo" we wonder of it.

We meet the ditty who presides over "Music Shop" in the nearby pub. Dickie Leeman, rubicund, plumpish and astoundingly casual. "Don't care what you write as long as you mention the show," he announces.

Then a cross-looking secretary opens the saloon bar door and chides him for exceeding the break. Dickie Leeman scuttles out.

Even the gods of television, it seems, take orders.

Behind-the-scenes report by PAT LYNCH; pictures by BILL FRANCIS

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He sings a number from "Idle On Parade" and two technicians applaud mechanically.

Automatons

They are surrounded by inter-panels enveloped in a cloud of pre-occupation that the bass over the ear-corn induces. The voice of Leeman is heard against a stream of inter-panels from the assistants in the "aquarium"—camera cues by numbers from this girl, brisk promptings from another.

The directives may concern any or every body. Each technician scrambles those intended for him.

Any layman watching is impressed by the highly professional unceremoniousness of the technicians.

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Let's just say I'm the oldest teenager, says Jimmy Henney

JIMMY HENNEY's office is on the top floor of Chappell's music publishing firm in Bond Street. For Mr. Henney is not only the popular "Oh Boy!" comper, he is also the Professional Manager at Chappell's.

Jimmy has held this job for 15 years, and though he looks about 25, is wary about disclosing his age.

"Let's just say I'm the oldest teenager. I still regard myself as a new boy."

I first went on to TV as the "Oh Boy!" show. Our artists are anything from 15 to 24, apart from the band, and they can be any age.

Although I am the oldest teenager, I still regard myself as a new boy.

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Melody Maker

APRIL 18, 1959 EVERY FRIDAY 6d.

Kruger-Green row goes on... and on

NEW YORK, Wednesday—The transatlantic battle of words between Jack Green, of Associated Booking Corporation, and London Flamingo Club boss Jeff Kruger continued this week with a cable from Green to Kruger yesterday (Tuesday) expressing "surprise and amazement" at Kruger's cancellation of a deal for Anita O'Day.

Originally, Miss O'Day had asked \$200 a week more than Kruger's offer, and word had been received by Green via Harold Davison that Kruger had reluctantly accepted this deal.

Later, according to Green, Kruger changed his mind, at which point, Green said, he went out on a limb and got Anita to accept the original Kruger offer without the extra \$200 per week.

"Frankly..."

"Now, Kruger says, 'I regret the whole thing.'"

"Frankly, I have a signed contract from Jeff Kruger for the original offer, which I brought back from London with me two weeks ago—and I have told him that Anita will be in London on May 13, ready to work."

"If that deal does not work out, we will probably be looking for our group of top jazz vocalists."

Green added that his agency now had exclusive booking rights for both Dinna Harlow and Zola Taylor, even though Shaw Artists represent Miss Harlow in the States.

NEXT WEEK
'SHADOW SQUAD' OF TV
Who are they?
For the answer, see the MM's 'TV PARADE'

NEXT WEEK
Eve Boswell to quit Show Biz
ARE Eve Boswell and her husband Trevor planning to give up show business to take up farming in South Africa? According to a National Press report...

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DELANEY HANDS OVER HIS BAND

"BIG bands are finished" declared drummer-leader Eric Delaney to the "Melody Maker" this week.

And, putting his words into action, he is handing over his 11-piece band to the "Melody Maker" this week.

'Caretakers'
Three members of the band have formed a committee to work out the future of the band, which will still be handled by Eric's booker, Derek Boulton.

They are negotiating for a new leader and are deciding on the exact instrumentation and opening date for the revised band.

The "caretakers" are Bill Bedford (1st), Alan Cameron (1st), and Eric Warner (1st). Eric is permitting them to use his music library, except for "specials" closely associated with him, such as "Oranges and Lemons."

He plans a small modern-style band, with which he expects to open in Sweden on August 1, possibly staying for three months.

It will feature two singers, including his current vocalist, Gene Williams.

My new outfit will be entirely different," says Eric. "Let's just say it will be 1959-ish."

'Oh Boy!' package for the West End
'PALACE SEASON FOR LITA ROZA'
ON Monday, Lita Roza will open at London's Palace Theatre for the first fortnight of the current Variety season there.

Also on the bill are Frank Kirkup, Max Miller and the vocal act, Group One.

John Osborne's "The World of Paul Sicker" opens its run at the Palace from Tuesday, May 3.

Reg Wale Quintet at Jack o' Clubs
Vibist Reg Wale opens on May 4 at the Jack o' Clubs, W., with a quintet in place of the Frank King Band which leaves after a tour of residency at the Lido. Joy will continue as vocalist at the club.

Opening in cabaret at the Jack o' Clubs on April 21 is singer Maria Pavlov, who will be supported for the first week by Frank King and continues her second week with Wale backing.

YOUNG STYLISTS
Ballroom Dancers Management, based on Goring in Sussex, is recruiting a number of young musicians fronted by ex-Harry James stars, Frankie Brown and with Jennifer Tyson vocalising.

MU STOPS BARBER TOURING HOLLAND
PROPOSED hand exchanges involving the Chris Barber Band, the Victor Silvester Orchestra and the Dutch Spring College group were stopped by the Musicians' Union this week.

In a statement to the MM on Wednesday, Harry Francis, assistant secretary of the MU, said that both the British and Dutch Unions had objected to the exchange because the concert in Holland were to be sponsored by Dutch agent Louis Van Noy.

No settlement
Said Francis: "Members of both Unions—as well as those of the German and American Unions—were already barred from accepting engagements from Van Noy."

"We have made every effort to resolve the difficulties but have been unable to reach a settlement so far."

The Dutch Spring College had been set by Jazz-horns for concerts at Liverpool, Lancaster and Birmingham next month and had received an offer to play the Tenthredo Weitz Jazz Festival on May 11.

ARRANGERS FORM PUBLISHING CO.
THREE famous British pianist-composer-arrangers have formed their own music publishing company. They are Norman Gleadhill, Malcolm Lockyer and Dennis Wilson.

Named Maestro Music, the firm operates from 219, Tottenham Court Road.

Norman Gleadhill told the MM: "We want to get more British music on the air. There isn't nearly enough and we think that it should be exploited more."

"Among its first numbers are 'From a Boy', composed by Gleadhill, Lockyer and Wilson, and 'Joe on the March', written by Malcolm Lockyer."

Phil Kahl here to boost song winner
Phil Kahl, chief of the Planetary-Kahl group of music publishing companies in the States, arrived in Britain on a business trip on Wednesday.

While here, he will arrange for the Stateside publication of 'Ero Berle', the winner of the recent Eurovision Song Contest. Phil Kahl has already negotiated for Italian singer-Fausto Modugno to record the song.

English lyrics are now being set to the number.

Bert Barnes ill
Pianist-arranger Bert Barnes this week entered The Anne, 11, St. Andrew's Street, W.1, for what is expected to be a period of some weeks.

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GRANZ GETZ STITT FOR JATP!

ALTO and tenor sax star Sonny Stitt will replace Stan Getz with Jazz at the Phil for its British tour.

He was fixed only after frantic phone calls to America and the Continent by London agent Harold Davison, following the news that the Ministry of Labour had refused to grant an entry permit to Getz.

SECOND BRITISH VISIT
Davison finally contacted JATP boss Norman Granz in Austria on Wednesday, and it was agreed to fly Stitt to Britain from America.

Stitt, who toured Britain with the last JATP unit in 1958, was voted second to Johnny Hodges in the alto section of the last Melzoor Masses Poll.

Wining and dining



Light Music personalities were the guests of honour at this year's Music Publishers' Association Dinner held at the Criterion Restaurant, W.1, on Friday. Pictured (above) is publisher Max Davis (r) talking to publishers Laurence Wright (l) and David Top.

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The guest who never came...
On Sunday evening, he met Thirwall again at the Tooting Granada. He told him he would be going on to have a meal at trombonist Bobby Lamb's home in South London but would be free at midnight.

On Wednesday, Jack Thirwall told the MM: "When I arrived at midnight I told Bill: 'I'm ready when you are.'"

"To my astonishment, he just didn't answer. I waited and waited. Finally, Bobby Lamb reminded him and he refused to come."

Fee refused
Harris had refused a 20 guinea fee to attend the party. "I shall be delighted and honoured to come down," he told trombonist Jack Thirwall.

Orchestra leader George Melchior emphasises a point with his guest. Looking on are (l-r) Bill Ward, Lawrence Wright, chairman Percy Hurst (left), bassist Percy Norman, Douglas Fairbanks (left), assistant band leader of BBC Gramophone Programme and Jack Bascombe (Ackerberg), Hopwood Creek.

Billy Eckstine
See Page 7

TWO TOPLINERS



Pop stars John Regan and Gary Miller are the toplineers of this week's Melody Maker. And after the first issue on Monday they entertain Press and Show Business celebrities with a backstage party where this picture was taken. The show is reviewed on Page 4.

JACK GOOD SIGNED AS A&R MAN

"OH BOY!" producer Jack Good has been signed up as an independent A&R man by Decca.

Announcing this on Wednesday, Decca artists' manager Frank Lee told the MM: "This has been a costly undertaking, but it is well worth it to have a young man of Jack's talents."

"He will have a completely free hand to put ideas and supervise recording sessions."

The guest who never came...

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Red Price injured in car crash

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Stop Press, USA

MODERN JAZZ ON THE RIVERBOAT

NEW YORK, Wednesday—Something new in open-air jazz will be inaugurated on May 29 when promoter Ken Joffe starts a series of Friday-night "Modern Jazz on the River" cruises along the Hudson, starting from a pier on the west side of Manhattan.

The "Sonny Stitt Quartet, Art Blakey's Jazz Messengers and singer Morgan King are scheduled for the first outing. The riverboat has a capacity of over 3,000 on its three decks. There will be three hours and entertainment will be offered on every deck. The excursions will continue every Friday night until August 28.

ELVIS RETURNS VIA TELECAST

Colonel Parker is lining up 480 cinemas for a closed circuit telecast featuring Elvis on his release from the army.

The Israeli song Eddie Fisher sang to Liz Taylor in Las Vegas will be published with her face on the cover, says Walter Winchell.

YAC DAMONE has been singing at Dean Martin's "Dino's Lodge" restaurant on the Sunset Strip but he is returning to his own radio and rockstar act in Fresno, California.

IT is reported that the first disc of rock'n'roll group "The Debbie" is called "Eddie."

JUNE CHRISTY currently has Louis Prima's top spot in the lounge at the Sahara Hotel in Las Vegas.

DENNIS CROSBY gave up his job as a local disc-jockey.

RADIO—'TALKING JUKEBOX FOR 14-YEAR-OLDS'

Two disc-jockeys quit their jobs

NEW YORK, Wednesday.

A dramatic indication of the present low ebb of American radio came recently when Ed McKenzie, one of America's foremost and successful disc jockeys, walked off a \$70,000-a-year job because he couldn't stand another day of "top 40" programming.

McKenzie, known for years to millions as "Jack the Bellboy," has long been considered the dean of disc jockeys. He was one of the first to begin rehearsals for a night club act with his three brothers.

STOP PRESS INTERNATIONAL

PARIS, Wednesday—Jazz proved useful to the aircraft industry last week writes Henri Kahn.

CHICAGO—The biggest array of star jazz names ever presented at a Festival is being lined up for Peggy Baker's Jazz Festival in Chicago on August 8 and 9.

HOLLYWOOD—Merrill Thomas wife Arlene left with a boy on April 12. The new arrival will be christened Tracy.

NEW YORK—The Eddie "Lockjaw" Davis Trio has moved from Duke's Bar to another bar.

HOLLYWOOD—Singer Elvira Williams is recovering from an all-day operation for the removal of a cyst from his head.

25 years of Goodman

NEW YORK, Wednesday—Benny Goodman celebrated his 25 years as a bandleader with a party at the "21 Club."

Hush... but Kwela may be returning

NEW YORK, Wednesday—More ramblings from the African yeld on the music scene this week—following the artist's brief flurry on "Kwela sound" activity with the pennywhistles.

From REN GREVATT

Warriors. The backing is "Kalabar."

Hit disc row

ONE of the hottest new records in the world is "Kwela" by Solomon Linda. It is a South African song.

From REN GREVATT

Warriors. The backing is "Kalabar."

Britain's jazz czar

HAROLD DAVISON

the man who imports American jazz bands, answers frank questions put to him by BOB DAWBANK



ANY reader of the "Melody Maker" must be familiar with the name of Harold Davison.

Glenn Miller

Of all the American bands you have brought to Britain, which was the most successful?

Bill Haley

NEW YORK, Wednesday—Bill Haley and his Comets arrived in Britain last week following a trip to the States.

Bill Haley

NEW YORK, Wednesday—Bill Haley and his Comets arrived in Britain last week following a trip to the States.

influence me when I am booking tours.

Benny Goodman

Are there any groups you haven't heard that you would particularly like to bring to Britain?

Bill Haley

NEW YORK, Wednesday—Bill Haley and his Comets arrived in Britain last week following a trip to the States.

Bill Haley

NEW YORK, Wednesday—Bill Haley and his Comets arrived in Britain last week following a trip to the States.

the American bands play about 16 dates in Britain—so many as they play in the whole of the rest of Europe.

Yes, the band exchanges are only a small part of the business. We book artists for TV, variety and theatre concerts on the Continent and tours for people like Paul Robeson.

I have bought the rights to a play, "Kwela," which opened in New York on April 2 and we hope to put it on here in the autumn.

Does this mean you have double about the future of the band exchanges?

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A SCREAMING HERD.

LES TOMKINS TALKS TO THE WOODY HERMAN BANDSMEN

FROM the verbal reactions of the musicians after the final public show at Teatime last Sunday, a picture can be formed of the happy spirit that existed during this unique two-week Woody Herman tour.

Courtney spoke for the British contingent when he said: "This has been the fulfilment of a lifelong ambition for me, and I wish it could go on longer."

"It's marvellous," said Nat Anderson, "to have a band in which each member is capable of taking a distinct part yet producing a fully integrated sound. I don't really like big bands, but this one has gasped me."

A ball

Keefer Betts found his first big-band job "one big ball during the past week things started to jell, so it's very sad to have to break up now. Just as we're getting to know one another."

Charlie Byrd agreed. "We should have had an extra week to do the same dates. All the time I enjoyed it very much. This was as good as any highspot in my career, meeting your fine musicians and finding we have similar customs and no language barrier."

Bill Harris followed on. "I know from friends who'd been here that the quality of British musicians was high so it was no surprise. I've had a big kick out of it, and everybody has got along very well, musically and personally. I'd like to see this band as it stands go to the States."

All agreed with this hope, and there was a strong general feeling that the Anglo-American Herd ought to be recorded.



Woody Herman

ON THE BEAT

WITH the decline in the number of Variety theatres comes a steady increase in the number of clubs employing artists. You might assume, therefore, that what an artist has lost on the roundabouts he is making up on the wings.

Many, in fact (big recording names among them), are doing so.

Others, on the contrary, are bitterly finding out that many of these clubs are run by guys with no knowledge of the profession, no interest in the profession, and a high disregard for promises, written or verbal.

I hear of singers being engaged on what are laughingly called "gentlemen's agreements"—only to discover later that the agreement has not been made with anyone remotely resembling a "gentleman."

Of vocalists agreeing to appear, not being called upon to perform (because a visiting celebrity has been prevailed upon to "ougie")—and not getting paid.

Of being booked for an agreed number of appearances and—if business is slack—being cancelled after (and only paid for) the first two or three.

Of being forced to undertake "public auditions" (at ridiculous money) which are announced as "special gala nights" to attract a crowd—and afterwards being told they are unsuitable.

Of clubs collectively black-

listing artists who complain too coherently.

Read it!

THERE is one ray of hope in all this. The VAF (and I am sure Equity as well) are very much alive to the situation. And have already taken effective steps against some of these spivvy set-ups.

But artists must support them.

My advice, therefore, is: Join a union. Insist on a written contract. Read it very carefully. And in the event of complaint, report the facts immediately.

Oh boy!

THE poster depicted that well-known Brussels fountain, the Manneken-Pis (you know it as "ougie")—and not getting paid.

The message on the back expressed the intention of Cinephone Music to make their latest number equally famous.

It's recorded by Adriano on Parlophone. And it's subtly entitled:

"The Wee Boy of Brussels."

That's how it goes

THREE months ago, Bert Weedon was hawking his "Guitar Boogie" composition round the studios.



Pat Brand

THREE companies turned it down.

Then he signed with Top Rank for a Music for Dancing series, played it to Dick Rowe, who at once signed him for an instrumental series as well—starting with "Guitar Boogie."

Out of the blue came news that an American group, the Virtuosos, had cut it under the title of "Guitar Boogie Shuffle" which quickly reached No. 6 in the charts.

And—

THREE major British companies immediately begged Bert to record it for them.

Under the latter title, Bert's version will (fascinate the Americans in this country. It's issued today (Friday).

Wosset?

THE Dankworth Band was in a mood of the "Zanzibar" "Hoochie" for its club appearance the other Sunday. The workers seemed to eye the boldly labelled bagpipe.

"What a treat for some ears!" I never heard of the place. I've

refusal. To which the A&R man exclaimed:

"You must be nuts! It might help to revise it!"

Testy

THE theme song seems to be "Sweet and Lovely" on Hollywood's Sunset Strip. Bendosider Roy Anthony has been dating Pepper Mint and singer Gary Crosby. He is reported to be seeing Candy Bar—both strippers from the Largo Club.

Is it?

I REPORTED last week that I many music publishers are anxious to find out if their printed arrangements meet the needs of present-day dance bands.

Is the standard 5/4 orchestration (built up from 3 rhythms) producing the requisite sound in Britain's ballrooms?

My mail already implies that the answer is very much in the negative.

Publishers want to help you. They naturally want their music to sound good. So keep writing, and every suggestion for improvements will be given expert consideration.

No thanks!

THEY'RE revising the story that lists the three most useless things in the world. You can take your pick of the first two—but Archer Street's choice for the third is:

A pile of checks for the hands...

Show reviews

JOAN REGAN and Gary Miller team up this week to provide the song spots in a one-act Variety season at the Finsbury Park Empire.

Bill-topper Joan, one of my favourite Variety artists, gives her usual high-spirited performance. Her voice and stage personality are excellent. And her impersonations of Burt Murray, Anne Shelton, Shirley Bassey, Connie Francis and Vera Lynn triggered off good audience reaction.

Joan should score in the Top Twenty with her latest disc "May You Always," which she's forecasting this week.

Impeccable

The backing by her pianist, Bert Waller, was impeccable. Gary Miller, I thought, was disappointing. In a second flat and a little insipid. And his stage personality was not convincing.

But perhaps his very heavy load of TV and radio bookings are responsible for this. He brought with him some of the forgotten delights of the British Variety stage.—Bill Halden.

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Isn't it time we brought the hot clubs back?

NOBODY can possibly suggest that the short tour by the Clara Ward Singers was a riotous success.

Even allowing for hasty publicity, bad weather and the deterrent effect of your columnist and his band on the same bill, one might have expected that big centres like Birmingham, Manchester and Newcastle would produce enough people "in the know" to furnish a reasonable home for the wildly enthusiastic but tiny handful that turned out to each place hardly worth one with opinion about the local scene. It was an utter disaster.

It's not as if this group was a something quite new. It's now five years ago now it's extirpated by the critics.

Instead, Humphrey Lyttelton



Humphrey Lyttelton

Inners, please

IT is almost impossible to buy an EP with a completely silent surface. The reason is that they are not packed as well as LPs, having no "inners."

'I give up'

But after 10 years of revival and at the height of a so-called jazz boom, might we not have hoped that a music so closely allied to jazz should have found a quarter of the audience commanded by Cliff Richard and his ilk?

One promoter said to me last week: "I give up. I'm sure on someone else can take a gamble on these American attractions. But not me."

Not all impresarios are so ready to drop their occupational eagerness, and statistics are hard to come by.

But I'm willing to bet that money has been lost on Lionel Hampton, Sidney Bechet, Eddie Condon, George Lewis, J. J. Johnson and Kal Winding, Jimmy Rushing, Duke Knight, Hines and Teagarden, Gerry Mulligan and Clara Ward.

Dedication

What's the solution? Perhaps the moment is ripe for the rebirth of the Hot Club movement in this country.

This sort of private society, dedicated to the furtherance of jazz knowledge and information, was almost completely extinguished when the jazz-for-dancing, jazz-for-booming and jazz-for-mass-consumption-theatrical-auditorium movement came in.

I believe that an informative and enlightening movement is as important today as it was 10 years ago.

It is more urgent still, since there are the pressures of a post-war following in jazz.

Here is a really constructive job for the critical corps.

A plea for the 78

I VIEW with alarm the recent MM story that EMI have now dropped 78s and that other companies may follow suit in favour of EPs.

The idea is good—but the main idea, in my opinion, is to educate the public to LPs—not EPs or 45s. Surely, a clear case of bigger disc profits at the expense of the record-buying public.

Walter, the record collector, would be a good person to buy an LP costing 7/6—10/- rather a lot for one number.

A man to EMI produced a courteous and sympathetic reply, but no mention of the fact that it was possible to produce these numbers on 45s, even on EPs. I'd buy four Walters even to get one new one. I'm not a money man, but I wouldn't run to it.

A. Thompson, Kilsfild.

LP WINNER However, EMI have changed their mind (MM, 4.1.59) and will produce more 78s.

MAILBAG

Stereo

WHAT'S wrong with the record companies' having gone to the expense of buying stereophonic equipment, it looks as though I shall have to import my stereo discs from America, the only place where one has the chance of a reasonable selection. Practically every record issued there comes out on both stereo and monoaural.—A. Self, Thornton Heath, Surrey.

Inconsistent

THE BBC bans Nat Cole's broadcast music from the BBC. Carmin Jones, which has been taken from Best's "Carmin Jones" album, is also banned. And BBC-TV recently served up its "Black and White Minstrelsy" yet they recently broadcast music from the BBC. Carmin Jones, which has been taken from Best's "Carmin Jones" album, is also banned. And BBC-TV recently served up its "Black and White Minstrelsy" yet they recently broadcast music from the BBC.

Cornish fans

PLYMOUTH is the only place in the South-West visited by professional entertainers. Why, oh why, don't they come to Truro or Penzance, where the majority of Cornish fans can get to see them.

We buy their records, so surely we're entitled to a live show, once in a while.—E. Bennett, St. Merryn, Cornwall.

Every week readers receive free LPs for lively and covered letters, send yours to Mailbag, Melody Maker, 15, Abchurch Lane, London, W.C.1.

'Clueless girls'—the male view

MR. GILLET could throw some light on the subject by mentioning the age of his female friends.

Most of the under-seventeens do crumble at the name of Elvis Presley and his music. So I suggest Mr. Gillet tries the older girls or joins a boys' club.—A. Frith, N.W.6

Footnote...

MY first impulse on reading Mr. Gillet's letter was to rush to the defence of Britain's womanhood and to beg Mr. Gillet in the process.

Then it occurred to me that, in all honesty, I must admit that I, too, have yet to see a member of my own sex who can discuss jazz at all, far less discuss it intelligently.

Mr. Gillet, a female jazz fan, is a very lonely one. Margaret T. Cockburn, Glasgow, W.C.

Scandalous

WHY all the fuss about purchase tax on records? The price of records is still scandalously high.—John Binns, S.W.1.

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- Tommy Brumby
- TONY CRONIN'S SOCKETS
- Eugene Salaray
- OWN ORCHESTRA
- Ray Edington
- OWN QUARTET
- Wickly O'neale
- ERIC ROBINSON
- Lennie Hastings
- JOHNNY BURCAN
- Tony Kinney
- OWN QUARTET
- by Sherman
- BARRY HAYES
- Eddie Taylor
- HUMPHREY LYTTELTON

THIS WORLD OF JAZZ

More laurels for Britain

BRITISH jazzmen seem to be in for a period of glory as, one after another, American visitors heap laurels upon their not unwilling heads.

The latest to honour our musicians are Woody Herman and his men (see page 4). Especially complimentary is Renaud Jones, the iron-lipped Jonezy of Basie fame, who stroked Herman's Anglo-American trumpet team to victory.

"Believe me, you have musicians here who can play," says Jones, who is far removed from a flatterer. "And I think they should get more credit than they do. If a man can play, he can play."

"Those trumpets—the whole of the brass—were terrific. Your methods may be a little different from ours, but we soon got together. By the end of the run, that brass was blowing as well as musicians blow anywhere."

"The saxophones, too, every one of them plays. I don't know of a real section that blends better than those boys. I know every section Woody had, and I say this comes up to any."

Great lead
RENAUD JONES spoke admiringly of Dan Bennett's tender work of Johnny Scott on flute, and of Ronnie Rice.

"When Ross plays I just shake my head and say 'Wow, man!'" Renaud told me this week.
"But he plays good trumpet. And I heard his wife on a record Eddie Harvey played to me (yes, that was Keith Meets Humphrey)." "Those musicians have reached our standard, you can believe that. I felt very happy playing with them."

by Max Jones

What did the local jazzmen think of Jones? All I spoke to thought he was a knock-out, and Bert Courtney thought him the best lead he had ever played with.

"Renaud is a brilliant player," said Bert. "I only heard him make one mistake in the two weeks we were together. But his jazz feeling is the ideal, really, that makes him make it sound like he played a very slow blues, for instance, which we first, slightly frightened at at first. But Renaud's perfect timing gave us the confidence and relaxation to please it properly. Working with him was a real experience."

Wards unruffled
REVIEWING the Ward Singers a fortnight ago, I intimated that the size of his audiences here was a reflection on London's musical taste. This week, Humphrey enlarges upon the theme.

One person thoroughly undi-

by Max Jones

mayed by events is Clara Ward, the small, calm, friendly leader of this baritone-sounding group.

"I thought the crowds were wonderful," she told me enviously on Monday night after video-taping a number for the Saturday Spectacular TV show. "I wasn't expecting as much, not at first. After a few weeks the word must have got around, and now it's right away. We cannot complain. We cannot know we are unknown we are well known and the response was excellent."

At this point, Mrs. Gertrude Ward chimed in. "The audiences were attentive and everybody was just lovely, she said. They were like church people there in the club, reverent and respectful, and she had never heard of Billie Holiday, Dinah Washington and Ray Charles, and requested Sarah Vaughan and Billie Holiday.

He and the band were on with Buck Clayton the next day. Yes, I listened to practically the whole show. Ella Fitzgerald was wonderful—as usual."

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Ray Charles, Billie, Dinah Sarah and the Roberta Martin

Oscar's Trio

FROM Mike de Ruiter, in Amsterdam, comes a report of the new Peterson Trio, which, 1959, began its European tour in Holland on Saturday, writes Al de R.

"Everybody was in high spirits except Herb Ellis, who fell ill shortly before the concert."

With Peterson in the trio, are the great Ray Brown and the gifted and talented drummer, Ed Thigpen—son of Ben Thigpen and Andy Kirk fame.

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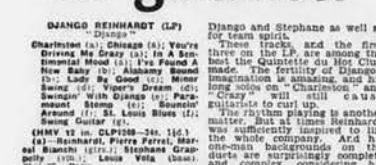
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This 22-year-old album is a must for guitarists



Django Reinhardt consistently made superb guitar music.

Django and Stephane as well as for team spirit. These tracks, and the first three on the LP, are among the best the Quintette du Hot Club made. The fertility of Django's imagination is amazing, and his long solos on "Charleston" and "Swing with Django" are full of surprises to curl up. The rhythm playing is another matter. But at times Reinhardt was sufficiently limited to the white company. And his showman background on these discs are surprisingly complete and complex, considering his disability.

Wladimir adds a second ride part to "Swingin'" and "Paradise" (imitated "Presentation" on the sleeve) and a third to "Lody." On this last, the order of appearance is Warlop, Grappoly and South—each surpassing what has come before. For me, Reinhardt seldom made a more convincing and consistently made superb guitar music—Max Jones.

Echos of Shaw
SAM MOST (LP)
Sam Most Plays Bud, Monk and Miles
Stratford Confidential (LP)
Half Nelson (LP)
Serenity (LP)
Paraphrase (LP)
Most (LP)
Dorough (LP)

Tough school
HAROLD LAND (LP)
Harold in the Land of Jazz
Speak Low (LP)
Nola (LP)
Century 12 in SAC 1213-306, 833
Lead (LP)
Lover (LP)

Dates with the Stars
Bills Anthony
Mick Baker
Joe Henderson
Michael Holliday
Jazz at the Philharmonic
Jones Barry
Ray Charles
King Oliver
Maurice Ravel
Maurice Ravel
Maurice Ravel

Jazz discs
Paul Meilan (LP)
Marilyn Max (LP)
Dick McLean (LP)
Al Stewart (LP)
Marilyn Max (LP)
Dick McLean (LP)

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trombones being the worst cut. The sextet has a bopish flavour in the ensemble, and some neat tenor from Schildkrout, and occasionally Sweden's Rolf Ericson plays saxophone, and occasionally the original trumpet. Lead successful of the tracks "Lody" and "Paradise" are the highlights of the record, though Django's "Paradise" and Parker's "Bluebird" are not without merit. "Bluebird" incidentally bears a remarkable resemblance to "Swingin'" by Stephane Pettiford and Porter—Bob Hawburn.

Wide range
SONNY STITT (LP)
My Funny Valentine (LP)
Sonny Stitt (LP)
Sonny Stitt (LP)
Sonny Stitt (LP)

Capsule Reviews
Benny Goodman (LP)
The Anita Jones (LP)
The Anita Jones (LP)
The Anita Jones (LP)

HERE IT IS!
CHRIS BARBER'S
"PETITE FLEUR"
1st MILLION SELLER

And here are his other best-selling Hits!
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CHRIS BARBER PLUS 1
CHRIS BARBER MINUS 1
CHRIS BARBER IN CONCERT
CHRIS BARBER
ECHOES OF HARLEM
CHRIS BARBER'S SKIFFLE FOLK
CHRIS BARBER SPECIAL
PVE GROUP RECORDS (SALES) LTD., 104 CHANDOS STREET, LONDON, W.1

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Sun - 10 - MAY 6.0 & 8.30 p.m.
CROYDON: Davis Theatre SEATS: 5/-, 7/6, 10/-, 12/6, 15/- BOX OFFICE: Phone CRO 8311
Thur - 14 - MAY 6.50 & 9.0 p.m.
HAMMERSMITH: Gaumont SEATS: 5/-, 7/6, 10/-, 12/6, 15/-, 20/- BOX OFFICE: Phone RIV 4081
Tickets available from Advance Box Office at each Theatre. Stamped advance envelope with postal applications please.

NEWSBOX by Jerry Dawson

MANCHESTER fans have special jazz dates in the next fortnight.

Tomorrow (Saturday) "Jazz from the Dankworth Club" is being staged at the Free Trade Hall, starring Johnny and his orchestra and the Jazz Cotton Trio. Then, on May 9, JATP, with Ella, the Gene Krupa Quartet and the Oscar Peterson Trio will play two concerts at the same hall.

RETURN—Les Garratt, leader of the Trixie and the Four Tones, until his retirement two years ago, plans to return to the Trixie in the next few weeks. As his music has remained for the summer season at the Lyceum and Hercules Hall, Norwich. Victor Savary, leader of his annual appearance at the City Hall, Truro, on June 12.

SUMMER—Bert Gale is to succeed Bernard Weller as MD of the Hippodrome Circus. Great Armistead Bernard is joining the touring Billy Sarat Circus. George Douglas and his band start on Whit Saturday at the White Horse, Brunel, Norfolk. Jack Stone, leader of the Apollo House, Manchester, is to take a quartet to Hushon Abbey, Isle of Man, starting on May 20. His band will remain at the Apollo under the direction of vicar John Ryder.


Cabaret stars

WEE WILLIE HARRIS (this week), Harry Miller (April 27), Gary Miller (May 4) and Robert Art (May 4) are the star bookings at Manchester's Cabaret Club. The club's Crawford Club this week presents Audrey Jean and next week Penny Nichols.

SINGERS—Shella Kent, former dancer and small-pact actress, is currently singing with Bill Collins at the Regent, Brighton. Ted Heath vocalist, Tricia Payne will appear with the AT's Midland March Box for the week of May 11 and 25. Janie Marden is to appear with Charlie Claxton and Richard Heaton in "Beauty and the Beast" at Coventry Theatre next Christmas.

DOWNHEAT—Owen Walters, for three years with Howard and Wyndham is now MD for the new "Top of the Town" which opened at the Regent and is this week at Newcastle Empire.

Autocrat for Busy Drummers



Tony Budd featured with the Kenny Ball band.

Autocrat drums are constantly travelling from place to place, in and out of recording, radio and television studios, packed and pushed from here to there dozens of times a week.

That's the kind of treatment Tony Budd's drums get. But Tony never worries because he chose AUTOCRAT, the drums that are specially designed to perform well and look just as smart as the day they were new.

Make your choice AUTOCRAT—the drum for the busy drummer.

JOHN GREY & SONS (LONDON) LTD.
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Shirley Bassey signs with Columbia

SHIRLEY BASSEY has left the Philips record label after a four-year run. On Monday morning she signed with EMI's Columbia label for what her agent, Peter Charlesworth, described as "one of the largest financial deals ever completed on behalf of a British artist."

Her new A&R man will be Norman Newell. On Wednesday he told the MM: "I am, of course, tremendously thrilled at having an artist of Shirley's calibre joining us.

High standard
"I don't think we can better the very high standards set up in Britain by Philips A&R man Johnny Franz, but what I think we can do is to put her into the world-wide disc ranks."

"I consider Shirley to be in the class of Sinatra and Nat 'King' Cole. Most of her recordings were made simultaneously in Britain and America—on the MGM label over there." Shirley's first Columbia will be a 12-in. LP. It is tentatively titled "Shirley". Comments Johnny Franz: "I am very sorry to lose Shirley, but we are still very good friends. Much as I appreciate Norman Newell's comment, I must point out that Shirley's records are sold all over Europe and America."

"She had three very big hits all over us, and lots of other successes with us. 'Kiss me Honey' and 'As I Love You' were in the best-selling list at the same time. And she'd kicked with 'Banana Boat Song' against the Decca version."

Eric Delaney Mecca debuts for Mecca

The Eric Delaney Band has been booked for two week dates at the Palais, Nottingham, and the Mecca organisation.

Eric's present 12-piece band plays its dates on May 8 at the Pavilion, Birmingham. The management are celebrating the new 100th performance. The show's star—Shirley Bassey—is pictured (above) benefiting out of cream and soft drinks to the stars.

EVE BOSWELL IS NOT 'RETRIVING'

EVE BOSWELL, this week vigorously denied Press reports that she plans to quit show business in Britain last Friday from a five-week season in South Africa, where she starred at the night club in Johannesburg and also performed with her own show at the Theatre Royal, Newcastle, Durham and Capetown.

"The reports got around because Trevor has invested in a farm in Newland."

TV show
This Sunday, Eve starts a six-week, half-hourly series of "Good Evening" airings from the BBC's Glasgow studios. The show is being transmitted from 10.1 to 10.30 p.m.

Booked
Eric's dates for the BBC Light Programme's "Jazz Hot" start on Thursday at 10.15 p.m. on May 23. Eric will be joined by the Kenny Ball Trio and the Kenny Ball Quartet.

Starting a summer season
Eric's dates at the Regent Hotel, London, start on May 23. Eric will be joined by the Kenny Ball Trio and the Kenny Ball Quartet.

COMEBACK PLANNED BY A DRUMMER...
Out of the music business for three years, Dicky Delaney is planning a comeback. He told the MM: "I have completely recovered from my illness and have been working as a clerk for a year. Now I want to get back to music."

... AND A BASSIST
Bassist Charlie Short is making a comeback to the music business after five years absence owing to arthritis.

Singer moving
Bliger Marian Gray has joined the Red Billie Jazzband. She formerly, with the Pete Deuchar Band.

CONWAY TWITTY JUST SETTLES FOR 'OH BOY!'

WHEN American disc star Conway Twitty arrives in Britain next month, fans will be able to see him only on TV—**not** in person.

Reason? There was too little notice given to book his visit, says Sydney Grace of the Lew and Lew Grade Agency. "Boo, as already reported in the MM, the singer will appear only on ABC-TV's "Oh Boy!" show on May 9 and 10.

He arrives at London Airport with manager Monty Babson on May 9. He'll be in the city on May 10 to be able to attend the Film Festival.

Dallas market new 'teenage guitar'

John E. Dallas and Sons, Ltd. are marketing a new solid-bodied electric guitar which they claim is "the cheapest in the country." It retails at 75 guineas.

Says managing director S. H. McKewen: "We feel the teenage group should have a guitar at a price within their pocket."

The new guitar is all-white and called the Tuxedo. It has a 24-in. scale—a two inches shorter than usual—to facilitate chord fingering. There is also a special "roll" for fast single-string work.

News in Brief

LAST date of the Marino Marini Quartet's current British tour will be a week at Gourock Empire from May 4, on the same bill as the stage version of "Too Hot to Handle."

Three bands and six guest stars will play a week at the Regent Hotel, London, for the Stars Campaign for Inter-Continental. The bands are: The Op-Jazz, Peckham on the Coast and Booked are the Regent. The guest stars are: The Four Tops, The Turtles, The Beatles, The Four Seasons, The Four Tops, The Four Seasons, The Four Tops, The Four Seasons.

Leading a trio, Ray Kray, electric wood and piano. The Regent Hotel, London, has opened at the Regent Hotel, London. The Regent Hotel, London, has opened at the Regent Hotel, London.

Former Bob Miller guitar-ist Mike Burton will be staged between the Vieux Carré and River City bands through the city's streets on May 9.

Plans for a Huddersfield theatre, to be reopened as a municipal Music Hall, will go before the Town Council in 1959.

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Altoist Bob Lavery and his brother, drummer Tony Lavery, are touring with the Eddie Lambert Quintet on the "Queen Mary." With Eddie (last week), the group is completed by Harold Gunn (pno.), Harry Spryng (tpt.).

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Monty Babson was created by three American showgirls when he arrived at Victoria Airport on Wednesday. Babson is shown in the center, with his wife (left) Marger Miller, Evelyn Lopez and Jean Giozer.

The thoughtful... BRITISH-STYLE FRANK SINATRA

NEW YORK, Wednesday.—British singer-bandleader Monty Babson arrived in New York this week and within 24 hours was signed up by the William Morris office. Executive Larry Auerbach told me: "Babson is the greatest legitimate stylist to come along in a long time. How he could go for many years without being discovered is beyond me. We're flipping over him."

This is the same Babson who has wowed visiting show-people in London's Stork Room. Sinatra on a recent visit there called Babson "one of the greatest I've ever heard."

No copy
Babson has been compared in some measure to Sinatra, but he told me: "I certainly don't consciously copy him. Perhaps the fact that I admire him so much like a musician. Most singers are not musicians and can't sing like a musician. Most musicians are not singers and can't sing like a musician. But I'm a musician too and maybe that's part of it."

Second try
Babson will be in the States for the first time in 1959. He once before but only for a few days. Now I'm giving a real try.

Reg Mould has taken over the managerial reins of Babson's career and is already setting up a flock of TV and club engagements.

He opened on the Jack Paar TV show on Friday and is set up for an Ed Sullivan show next month. Dates at the Celebrity Club, Philadelphia, and Mr. Kelly's in Chicago are also in the offing.

FRANKIE TO BAT IN CHARITY XI

A cricket team formed by bandleader Vic Lewis starts a series of charity and benefit matches this Sunday when it plays Kent XI at Stammers Cricket Ground, Stammers Common.

The match is for the benefit of Middlesex player Jack Robertson. Included in Vic's team—called the Vic Lewis Cricket Club XI—are Frankie Yanaban, Wool Phillips, David Evans, Ian Carmichael and John Singer.

The match starts at 2 p.m.

LPs—at 16s. 9d.
The first Gala low-price LPs will be on sale on June 1. There are 24 12-in. discs in this initial release, all retailing at 16s. 9d.

Artists include Mel Tormé, Len Haynes, Billy Lane, Sammy Davis, Jr., the Ink Spots, Connie Boswell and the original Dorsey Brothers Orchestra.

AFTER 'TONIGHT'...
The Nat Temple Orchestra and the Michael S. M. M. Orchestra will be featured in a five-albums-week BBC-TV series which starts on June 1. It will be based on the "visual image" of "Tonight" which will be taken off for a short rest.

JAZZ GUITARIST DIES

GUITARIST Alan Ferguson, one of the first of Britain's jazz soloists, was found dead from thrombosis in his home at Hurlford, near Kilmarnock, Ayrshire, last week. He was 53.

Alan Ferguson graduated from local semi-pro bands and was a member of the Chalmers Wood Orchestra—the first band to play in Glasgow's Larnach Ballroom. Moving to London, he joined the band of fellow-Scot Billy Mason at the Café de Paris and the Savoy Hotel, London, and Sydney Lipton.

With Satchmo
In the twenties he was on many recordings with groups led by bandleader Spike Hughes. In July, 1932, 12 years Armstrong made his first tour of Britain. He was in the band which included "Fatsy" Billy Bechet, Harry Hayes, Buddy Featherstounham and Lew Davis. Ferguson was also a member of the British Group which accompanied Jimmy Dorsey in Britain.

In 'Bandwagon'
On his recent tour, Armstrong renewed his friendship with the guitarist in Glasgow.

Reg Wale sidemen
Visist Reg Wale has set the precedent of his quartet which opens at the Jack of Clubs, W. May 4.

It is Dave Shephard (tpt.), Andy Dennis (pno.), Herd Denby (tpt.) and Bob Howard (dbs).

The group replaces the Frank King Band, which gave up a residency of nearly four years.

TOM LEHRER TO PLAY LONDON DATES

TOM LEHRER, the American song satirist with the macabre sense of humour, is coming to Britain for concert and TV appearances.

Lehrer, a Harvard University MA, known in the States as "the eggheds" comedian, stars in two Harold Holt Sunday concerts at London's Palace Theatre on May 10 and 17.

In BBC's 'Tonight'
He has already been fixed for an interview in BBC-TV's "Tonight" programme, and a further spot on BBC-TV was being negotiated at press-time.

Says a spokesman for Harold Holt: "This is Lehrer's first trip to Britain. Our managing director, Mr. Hunter, heard him on an LP and thought it would be a good idea to bring him over."

As soon as a brief Press announcement appeared, there were dozens of phone calls for tickets, and we had to open the box-office long before we anticipated. Frankly, we did not realise he had such a big following over here."

Songwriter
Tom Lehrer has taught at Harvard. In 1952 he was employed in the theoretical division at Los Alamos, New Mexico, where the H-bomb was devised. He drifted into the U.S. Army in 1954, he later spent two years in the Defence Department in Washington, D.C.

Since being demobbed, he has made night club appearances and played in the big towns and colleges.

Members of the Herd discuss their tour on page 4.

Gary Miller on 'Juke Box Jury'

SINGER Gary Miller will join the "Juke Box Jury" panel when the new BBC-TV disc show opens on Monday, June 1.

Gary will be on the show for the first three weeks. Remaining members of the panel are Alma Coates, Pete Murray and Susan Stranks.

It is reported in last week's MM "Juke Box Jury" is scheduled to run throughout the year on Monday evenings from 7.30 to 8 P.M.

The panel will pronounce its verdict on the latest disc releases.

Stop Press
Says Richard Turner: "It is impossible to ban this programme in advance. It will be featured tomorrow (Saturday) will be the Joe Harriott Quintet with the Jazz Courtiers following on Sunday."

Johnny Hodges chooses a BRILHART

Like dozens of famous players the world over, Duke Ellington's lead alto Johnny Hodges chooses a Brillhart.

For ease of playing, purity and volume of tone, you cannot buy better.

Make your choice the choice of famous players like Johnny Hodges.

Shown here selecting his Brillhart is Johnny Hodges with Cecil Viles and Charles Hewitt of Messrs. Yardley's Ltd., Snow Hill, Birmingham.

Write for full details of Brillhart mouthpieces and name of your nearest stockist to—

ROSE, MORRIS & CO. LTD.
79-85 PAUL STREET, LONDON, E.C.2



NEW HITS
The hit song from 'Idlo on Parade'

I'VE WAITED SO LONG
sung by the star of the film

ANTHONY NEWLEY F 11527

BELAFONTE
DARLIN' CORA RCA 1116

JACK SCOTT
I NEVER FELT LIKE THIS HLL 8851

THE HAPPY ORGAN
DAVE 'BABY' CORTEZ HLL 8852

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RECORDS MAGAZINE: Do you enjoy Decca's fascinating monthly, 'Records Magazine'? There's a new colour portrait of Max Bygraves on the cover of the May issue, 16 pages of pictures and features, 16 pages of music news and more news of the best of the new records.

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Join ...



JAZZ BOOK CLUB

Wherever jazz fans gather there is debate and discussion, as well as music: who sat on that session in 1928 when ... ? who plays that cornet solo in ... ? what happened to ... ? where did bebop begin ... ? who wrote ... ? was this as great as the legend ... ?

Dictionary of Jazz by Hugues Panassié. This is a work of reference, however well up in the subject, and full of information. From an A to Z entry for names, composers and the same work's records, and who was who in jazz.

Jazz in Britain by Chris Barber. This book not only sets out the scene for you, but also tells me, for the first time, a great deal of information not earlier attempts to do so.

Duke Ellington: His Life & Music. Edited by Peter Gammond. Fifteen papers from both sides of the Duke's career examine the genius of the greatest jazz orchestra and discuss some of his greatest records. With photographs, sheet music and a CD.

TO JAZZ PLUS, 38, William IV St., London, W.C.2. I will join the Jazz Book Club from ... I would like to receive ... I enclose 40s. 6d. 10s. plus 4s. 6d. postage and packing for six books.

NAME ADDRESS

in the Mezz-Condor tradition

ONLY a few novelists have managed successfully to introduce a jazz theme into a book. When they have, the results are spectacular.

MELODY MAKER BOOK PAGE

Mezzrow's "Really The Blues" and Condor's "We Called It Music" leap to mind. But these were largely autobiographical, whereas Roland Gant's "World In A Jug" aims at the wider, novel-reading public.

Presumably this is the justification for the long introductory section which reads like a rewrite of Iain Lancaster's "Jazz In Perspective".

But the seasoned jazz enthusiast has by now ceased to be dazzled purely by jazz-associated names—Catal Street, Fate Marable and so on. Mr. Gant takes too long to explain why Larry Alden, whose childhood and youth were spent in the jazz-soaked atmosphere of New Orleans and Chicago, decided to quit his medical studies and become a pianist.

Developing into a fast-talking, hard-drinking jazzman "Jonathan Cope—1958".

YEAR books are bound to contain features of fleeting importance. The "Year's Awards" of the "Groups of 1956" and so forth.

Metronome's latest year book has this type of reference material in full measure along with photo spreads, a selective discography and listing by several drummers of their favourite records.

Bill Coas (on Garner), Nat Hentoff (on the Men of Swing) and Frank Driggs (on Kansas City) also contribute many articles.

Available from Dobbeys, Charing Cross Road, W.C.2-10.

In the now well-known Mezzrow-Condor pattern, eventually he takes a "real old-style band" to Paris, where the plot immediately begins to thicken.

For here, he develops a strong paternal attachment for Barbara, the small daughter of a coloured trumpeter player. But he does not allow this to interfere seriously with his way of life until the child's parents are killed in a car smash.

Then, not without misgivings, he takes over the job of raising Barbara. How this incongruous couple drift through Europe, from job to job, giving each other the affection they crave, makes a moving climax.

Mr. Gant is a skilful writer and, once he has finished describing the early days of jazz, has much to say that will interest British fans. His hints about the American attitude towards drugs is particularly revealing.

Whether it will appeal to the lay public remains to be seen. J. N. Smith.

Chord guide—a must for songwriters

DOUG PROUDLEY and Dave Sherriff's "Simple Chord Guide for Piano" constitutes the most remarkable value for money I have seen for a long time.

It contains over 1,200 different chords, all neatly graded, labelled, and set out simply in their respective keys.

It is usually possible to obtain a comprehensive chord guide like this only by buying a much more expensive volume.

For any aspiring composer, songwriter or pianist who wishes to write down, or play from, just a top line melody with appropriate chord symbols, this is an absolute "must".

All teachers in every field of music would do well to equip themselves with this. Much time can be saved in explaining the "whys and wherefores" and it would be a tremendous asset to both teacher and pupil.

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WHO ARE THE MEN IN TV'S 'SHADOW SQUAD'?—SEE P. 15

TV PARADE

WANTED—a TV jazz producer

WANTED: Young TV producer with initiative and ideas to present new jazz show series for Nationwide viewing. No, that advert has not yet appeared in the Trade Press. But it should, according to Flamingo Club boss Jeff Kruger. "The kingpins of TV are just not on the ball where jazz is concerned," avows Kruger. "At least, not in Britain. It's a different story in the States. Over there they realise there's a big market for modern jazz. And many TV sponsors have junked the corny comedians—formerly a standby for weekly shows—to feature up-to-the-minute jazz presentations."



Visual?

For example, I saw a one-hour Times programme from the Eden Roc Hotel, Miami, starring Les Brown, Lionel Hampton, Anita O'Day, Hoagy Carmichael, Louis Armstrong and Bob Crosby. "There's a big market, too, in Britain for a TV jazz show. After the style of 'Oh Boy!' say. Jack Good or other producers with similar bright ideas for live-wire visual presentation could do the same with a jazz show. If they were given the chance."

Jingle discs over the counter?

WILL we be hearing commercial TV jingles on discs? The possibilities are being seriously explored along Tin Pan Alley. So far the project is still in the idea stage but Norman Newell—EMI A&R man—is contemplating putting it into production.

"We would have to forget about exploitation on jingle records—for obvious reasons," Norman told the M.M. "The BBC wouldn't look at them. But I believe that there would be quite a large audience for an album of jingles, especially among children. They seem to enjoy them so much."

But I think you would have earned the thanks of many young readers if he had extended this aspect of his dictionary.

Omissions which occur to me right away are "progressive," "traditional," and "mainstream jazz." "Swamp song," "release" (for "bridge"), "standards," "barrelhouse," "pop," "boogie woogie," etc.—and special meanings understood in the jazz and popular music world as far as the publishers.

All but a few of the items in "Terms used in Music" Peter Gammond (Phonix Music) 6s. 6d.

HIT PARADE from LONDON'S MUSIC CENTRE

- ORCHESTRATIONS AND SHEET MUSIC AVAILABLE
COME SOFTLY TO ME—MORRIS—
GIGI—CHAPPELL—
IF I DIDN'T CARE—STERLING—
MY HAPPINESS—CHAPPELL—
SMOKE GETS IN YOUR EYES—CHAPPELL—
TALL PAUL—DISNEY—
THANK HEAVEN FOR LITTLE GIRLS—CHAPPELL—
TONIGHT—CHAPPELL—
PETER GUNN—VICTORIA—
WAGON TRAIN—NEW WORLD—
WAIT FOR ME—CHAPPELL—
WITH THE WIND AND THE RAIN IN YOUR HAIR—FAMOUS CHAPPELL—

Rodgers and Hammerstein—artists and businessmen

AT times Rodgers and Hammerstein ignore the basic principles of song-writing. They still conform to a pattern, however, though it may be a pattern all their own. I could go on and on extolling the virtues of two masters. Yet for all their artistic ability, Rodgers and Hammerstein are both sound businessmen—a rare combination in show business, which has made them millionaires.

Stagecraft Oscar Hammerstein comes from a long line of theatrical impresarios. For his grandfather was a legendary Broadway figure who opened the old Manhattan Opera House.

Oscar started with his uncle, Arthur Hammerstein, as assistant stage director at age 16. A week, and in this way he learned stagecraft. Little wonder, therefore, that a production of Rodgers and Hammerstein show almost has it handed to him on a plate!

Richard Rodgers is also a most methodical writer. He writes at incredible speed, and he and Hammerstein can be relied on to deliver satisfactory hits dead in time. Both have

'Simplest way'

Omissions which occur to me right away are "progressive," "traditional," and "mainstream jazz." "Swamp song," "release" (for "bridge"), "standards," "barrelhouse," "pop," "boogie woogie," etc.—and special meanings understood in the jazz and popular music world as far as the publishers.

All but a few of the items in "Terms used in Music" Peter Gammond (Phonix Music) 6s. 6d.

Hubert W. David winds up the story of Rodgers and Hammerstein—the musical geniuses whose flair has netted them millions of dollars.

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Hubert W. David winds up the story of Rodgers and Hammerstein—the musical geniuses whose flair has netted them millions of dollars.

SAXOPHONISTS—just two questions

Can you improvise? Can you read chord symbols? Here is a new book to teach you how THE SAXOPHONIST IN THE MODERN DANCE ORCHESTRA by Albert Brau 6s. Practical studies for the modern player. Guide to improvisation based on chord symbols. Alan Doniger says—

"I am most favourably impressed with the book you sent me on the chord symbol system of improvisation. I believe it will supply a long-felt need for an explanatory publication on saxophone improvisation."

From all dealers, or from NOVELLO & COMPANY LTD. 160 Wardour Street, London, W.1

NEW "Tuxedo" SLIM ELECTRIC GUITAR. Features: SOLID BODY, SPEED ACTION, FAST FINGERING, MODERN CHORDS. High sensitivity magnetic pick-up with tone and volume controls on this new all-electric guitar. Neck style pressure bar tailpiece. Black pick-guard 11 1/2" body. 17 1/2 Gns. H.P. TERMS AVAILABLE. The rage of America—you'll get brilliant new technical phrases on this speedster action. You'll be in the spotlight with the dazzling white finish against your black "Tuxedo" Limited supplies. Get in quick. FROM YOUR LOCAL MUSIC SHOP.

On other pages Steve Race 14 Tony Brown 15 Shadow Squad 15 Stanley Black 16 Jingle story 16 Dallas BALLAS LBS., CLIFTON ST., LONDON, E.C.1

MM READERS SAY—

BRAIN! But can the 'little BBC!'

YE GODS! Jazz on TV! I would like to thank all concerned with the production of "Jazz Session," featuring the Johnny Dankworth Orchestra (15/4/59). More programmes like this, please.

CONGRATULATIONS ALL ROUND

As I write these lines, I am congratulating the Johnny Dankworth Orchestra for their excellent performance on the BBC-TV. Many of us who cannot afford to go to jazz clubs would appreciate this programme once a week or fortnight—G. MacPhed, Kingston, Surrey.

ONCE A FORTNIGHT?

I HOPE this is not the only showing of "Jazz Session" to be put on by the BBC-TV. Many of us who cannot afford to go to jazz clubs would appreciate this programme once a week or fortnight—G. MacPhed, Kingston, Surrey.

HOW ABOUT IT?

HOW about a television version of steam radio's "Music in the Modern Manner" series?—R. W. Pilgrim, Braintree.

CUT THEM OUT

REGARDING Humphrey Littleton's recent protest against the ineffectual interviewers on TV, I say cut out these boorish self-advertisers altogether and let the music personalities talk direct to viewers.—Harry Ball, London, S.W.2.

GOOD STANDARDS PLEASE

WHY can't we have a TV programme featuring good standards, played by orchestras like Robert Farnon or Wally Stott, with vocals by people like Tony Brent or Rosemary Squires, and just a touch of jazz by some of our small groups?—John Wilson, London, N.16.

IN MY VIEW...

HAVE you noticed that TV producers now frequently style themselves as directors? They have the right to, of course, but I suspect pretentious motives. Direction, in the film sense, demands artistry; production is a supervisory function.

by Tony Brown

There is bound to be some confusion in TV circles. The men who put on the programmes have, in the main, done well jobs. From the drab they were called producers.

Strength

But as TV gathers its strength, separate producers and directors will arise. Already there are indications. Eddie Pola, Granada's Light Music chief, takes a close interest in the Granada vehicle, "Song Parade." Any suggestion that he exactly would cloak him in the mantle of producer.

Mark Stuart, as director of I believe he's wrong. A



CLEARLY the Finest Everplay DRUM HEADS! PLASTIC HEADS AT YOUR DEALER'S NOW — DEMAND THEM ON YOUR DRUM!

JAZZ ON TELEVISION—TWO EXPERTS

But can the 'little BBC!'

JAZZ for television? Ye-es... As a dotting fan I can never have enough jazz. But on the home screen—I'm not so sure.

MICHAEL INGRAMS

—director, writer and interviewer—says it won't be easy but it will be worthwhile to present jazz properly.



First the arguments against, then to talk my way out of them. Jazz is not a lovely art. It exists with through and because of the onlooker—and the more "on" the ball he is the better.

What self-respecting average ever sat in his hut while the long-haired, long-haired, long-haired... Who but the dead stayed indoors when Bank or the King led those lucky mortals? Which bopping London bar does he or she was home visiting with Mum?

Doesn't jazz hit its true peak when it entertains when it lives in street, bar or cellar?

I've listened to the greatest on disc and my mind has been thrilled.

EMOTIONS But it's the emotions that remember—remember, Pee Wee Irwin and his old men in brown suits, donning funny hats and marching the Saints through the tables at Nick's in the Village...

THAT IS MY CASE AGAINST. There are other minor objections and at least three times as important as this. The main one is that jazz loses its direct contact, its relationship, immediacy and that indefinable sense of creation by the artist.

And yet... Because a thing hasn't succeeded up to date doesn't mean it can't be done.

THIS IS YOUR TELEVISION SHOW

THE CONSTANT BATTLE SIGHT VERSUS SOUND

USING an imaginary picture of the studio, I tried last week to describe what might happen during the first half-hour of Camera Rehearsal for MM-TV's "The Johnny Dankworth Story."

The rate of progress seemed tedious to anyone not in direct touch with the Control Gallery through earphones. The fact is that there is a tremendous amount to do in a TV studio, and no one's job can be done in isolation.

One might go further: every technician's job conflicts with that of another. I described last week how a correctly placed microphone, a correctly placed camera might come into conflict.

Shadow If a mike shadow falls across the star's face, one of the three must settle for a second best position. Who is to give way?

Battle Yet the battle continues between sizers and accompanists, vision-minded directors and hearing-oriented sound crews, all helped along by an occasional critic whose deadline coincides with band rehearsal.

QUESTS LAINE DELMAR, daughter of Louis "Jazz" Hunch, was seen on Sunday, singing "Why Can't You Be Like Me?"

Well, almost nothing. One

GIVE THEIR VIEWS

box' do jazz



Johnny Dankworth with Christian Simpson.

TV jazz must be ENJOYED

It is true that jazz, in the television sense, is not visual. It is not visual in the sense of the most interesting forms of jazz in the advanced world.

ILLUSIONIST As television is the greatest illusionist of them all these could well be a solution. It's not going to be easy. Just as certainly it is worthwhile.

INFANT That is my case against. There are other minor objections and at least three times as important as this.

And yet... Because a thing hasn't succeeded up to date doesn't mean it can't be done.

And yet... Because a thing hasn't succeeded up to date doesn't mean it can't be done.

Music men are TV's 'SHADOW SQUAD'

WHO are the Shadow Squad of TV? You rarely see their names in the credit titles. But if they are unheeded, they certainly aren't unsung. As composers, they are content to blush unseen.

by HUGH FRANCIS

Income Then there are the "mood music" specialists who have contracts with music publishers. Some of it has to be recorded abroad. Tapes are brought back and discs pressed here for use in TV, radio and films.

Disc American musical genius Aaron Copland unconsciously wrote a British TV theme with his "Billy The Kid" ballet suite. Granada use an extract with "Under Fire".

Superb 7" EP records for only 4/9



WITH THE NEW R.K. RECORD CLUB! Top numbers from the American Hit Parade—with Kellogg's brand-new up-to-the-minute R.K. Record Club

At far less than normal cost each R.K. Extended Play record gives you a full-length popular number from the American Hit Parade—for only 4/9 plus 1 large or 2 small RICE KRISPIES packet tops.

The first release in the new R.K. series

- R.K. 1: Charlie Brown (Good Guys), Gigi (Dick Reynolds), I'll Be With You in Apple Blossom Time (Gibby Beatty), She Say (Don Doby Dean) (The Night Clubbers)

- R.K. 2: Tall Paul (Perry Barry), 16 Candles (Ricky Hearn), Annie's Harmonica (Ghey Progress), My Happiness (Glad Martin)

Listen to the R.K. Record Club programme on Radio Luxembourg every Wednesday at 7.45 p.m.



ORDER FORM To: Kellogg's R.K. Record Club, P.O. Box 278, 7 Blackfriars Street, Manchester 3. Please send me R.K. record No: I enclose Postal Order No: and 1 large 2 small Kellogg's Rice Krispies packet tops.

A TV PERSONALITY TALKS ABOUT HIS...

MOMENTS!



STANLEY BLACK lifted a mouthful of Chinese food with the same nimbleness as he plays piano. Near him lay a copy of "Dr. Zhivago" and he gave a contented sigh.

"I haven't written a jingle for over a year. Being Musical Director of the ABC film studios, making LPs for Decca, having my own show on television, has kept me pretty busy.

"I was with TV advertising for two years and among the jingles I did were Norvic shoes and Steer Britain with John Hejeman. He persuaded and broke into music and the world of advertising is strangely interesting.

"You have to cope and I mean cope, with a sponsor, and more often than not with a sponsor's wife, who has written a brilliant tune which she wants in the ad, and which you find on examination to be utter tripe. And, of course, I refuse to use it.

"Then you learn that on a 15-second jingle either the sponsor or the agency or both expect to have their name on the selling point of the product, what it's made of, who discovered it; the address and phone number. Then you have to incorporate the lyrics and the music in 15 seconds and it is impossible to do what they want.

"You can only do one thing, in fact, what's being done today—repeat one aspect only of the product.

"Now a session for a jingle should take one hour, so when you have finally agreed on the tune and the lyrics, you set to work (it takes anything from 10 minutes to two days).

"When you arrive at the studio you find a representative of the agency, the singer, who has over 10 feet away to the other end of the studio, by the reading from the music sheet, and as they wait to be accompanied by a pianist, you haven't booked any piano.

"He paced to light another cigarette.

"And I find," he said ironically, "that after all the worry, the frustration and aggravation, the immediate appeal of the jingle is to children.

"In his early-40s, London-born Stanley Black has had an illustrious career as a pianist, composer, arranger and conductor. His recent appointment with ABC films is his greatest achievement to date.

"He is also famous for his work on BBC-TV where he has supplied and conducted the orchestras for the "Sid Caesar Show," "Hit Parade," "That Old Black Magic," and Jack Payne's "Off The Record."

"Off The Record," says Stanley, "was really interesting because in the early days of the show the orchestra had to reproduce the record accompaniment of six or seven different singers.

"The engineers, of course, helped with the recording effects, but it is the conductor which has to reproduce the basic sound.

"If the thought of me sweating all the time, you laugh, then I'll just mention an occasion when I had to accompany the singer, who was over 10 feet away to the other end of the studio, by the reading from the music sheet, and as they wait to be accompanied by a pianist, you haven't booked any piano.

"Do you worry about the camera when you have to speak?"

"No—providing an audience will be myself. Otherwise I get nervous."

STANLEY BLACK talks to Maurice Burman

LAUGH

DOCTOR

STORY BEHIND A JINGLE

BIG BANDS AND THE CHOCS!

A LOOK behind the jingles scene shows just how much employment they provide for a variety of people. For example, there have been three Rowentree Dairy Borden series—all live-action, featuring Stan Jones as the Dairy Boy. Each series used a different musical theme. The jingle for the first 15-second series was written by Johnny Johnson and conducted by the Johnson Brothers. It spotlighted three slogans: (1) "I'm a Dairy Boy," (2) "I'm a Dairy Boy," and (3) "I'm a Dairy Boy." To emphasize the mood, trombones were used in "fall," an oboe with an Eastern flavor in "craves," and a suitably big trumpet for "is sent by." Next came three 30-second commercials aimed at teenagers, all featuring a jazz band, a skiffle car and a fun fair. The jingle for this was the work of Austin Cross-Johnson

CAMERA ANGLES

MARY WILDE has been signed for all the ABC-TV shows from May until the current series ends at the conclusion of that month. Her stars in the ABC-TV's "Drumbeat" on June 8 and 15.

TEDDY SCHOLEN, the Dutch girl who sang "Little" which won the recent Eurovision Song Contest, is to join David Hughes in "Make Me Music" on BBC-TV, May 6.

ERIC FLYNN, ABC-TV's latest contract artist will be in the company, in Sunday's "100 Numbers" show. Gary Miller will be introducing the Marino Marini Quartet, John Regan, Lonnie Heath, Malcolm Vaughan and Dudley Dudley. Music will be provided by Joe Lanes.

THE first of an important series of jazz TV shows will be screened in Paris on April 25. The highlight will be a film made of the late Lester Young.



Vince Man's Shop, 15 Newburgh St. Regent St. London, W.1 GER. 3730

INSTRUMENTS FOR SALE

AAK ELECTRIC Vibes 31-ort. 425... BASS, with cover, 210-101, 912.

BEAUTIFUL London Puk... BRAND NEW COURTESY... JAZZ CLUBS.

BRASS SOUPHONE... BUSSION CLARINET... CRYSTAL TRUMPET.

CONN TENOR... CONN TRUMPET... CONN BARITONE.

FOR SALE... LEVIN GOLYAN... MARTIN ALTO.

GENUINE American... LEVIN GOLYAN... MARTIN ALTO.

VALVE TRUMPET... VALVE TRUMPET... VALVE TRUMPET.

DRUMS... BATTER OF SNARE BY DOC... HUNT FOR HEAD ALP.

HUNT FOR HEAD ALP... HUNT FOR HEAD ALP... HUNT FOR HEAD ALP.

PROFESSIONAL KIT... TRIXON... TRIXON.

COMPTON MELOTONE Organ... COMPTON MELOTONE Organ... COMPTON MELOTONE Organ.

ORGANS FOR SALE... HARMONIC ORGAN... HARMONIC ORGAN.

INSTRUMENTS WANTED... ALWAYS WANTED... ALWAYS WANTED.

INSTRUMENT REPAIRS... HARRY HAYES... HARRY HAYES.

IF IT'S MUSICAL... IF IT'S MUSICAL... IF IT'S MUSICAL.

INSTRUMENT REPAIRS... HARRY HAYES... HARRY HAYES.

IF IT'S MUSICAL... IF IT'S MUSICAL... IF IT'S MUSICAL.

IF IT'S MUSICAL... IF IT'S MUSICAL... IF IT'S MUSICAL.

IF IT'S MUSICAL... IF IT'S MUSICAL... IF IT'S MUSICAL.

HUMPHREY LYTTLETON CLUB

Friday, April 24th... KATHY STOKES... RONNIE BOSS & LES FRIENDS.

Saturday, April 25th... JAZZ COMMITTEE... DON BENDALL - BERT COURTNEY.

Sunday, April 26th... G. H. COLLIER... G. H. COLLIER.

Monday, April 27th... M. ACKER DILK'S... M. ACKER DILK'S.

Tuesday, April 28th... FAIRWEATHER-BROWN... FAIRWEATHER-BROWN.

Wednesday, April 29th... HUMPHREY LYTTLETON... HUMPHREY LYTTLETON.

Thursday, April 30th... LEHNE FELIX... LEHNE FELIX.

FRIDAY (TODAY)... GUY AND JOHNNY GIBSON... GUY AND JOHNNY GIBSON.

SATURDAY... GUY AND JOHNNY GIBSON... GUY AND JOHNNY GIBSON.

SUNDAY... GUY AND JOHNNY GIBSON... GUY AND JOHNNY GIBSON.

MONDAY... GUY AND JOHNNY GIBSON... GUY AND JOHNNY GIBSON.

TUESDAY... GUY AND JOHNNY GIBSON... GUY AND JOHNNY GIBSON.

WEDNESDAY... GUY AND JOHNNY GIBSON... GUY AND JOHNNY GIBSON.

THURSDAY... GUY AND JOHNNY GIBSON... GUY AND JOHNNY GIBSON.

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SUNDAY... GUY AND JOHNNY GIBSON... GUY AND JOHNNY GIBSON.

MONDAY... GUY AND JOHNNY GIBSON... GUY AND JOHNNY GIBSON.

JAZZ CLUB CALENDAR

FRIDAY (TODAY)... GUY AND JOHNNY GIBSON... GUY AND JOHNNY GIBSON.

SATURDAY... GUY AND JOHNNY GIBSON... GUY AND JOHNNY GIBSON.

SUNDAY... GUY AND JOHNNY GIBSON... GUY AND JOHNNY GIBSON.

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JAZZ CLUB CALENDAR

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THE DANKWORTH CLUB

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Melody Maker

APRIL 25, 1959 EVERY FRIDAY 6d.

Stars hand £125 to Archie Semple

FOUR bands and numerous guest stars raised £125 at the benefit night held for clarinetist Archie Semple at Harrow Jazz Club on Monday.

Archie has been unable to work with the Alex Welsh Band since his right side was paralysed three months ago.

Bill Read—bassist with the Welsh Band and joint promoter of the Harrow Club with Jack Fallon—told the MM: "We had to turn away literally hundreds of people because the club was full. It was a wonderful turnout of both musicians and fans."

Band call
"We will be handling over the whole £125 to Archie—Jack and I will pay for the hire of the hall ourselves. Giving their services to help Semple was the full bands of Chris Barber, Alex Welsh, Acker Bilk and Betty Smith with guest artists including Otilie Patterson, Lennox Hawkes and Benji Brider."

The Welsh Band had played at the Essex Festival on Sunday and turned down other German engagements in order to fly home for the benefit. The club had given up its first night of the month to help of the clarinetist.

MORE TIME FOR POSTER WORK
THE final date for entries in the Beaulieu Poster Contest has been extended to the first point on May 1. Judging is expected to take place that week.

Already over 100 applications for details of the competition have reached the Melody Maker. Prizes include a three-day festival from August 1 to 3.

AT THE PANAMA
The Stanley Beat Band has opened at the Panama Club, Great Windmill Street, W.1, in place of the Bill Kayser Group, now at the Latin Quarter Club.

DAREWSKI DOWNBEAT
ANY OLD IRON CHA-CHA • KING PORTER STOMP
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MU BAILANGERS SILVESTER

A ROW blew up this week between the Musicians' Union and the Victor Silvester office following last week's banning by the Union of the Silvester Orchestra's Dutch dates.

The Orchestra was set to play three dates in Holland from May 7, including an appearance at the Blokke Festival and a show in Utrecht. A spokesman for the Union said the dates had been banned since it was discovered that the promoter was Dutch agent Lou Van Rees who has been blacklisted for the past year by both the British and Dutch Unions.

No objections
On Wednesday, Bill Hopkins, silvester's manager, told the MM: "Our contracts are with the Jean Mikkenie agency of Amsterdam—not with Lou Van Rees. Before we signed the contracts, the Union told us in February that they had no objections. We have been told by the organisers at Blokke that if we don't fulfil our contract we will be sued for £2,000. If the Union continues to object to the orchestra going to Holland, Victor will consult his solicitor. We are in an impossible position."

Commented MU Assistant Secretary Harry Francis: "We inform the Victor Silvester office that they were not to fulfil the dates when we discovered that Lou Van Rees was, in fact, the promoter."

81959 TOUR FOR BUCK CLAYTON?
In London for 12 hours on Wednesday, American trumpet star Buck Clayton told the MM: "I understand there is a very good chance you will be seeing my band before the end of the year."

Buck flew into London at midday on Wednesday on his way home from Germany where he had appeared at the Essen Festival on Sunday on the same bill as the Humphrey Lyttleton and Alex Welsh bands.

Before the orchestra's midday plane to New York, Buck visited the Humphrey Lyttleton Club.

Baton Ball date for Bob Miller
Bob Miller and the Millermen—resident stars of BBC-TV's "Drumbeat" series—have been added to the list of bands for the "Baton Ball" at the Strand Locomotion on Tuesday.

"They will share the stand with the Philipps, Denny Boyce, Sidney Sampson and Len Hague orchestras."

Another Presley bid fails
ALMA duties in Germany prevented Elvis Presley from accepting an invitation to attend the "Baton Ball" at the Strand Locomotion on Tuesday.

Comments Alma: "This would be my first time in Las Vegas. It will be a marvellous experience. Alma is the second British star to be booked for the gambling city within a week. Last week, Frankie Vaughan was signed for the Dunelm Hotel."

HOLLYWOOD TRIP FOR PET CLARK
PETULA CLARK leaves Britain on May 7 for New York. With her will be Pete ADR men Alan Freeman and Michael Barclay.

After one day in New York, the three will fly on to Hollywood where Pet will record 15 songs during her stay. The assignment will take about 10 days and the artist will return to New York on May 22.

AT DANKWORTH CLUB
The Jazzists, the Vic Heath Sextet and Eddie Thompson and his Orchestra will appear at the Dankworth Club, Tavistock Restaurant, Charing Cross Road, this Saturday.

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