

## Melody Maker

March 21, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

## PARADE

THIS week the MELODY MAKER throws the spotlight on the glittering world of television.

Inside is the first of a weekly four-page supplement featuring news, views, features and sidelights on the stars who shine on the nation's TV screens.

The new MM service provides a comprehensive and up-to-the-minute review of topics of interest to people who view. It also caters for those behind the screen—musicians, artists and technicians who put the sparkle into the magic box of TV.

And here are some of this week's highlights:

- PERRY COMO—p. 13
- PETER KNIGHT—p. 13
- MARION RYAN AND JACKIE RAE—p. 14
- JACK PARNELL—p. 15
- MICHAEL HOLLIDAY—p. 15
- THE WAR OF THE JINGLES—p. 16
- TONY BROWN's new TV COLUMN—p. 16

## LESTER YOUNG IS DEAD

JAZZ lost its President this week.

Known to musicians and millions of jazz fans as the President, or just "Pres," tenor sax star Lester Young died of a heart attack at the Alvin Hotel on New York's Broadway at 4.30 a.m. on Sunday. He was 49.

Young had been living at the hotel for the past year and had returned only the day before from Paris, where he played his last notes at the Blue Note. He had been in Europe for six weeks.

He leaves a widow, Mary, and a son, Lester Junior, at present living in New York.

## 'GREAT ARTIST'

Ben Benjamin, boss of the Blue Note, told the MM: "Lester was very ill when he was playing for me. It was almost pathetic.

"He wanted to go home because he said he couldn't talk to a French doctor. He had ulcers and I'm afraid he drank a little too much.

"I deeply regret the passing of a great artist." Tomorrow (Saturday) night French radio will present a

✓ Back Page, Col. 1



This is one of the last pictures of Lester Young. It was taken a few days before his death by photographer Campbell MacCallum at the Blue Note in Paris.

## DAVE KING KETS U.S. TV SERIES

TWENTY-NINE-year-old comedian Dave King, one-time electrician's mate in Ealing, has just signed for a 13-week series on American TV.

On Wednesday, May 20, Dave will take over from American comedian Milton Berle with his own live weekly TV series of "Kraft Music Hall" programmes for

the U.S. coast-to-coast NBC network.

This is the first time a British TV star has been given his own series on American television.

And Dave King has been specially released from his ATV contract by managing director Val Parnell in order to star in the U.S.

## Tribute

Bazs Val Parnell: "We regard this offer as not only a fine acknowledgement of Dave King's ability but also as a tribute to the high production standards of ATV programmes.

"It was on the strength of two filmed Dave King shows in our 'Saturday Spectacular' series, that the Americans made Dave King this offer.

The deal gives the comedian a preliminary series of 13-weekly shows. After this there are mutual options involving one-and-a-half-million dollars covering the next five years.

"Kraft Music Hall," a half-hour show televised over the whole NBC network, is seen by 40,000,000 viewers at the peak hour of 9 p.m. on Wednesday.

At Dave's own request, the Americans have also agreed his

two British scriptwriters, Sid Green and Dick Hills, who will go to New York with him.

This historic contract was negotiated by Dave's agent, Leslie Grade, who flew twice to New York to conclude the deal.

On Saturday, April 4, Dave guests in "The Perry Como Show."

## Welcome home to Barber

IT will be a red carpet "welcome home" for Chris Barber when he returns from America on Thursday, April 9.

A reception will be staged at London's Savoy Hotel by Denis Preston, Barber's recording manager, his agent, Lynn Dutton, and Five-Nine Records.

## Press reception

The West End soiree will be attended by the Press in honour of Barber's best-selling "Petite Fleur" disc. Total sales in Britain and Germany are now around the million-and-a-quarter mark.

And Barber will be awarded a British Gold Disc to mark the

## U.S. STAR 'INVADERS'



The invasion of "Sunday Night at the London Palladium" by American singing stars, continues last week-end when Johnnie Ray and Arlene Francis topped the bill. The "Cry Guy and Arlene" who records for Poly International are pictured (above) during rehearsal.

## JO STAFFORD TO FLY IN FOR TV

JO STAFFORD and Hoagy ("Starburst") Carmichael are due to fly to Britain soon for ATV spots on "Sunday Night at the London Palladium" and "Saturday Spectacular."

Hoagy will be here in May, while Jo is expected in June. Actual dates were being negotiated at press-time.

These are just two of the top-line American artists signed by London agent, Leslie Grade following his recent visit to the States.

Jo Stafford appeared at the Palladium for a season in 1952. Hoagy Carmichael was here for various Sunday concerts and recordings in 1955.

**DON'T FORGET**  
Due to Easter, the MM will be on sale next week on THURS. MARCH 26

## ELVIS PRESLEY TO HOLIDAY IN BRITAIN?

ELVIS PRESLEY, now serving in the U.S. Armed Forces in Germany, may be visiting Britain on furlough this summer.

It is unlikely that Presley will make a professional appearance while here. He has already stated that, if he did so, he would need his full orchestral and vocal accompanying units.

Says Jeanne Seward, of the British Elvis Presley Fan Club: "If he comes, we shall stage an official welcome from all our 6,000 members.

# MILES TOUR BRITAIN?

Stop Press, U.S.A.

## JAZZMAN AWAYED JUDY HOLLIDAY?

From HOWARD LUCRAFT

**HOLLYWOOD, Wednesday.**—Gerry Mulligan is expected to divorce Arlene and marry Judy Holliday, according to local columnists. . . Academy nominee Thelma Houston ("The Defiant Ones") has just recorded six LPs of folk songs.

### New names

**SINGERS** Dakota Staton and musician Al Barrymore, who were recently married, both follow the Moslem faith.

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From **REN GREVATT**  
**NEW YORK, Wednesday.**—Willard Alexander, head of the Willard Alexander agency, plans to become increasingly active in Europe.

He told me this week that he will personally take over his agency's foreign operations. Executive Jack Green, who handled all foreign work, has now shifted to the Glaser's Associated Booking Corp.

Alexander expects to visit Europe himself in April to discuss future bookings. "We hope to send Miles Davis with his group to England in September," he said, "and it's very possible that tours will be set for both the Glenn Miller and the Tommy Dorsey bands this year.

"We are extremely interested in broadcasting the exchange programme. If they possibly can, the British bands should get the record companies to push their records harder here." Chris Barber, as a good example of what can happen. He's doing very well on his tour and there could be a lot of Chris Barbers."

### CONWAY TWITTY

In package

**FIRST** General Artists Corporation packages may be Britain at last appears to be set. It's expected the group will be moving toward the end of April. Bobbie Robinson, Conway Twitty, Danny Boddy and Dale Frank are being held in no earlier will be held this time but may be sent later.

### BENNY GOODMAN

Power-packed

**MEANWHILE,** GAO is sending a power-packed package to the U.S. starting April 24. The package will feature a three-and-a-half-week tour, spotlighting Benny Goodman at the head of the new big band, the Ahmed Jamal group and through Dakota Staton.

### EARL GRANT

British TV date

**EARL GRANT,** who will appear on British TV on May 31, has a scheduled performance in this week, including the Little and Big bands.

### TV theme

**PEPE** BOOLOLES' "Thin Man Theme," written for the television series, is being recorded on the label. This expected that Eddie Fisher and Liz Taylor will be married very soon, in Las Vegas, and that they will interview in England where Liz is due to film "Sudden Love" sometime.

### Cerless talk

**SAMMY DAVIS** is reportedly trying very hard to mend the split between Sinatra and himself which, since because Sammy reportedly said, in a radio interview, in England, "Sinatra is a sometimes louse." . . . Annie Ross is now under contract to Dick Rock's World Pacific company for her first album.

### In Memoriam

**A LOS ANGELES** millionaire has purchased a marble tombstone for Tom Dooley in North Carolina. . . New managing editor of "Down Beat" magazine is Eugene Lee. . . Foremost public critic of the "Louisville Times" the new New York editor is well known critic George Hooper.

# LESTER

**LESTER YOUNG** died in a New York hotel on Sunday—and one of the greatest original talents of jazz has blown his last arid, sensuous notes.

His playing had over the last decade but his contribution to jazz can hardly be overestimated. His cool, *sour* sound changed the whole face of the jazz saxophone and became the basis and inspiration of an entire new generation of musicians.

## An appreciation by BOB DAWBARN

"The President" is dead—but his music can be heard not only on his many recordings, but also in the playing of Stan Getz, Paul Quinichette, Bill Perkins,

## That Garner tour is cancelled

From BURT KORALL

**NEW YORK, Wednesday.**—The projected British tour by Erroll Garner—voted top pianist in the *MELODY MAKER* World Poll—is off.

His manager, Martha Glazer told me the William Morris office says that the Harold Picking office in London did not produce an exchange grant. "So how can they offer us a tour without having an exchange grant in mind?" she said.

### Disappointed

When Garner was told that the British tour was off he said: "I received so many wonderful letters from British fans when they knew I might be able to play for them."

"To say I am disappointed

would be only half the story." Garner will be in Europe from August 15 to September 20. He had originally been scheduled for England for part of September.

### FOOTNOTE:

In London Harold Picking reported that negotiations with Mrs. Gladys Beaton because of a different crowd.

## Garner (Linton) & Carmen McRae

Erroll Garner's brother, pianist Linton Garner, will accompany Carmen McRae at London's Fidelity Club, starting on May Monday.

Completing the backing for the American singer will be two British musicians—Jack Flann and "Tubby" D'Orr. Garner's record label is Decca.

### Day return

**DUBLIN.**—Appearing at Dublin's Theatre Royal this week, singer Betty Croft has to finish and back on Wednesday. . . .

**PARRIS.**—The famous St. Germain Club has imported an automatic "Duo-Piano" which attracts 500 patrons a night. . . .

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### Day return

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## Jazz International

**DURBAN, Wednesday.**—After her very successful season at Ciro's Club in Johannesburg, Africa's No. 1 nightspot, Eve has opened here at the City Hall tomorrow for three concerts and a matinee and then returned to Johannesburg. She sails for England on April 2.

**CLASSICS**—The new New York editor is well known critic George Hooper.

**DOUBLE TAKE**—The new New York editor is well known critic George Hooper.

**NEW METHOD**—The new New York editor is well known critic George Hooper.

**JONES (drums).** The Seetel will appear at the Saint Germain Club.

**TOUR OFFER**—The new New York editor is well known critic George Hooper.

**FIRST TRIP**—The new New York editor is well known critic George Hooper.

**FOLK SONGS**—The new New York editor is well known critic George Hooper.

**NEW YORK.**—Alan Lorge and the new New York editor is well known critic George Hooper.

**PARIS.**—Sidney Bechet, who was in for three months at the end of last year suffering from bronchitis, is born in a Paris clinic for a check-up.

### In Town Tonight

**MINNAPOLIS.**—Pop singer Wolf 'Taviki' now to London that will appear here at the BBC's "In Town Tonight" on Saturday.

### Attractions

**PARIS.**—Mezz Mezzrow and Duke Ellington performing at the Lincoln Center. . . .

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# TRAIT OF JAZZ

## His death is an irreparable loss

Zoot Sims, Gene Ammons and the entire West Coast school. Charlie Parker admired "Prez" but denied being influenced by him. That is a moot point; and Lester was certainly the inspiration behind many of the pioneers of modern jazz. His influence was not confined to saxophonists. His comparatively rare work on clarinet is easily discernible in the playing of such current favorites as Jimmy Giuffrè and Hal McKusick, while Billie Holiday admits the debt she owes Lester's phrasing and tone.

### Cool school

Billie in turn passed on the President's message to the whole "cool school" of singers, including Anita O'Day, June Christy and Chris Connor. Writing in the MM in 1954, Stanley Dance summed up the Young tenor in perspective of tempo, his melodic invention was always new and unique to himself. On a jump number, he would impose a weird mood, while a ballad would be transformed into a soulful, sometimes marching and mysterious. "His phrasing was astonishingly varied rhythmically, often lagging in a fashion new to the time and unique to himself."

Lester was born in Woodville, Mississippi, on August 27, 1909, but his family moved to New Orleans shortly afterwards. He spent much of his boyhood touring with carnivals where his father was in charge of the band.

### King Oliver

At the age of 10 he started to play drums, later switching to alto and finally tenor. He first worked with his father's band and a group called the Beatonians. He then spent a year with King Oliver before joining Walter Page's Blue Devils in Kansas City. He joined Benny Moten and was a member of the first Count Basie group. A brief spell with Fletcher Henderson, in 1934, ended because he was constantly criticized for not sounding like the name's previous tenor, Coleman Hawkins. After working with Andy Kirk, he rejoined Basie in the

summer of 1936 and remained with the band until the end of 1940. In a "Down Beat" interview with Nat Hentoff, Lester reported that his early idol was Frankie Trumbauer. "He played the C Melody saxophone," said Prez. "I tried to get the sound of a C Melody on a tenor. That's why I don't sound like other people."

In November 1956, I travelled to Holland to hear concerts at Haarlem and Amsterdam which featured Lester on a bill with Miles Davis, Bud Powell and the Modern Jazz Quartet. At the time, I reported in the MM my disappointment at his playing. The traces of past greatness were there, but he seemed disinterested in what his colleagues were playing and content to stand, busied over his tenor, reproducing the phrases which his many imitators had long since turned into clichés.

I was privileged to eat with the musicians at their hotel after the second show, and sat opposite Lester. He struck me as a laconic, tired man, not without charm and humour. According to Stanley Dance, "those who know him will tell you that Lester is no grabber or boaster, but essentially a gentle soul, a lover of beauty as he sees it in things, values and things. Quick-witted, hip to everything of moment around him, experience has shown him the wisdom of detachment."

His death is an irreplaceable loss to all who knew his music.

## Max Jones writes—

I CAN still remember how disappointed I felt with Lester Young's playing the first time I heard it. The record was the Basie Quintet's "Lady Be Good"; "Shoe Shine Swing," which afterwards became quite a favourite. But then, to ears accustomed to the large tones and strong vibrato of the Hawkins school, the newcomer sounded pedic and a little too honky in his method. For some while I remained lukewarm about his solos with the Basie orchestra—though admiring their swing and fluency—and I was first reconciled to Lester Young by way of his sympathetic accompaniments to Billie Holiday. It is not perhaps easy now to realize how much opposition there

used to be to Young's soft but somewhat acid tone and generally dissentient approach. Critics wrote about his "maternal tone," and even in the USA he was often found wanting—for example by the Henderson band and also, according to Mary Lou Williams, by Andy Kirk's ("Lester Young never filled the band like that big Webster sound had"). I suppose it is always so with new, revolutionary jazz styles. For myself, I learned to appreciate Lester Young's music, and I continued to enjoy his limp and rather flat-toned improvisations of recent years—while preferring the vaper sound of players like Hawkins, Webster, Basie and Thompson. See also "World of Jazz."



## Tributes...

A AMERICAN jazz circle was shocked at the news of Lester's death, writes Ben Grant, from New York. Hollywood, where he is playing at the "Greeno," Count Basie said: "We have lost a precious jewel. He was one of the very greatest." Veteran agent Willard Alexander, who helped in bringing out the original Basie band, stated: "Lester Young was one of the top 10 of the greatest tenor men I have heard in 55 years in the business. You don't replace men like this. It's his fate indeed." In Paris, tenor star Sunny Murray told Henry Kahn: "I don't believe anyone will ever forget the way Prez played. Max's will continue in easy form."

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These 'old boys' are in their prime

# A 49, Jonah finds himself back on top

ONE of the best things about the big boom in jazz is that it has brought back to the top such talented, long-neglected people as Robert Elliott "Jonah" Jones.

When his 11-year stretch with the Cab Calloway orchestra ended, in 1952, things looked rough.

He played with Joe Bushkin at the Embers, toured with an Earl Hines sextet, then got a job in a pit band with "Porgy and Bess" on Broadway.

Except in Europe, where he appeared at the Paris Jazz Festival in 1954, followed by a few months reluctantly playing Dixieland around Belgium and France, Jonah seemed to be a forgotten man.

Then came his three lucky breaks: a chance to lead his own quartet at the Embers (it resulted in a 10-year contract), a Capitol Records contract, and—best of all—a feature spot for his "muted jazz" a few months ago on the Fred Astaire Show on NBC.

## Getting rich

With Ataire's help, he clicked decisively before an audience of tens of millions. Today, of the US top ten jazz LPs, three are Jonah's. In his fiftieth year (he was 49 on New Year's Eve), he's getting rich.

My family worked hard and there wasn't much money," says Jonah of his childhood in Louisville. "One day I saw a band of kids marching down the street. They wore uniforms and one of them was playing a shiny, pretty instrument. I was told it was called a trombone, and I went home and said I wanted one. I was 11 at the time.

My dad said trombones cost money, but he took me to the lady who ran the band, Besse Allen. It was a segregated band and they gave free lessons because the mayor thought that



JONAH JONES—back at the top

## Leonard Feather REPORTS FROM New York

would be one way to keep us off the streets and out of trouble."

Miss Allen, deciding Jonah's attitude too short for the trombone handed him a trumpet. After a few years with her he got his first professional job—hoping a riverboat that was cruising from Cincinnati to New Orleans—with Wallace Bryan's band.

Later that year he joined Horace Henderson's band in Cleveland and stayed until he found himself stranded in Buffalo, New York, where the band broke up.

## Stuff Smith

Jonah decided to stay in Buffalo. After working a while with Wes Hevey's band, he replaced Paul Webster with Jimmie Lanford.

Then, in 1932, he teamed up with Stuff Smith, a partnership that lasted off and on until 1949 (the interruptions brought jobs with Lil Armstrong and McKinney's Cotton Pickers).

Followed jobs with Benny Carter ("A real chance to learn things") and Fletcher Henderson ("That band was really like going to school"). In 1941, he got an offer from Cab Calloway.

"I couldn't make it, but I'd got to know Dizzy Gillespie and

told him about the job. Diz took it, and a little later I joined, too.

Dis at that time was breaking out of the Roy Eldridge style, trying ideas of his own. Nobody in Cab's band could understand or appreciate them at the time, and most of the time I didn't have the courage to try them.

"I love Dizzy because I know what he put up with before he made it—and it took a lot of courage and heart to get it across successfully."

## Uneventful

Jonah's years with Calloway were musically uneventful. Though he was on numerous records with Cab, mostly for Columbia, they are now deleted.

His best sessions were made in the late 1930s, when he was heard on numerous small band dates with Lionel Hampton, Teddy Wilson and Billie Holiday.

Today, with such hit singles as "Baubles, Bangles And Beads" and "On The Street Where You Live" to his credit, along with the top-selling LPs, Jonah is in demand as never before in his life.

## Still swings

He uses seven different kinds of mutes: "I hated it at first, because I was proud of my open tone and people dug it. But now I'm used to playing muted all the time."

No matter how many mutes he may use, one thing remains clear: Jonah's style still swings, still remains one of the most valuable surviving relics of the swing era's brightest years.

A FEW weeks ago I discussed Andre Hodeir's theory that, as a general rule, jazzmen fade at 40; I have just heard a record which should put that to it once and for all.

It's an American LP (to be issued here, I sincerely hope) re-constructed Fletcher Henderson Orchestra, under the leadership of Rex Stewart.

Since most of the musicians were in the great Henderson band in its heyday, you can imagine that, laid end to end, their combined strength would stretch back into the time of Ethelred the Unready.

The personnel reads like a Swing Era roll of honour including Hodeir, Webster, Hilton Jefferson, Garvin Bushell, Rex Stewart, Emory Potts, Joe Thomas, Tati Jordan, J. C. Higginbotham, Benny Morton, Dickie Wells, Jimmy Crawford et al.

In fact, you will see from the list that the band is not exclusively a Henderson reunion. Almost every great band from the 'thirties is represented—Killington, Basie, Chick Webb, Luis Russell, Jimmy Lunceford.

## HIBERNATION

According to Hodeir's theory, the result of the veterans' outing should have been a pale shadow of the glory the Swing Age. Indeed, there is every reason why it should have been.

Since the advent of honk and revivalism, many of these players have been in partial hibernation. Rex Benny Morton has been buried in pit orchestras for a decade. Dickie Wells suffered for a long time in a



Humphrey Lyttelton's column

rock-'n'-roll band. Rex Stewart had all but vanished from sight when he emerged to join Eddie Condon and, with few exceptions, the remainder have only appeared sporadically on main-street sessions.

Many of these players must have felt that the spirit of the music which they helped to shape had gone beyond recall.

## GALVANIC

Some of them—Dickie Wells, Higginbotham, Joe Thomas and, to some extent, Hawkins and Stewart—went through a period of confusion and disillusionment which may have given strength to Hodeir's theory.

But the Henderson revival, which took place at a jazz festival in the States and subsequently in the recording studios, may turn out to have been more than just an old boys' reunion.

For the galvanic results in the studio, the thrilling quality of performance by each and every soloist, above all, it is clear that these men of 40 and 50 are still in it.

Maybe this season, the very peak of mainstream, will encourage those who have the power to give these musicians the opportunity which their great talents deserve.

## Dates with the Stars

- (Week commencing March 23)
- Lena ARMSTRONG**  
Thursday, City Hall, Sheffield
- Shirley BASSEY**  
Wednesday, Palace of Wales, W.
- Mary CAMPBELL**  
Wednesday, Birmingham
- Alice COCHRAN**  
Wednesday, Palace Theatre, W.
- BOB CARVER**  
Week: Marty WILDE tour
- JILL DANIELS**  
Week: Empire, Liverpool
- Jackie DENNIS**  
Tuesday, Empire, Merseyside
- John DUNN**  
Wednesday, Palace Royal, Stanley
- Leslie BOWEN**  
Wednesday, Palace Theatre, W.
- Geoff DRISLEY**  
Wednesday, Empire, Merseyside
- Johnny DUNCAN**  
Week: Marty WILDE tour
- Bob GIBBY**  
Week: Embassy SQUIRES tour
- Connie HASTON**  
Sunday, De Montfort Hall, Leicester
- Morton FRASER'S Harmonica Gang**  
Week: Empire, South Shields
- Wes WATTS**  
Week: Empire, Chester
- Edmond HICKINGILL**  
Singing in Brass: London Palladium
- LANA BATES**  
Week: Embassy SQUIRES tour

- Desmond LANE**  
Week: Theatre Royal, Halifax
- Don LANG**  
Week: Embassy SQUIRES tour
- Marino MARINI**  
Sunday: Granada, Tooting
- Monday: Granada, Kingston**
- Tuesday: Granada, Mableton**
- Wednesday: Granada, Bedford**
- Thursday: Granada, East Ham**
- Friday: Granada, South West**
- MORRIS**  
Week: Empire, Glasgow
- MULLARKY**  
Sunday: King George's Hall, Shanklin
- Monday: City Hall, Newcastle**
- Tuesday: Free Trade Hall, Manchester**
- Wednesday: Civic Hall, Wolverhampton**
- Ruby MURRAY**  
Wednesday, Glasgow
- NIKI PRICE**  
Week: Empire, South Shields
- CHR RICHARD**  
Sunday: Empire, Liverpool
- Monday: Empire, Walthamstow**
- Reynolds SQUIRES**  
Monday: Clifton, Leamington
- Tuesday: Clifton, Leamington**
- Wednesday: Clifton, Leamington**
- Thursday: Clifton, Leamington**
- Friday: Clifton, Leamington**
- Tommy STEELE**  
Week: Empire, Colchester, W.
- TANNER EIGHT**  
Week: Empire, Newcastle
- Dickie VALENTINE**  
Week: Queens Theatre, Blackpool
- Monday: VAUGHAN**  
Week: Hippodrome, Birmingham
- VIPERS**  
Week: Barnaby Chester
- Mark WHITFIELD**  
Week: Empire, Newcastle
- Marty WILDE**  
Sunday: Majestic, Dorset
- Monday: Royal Hall, Haverhill**
- Tuesday: City Hall, Newcastle**
- Wednesday: Clifton, Leamington**
- Thursday: Southbury, Leeds**
- Friday: Premier, Dewsbury**
- Saturday: St. George's Hall, Bradford**

Steve Race and Maurice Burman are writing this week in TV Parade which opens on page 13

# OH BOY! its a REGENT!

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# Eydie leads the field

**EYDIE GORME** is the most commanding singer on the postwar scene. If you don't believe this, get hold of a copy of her latest LP, "Eydie In Love."

## POP DISCS

by Laurie Henshaw

### The battle of the tape

THE War of the Tapes continues. Latest broadside was delivered by Stanley White, of Kertling, who writes in a way he disagrees with me that a licence should be necessary to use and operate a tape recorder.

But he does agree that the pirating of music on a tape from a gramophone record is a poor and distasteful way of acquiring such music. Mr. White lays the blame at the record companies' doorstep, suggesting that they could issue pre-recorded tapes with a quality far above anything to be obtained by amateur transfer of discs. But, presumably, these tapes would need to carry some sort of licence in the same way that records do.

Like all the great jazz and pop singers, she really "feels" a lyric. And, moreover, she has the technique and artistry to project even the most mundane sentiments in heart-wrenching fashion. The sleeve-writer is not being pretentious when he says: "This quality of involvement, of singing as though she meant every word, certainly, makes Eydie's performances convincing and often very poignant."

Poignancy in fact, is the very essence of Eydie's song projection, she sings her heart out on all her sessions. Maybe the numbers on this album do not quite match those of her first LP, but the outcome is another release that should not be missed by anyone interested in true artistry. As a lesson in would-be singers, too, this is invaluable. They could profitably pay attention to this girl's phenomenal control, pitch, phrasing and timing.

And Don Costa again provides perfectly designed orchestral accompaniments.

**Tracks:** *When the World Was Young; In Love In Vain; Here I Am In Love Again; Why Shouldn't I? In The New Small Hours of the Morning; Love Letters; In Other Words; When I Fall In Love; Idle Conversation; Why To Be Change My Now; Impossible; It Would Happen To You.* (HMV LPT129)

A fitting moment for Day admirers.

**Remaining titles:** *Ready, Willing And Able; If I Give My Heart To You; Whatever Will Be, Will Be; A Very Precious Love; Will Be; A Very Precious Love; Love It's Magic; The Goodwood Stage; Bewitched; Canadian Song; Love Me Or Leave Me; The Black Hills of Dakota; Kerpbody Love & Love.* (Philips DM1297)

**The Skyliners**

THE Skyliners' "Since I Don't Have You" is already riding high in the U.S. hit parade. It could easily register here, too. With its straggly vocal, this broadly follows the pattern set by the Platters.

**Backing:** *One Night, One Night.* (London HL8582)

**Stan Kenton**

STAN KENTON'S ventures with strings marked his least successful period. His pretensions in this field hardly arose above the level of descriptive flim music.

**Tracks:** *"Lush Interlude"; Kenton and Associates; Pete Rugolo has scored some of the earlier, big-band, instrumental successes for a full string section and vibraphone choir.*

The outcome is certainly lush, but in no measure as stimulating as when these Kenton showpieces made their original appearance on disc.

**Titles:** *Interlude; Collaboration; Opus In Pastels; A Theme*



• EYDIE GORME—technique and artistry

Hubert W. David's SONGSHEET

### A 'repeat'

I still maintain that the tapings of any musical work constitutes a "repeat" performance of a writer's work. Since artists receive repeat performance fees, songwriters and publishers should be treated on a similar basis. I can only repeat: Sooner or later a tape recorder must contribute to the livelihood of songwriters and music publishers. One possible way would be to issue a year's worth of music already in well-remembered words, the industry was when the BBC first wanted to inflict a 21-year licence on us for radio.

Many people cite the case of the enthusiast who obliges us by tapes for the spoken word. But you still pay £4 for a radio and TV licence, even though you may only use it for sport.

I'll be interested to have any new viewpoint on this matter. So far I have had no written comment from a music publisher or a recording company, though I have heard several vague mumblings in the Alley from folk who ought to be interested.



**TEDDY JOHNSON and Pearl Carr** have a hit but with their earliest recording of "Sang Little Birdie" on last week's *Gramophone*.

The pair, of course, was chosen past for Britain on the *Beach*, selected from Canada.

This recording by Teddy and Pearl of the place-winning song has all the ingredients of a best-seller, and I predict it will make the Hit Parade.

**Backing:** "If I Could Live My Life Again." (Columbia 45-DB1272)

**Doris Day**

"SHOWCASE OF HITS" is an LP tracing the highlights of Doris Day's recorded career from the days of her million-selling neoromantic duets, which she made as vocalist with the Les Brown Orchestra.

### TOMORROW'S HITS

**PHILLY MIRE and the Transparents:** "Strife" (AF129). Brassy swinging section won by American newcomer Mire making an exciting sound.

**DRYBRIE: EVYENNA:** "Pink Shoe-Liners" (London HL8581).

Thirty-year-old American pop vocalist Drie clogs with this hand-clapping rock styling.

**NEIL HENKIN:** "I Go Ape" (HM 1111). Henkins, who scored with "The Diary," makes an effective impact with this amusing novelty, which tells how the terra cotta man when his girl is around. Another big U.S. hit with a low score.

**TERESA HILKIN:** "Heavenly Body" (Ford 47284). An attractive tune using its winning style by the fresh-voiced Teresa. (All released March 29).

**Annette Funicello**

16-YEAR-OLD Annette Funicello, has scored in a big way in the States with *Tail Pin!* She best of four titles on this EP. Other titles are *Ma, He's Making Eyes At Me; How Will I Know Me Love; Don't Jump To Conclusions.* (Columbia 45-DB477)

**WATCH THIS!**

DENNIS LOTIS offers a smooth vocal version of that Glenn Miller standard, "Moonlight Serenade." It is an atmospheric accompaniment from the Rita Williams Singers and Tony Gubner's Orchestra. The one could go alone.

**Ranking:** "Danger, Will-Robinson" comes from the film of that title. (Columbia 45-DB477)



brings you the dynamic voice of

# Annette Montana



### Songwriters

This column contains you in terms of any one song or free you may have written, OR an answer to a songwriting query.

It must bear name and address of the sender, and must be answered by e.a.p. Post to: **Songwriters' Advice Bureau, "Effective," 25, Abchurch Lane, London, W.C.1.**

The Editor can accept no liability for loss of damage of M.V. submitted. This column is valid until April 1, 1955, for readers in Britain until May 4, 1955, for those in France and Colonial territories.

singing "I'm In Love" b/w "EASY"

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# Another 'Hot Yet' by Miles

**A** REMARKABLE thing about Miles Davis is his continued progress—every new recording seems to be his best. Once again I can only say that this new Fontana release is the most satisfying and musically surprising I have heard from a group led by the great trumpeter.

Miles plays superbly throughout, with all his great melodic gifts and sense of timing. And, for once, his contributions are matched by those of his colleagues.

The alto of Cannonball Adderley is a revelation. It would seem that playing alongside the vastly underrated Coltrane has had great effect.

Here are the glib Parker imitations and he emerges as a mature musician with some highly original things to say. His exchanges with Coltrane on "Dr. Jekyll" are one of the highlights of a record which maintains an Everest-high standard.

Red Garland now sounds the ideal pianist for the group and is rewarded with his own feature, aided by bass and drum solos, on "Billy Boy."

The latter part of his solo on Monk's "Straight," incidentally, is taken from Miles's



**Two more 'Fleurs'**

WILSON AND PARIS NEW ORLEANS BAND  
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'TUNE De Paris, here an decidedly French in their later-arrangement of "Fleur" which is carried masterly by Wilson K. It's a harmonica, Harmon and Sidney De P. are also spotted.

The evening is not very sparkling and the music must be considered one for the general public.

Not to be overlooked is the "Paris Fleur" backed with "Baby Brown" made as a starred duet by Wally Fanchon and Randy Brown, and starred with "On Dance 45 F10833—M. J.

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original solo on Charlie Parker's "Now's The Time".  
On the subject of the material, Davis's "Bad & Beautiful" is closely based on "Makin' Whooie". This is one record that would hood any collector about Miles—Hod Dawbera.

**Exciting set**  
HAMPTON HAWES QUARTET (Lb)  
—All News edition—Vol. 1  
Jazz: Groove High; Take Care; Broadway; Hampton's Paris; (Contemporary 12 on LAL12131—26. 3d.)  
Vol. 2  
I'd Remember April; I Should Care; Woody's Yaw!; Two Eyes Hit; Will You Kiss Me Now!; April in Paris; Blue 'n' Boogie.  
(Contemporary 12 on LAL12132—26. 3d.)  
Vol. 3  
Go Hither, You Hear From Me!; Blues No. 2; Between The Devil And The Deep Blue Sea; Blue No. 4; (Contemporary 12 on LAL12133—26. 3d.)  
Hawes (pno.), Jim Hall (dr.), Bud Maxwell (bass); Brad Freeman (sax); 12 on LAL 12134. Contemporary 12 on London, Los Angeles, I.A.M. Contemporary 12 on LAL 12135—26. 3d.)

THIS is an exciting set from the dynamic Hampton Herd most ably backed by Jim Hall, Bud Maxwell and Brad Freeman. The 16 titles were recorded in the order listed at a continuous session in Los Angeles on the night of November 12, 1958. There were no sound takes and the studio rules for sound were discarded completely.

Good as all these LPs are, I don't imagine that anyone above of a millionaire will want 45 titles.

There is little to choose between the "Exciting Set" and "Exciting Set—Broadway"—Will You Kiss Me Now!—April in Paris—Do Nothing—April in Paris—Do Nothing—and the various Hawes duos originally discarded exceptively even throughout the set.

I may assist your choice to know that Volume One rates for 12 on 39 minutes (plus two on 42) minutes and Volume Three for 39 minutes.

Listening to the full two hours straight through, it is hard to believe "Hawes' clothes, but there is no scattering of the musicians' fortitudes towards the end of the set and only the most excellent Jim Hall's solo still, his sparkling solo is a beautiful piece of music for anyone who likes swinging piano jazz—Bob Dawbera.

**Boogie scene**  
"BARRELHOUSE BOOGIE WOODIE AND ELVIN" (Lb)  
Pete Johnson; Boogie Woogie; Aural Anomaly; Short Fat Jazz; Loose Lewie; Best Cat Creole; Lewie Johnson and Lamorne; Boogie Woogie Prayer; Henry "Red" Allen and Grover; K.K. Moore; Harry James and Boogie Woogie Trio; Boogie Woogie; Harry James; James P. Johnson; A-Fal Dream; Jimmy Yansky; Star Trek Blues; (Fontana TF8016—26. 3d.)

THEIR curious compilation is one of the largest to date boogie.  
Because it includes solo by four blues masters, plus solo by James and Mary and some pumping items by Red Allen and Harry James groups, it succeeds in giving a fair, if restricted, view of the boogie scene.  
A most rewarding performer, known, so I am not giving recording details.  
Ammons' "Joy" and Lewis' "Star Cat" were reworked to lend an extra touch, and both have been reissued before this. They are true barrelhouse masterpieces.  
Johnson's "Boogie Woogie" made some time earlier in 1957, in October, 1958, is another fine, soulful boogie.

There is much more here, though, as in the Yancey solo which comes in the first. This is not the greatest Yancey, but it was always more individual and artistic player.  
Mary Lou was recorded on Andy Kirk's popular 1954 version of "Little Joe," but the version here is an unaccompanied solo with the following: very slightly sophisticated and less

moving than the real thing.  
J. Johnson was never a boogie pianist, and his harmonically heavy improvisation shows a heavy reliance on the "I've-planned" "Prayer" in the famous double-ended Parlophone 12 rpm job "edited into a continuous performance".  
"K.K." is named after pianist Kenny Karney, who plays a large part in it. Splendid solo comes from Edmond Hall, Red Allen and Wiley.  
James cuts through with inventive trumpet against Pete Johnson and, later, Albert Ammons.  
"Boo-woo" must have been the inspiration for Humphs' "Bad Penny Blues"—MAX JARVIS.

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# TV PARADE

Edited by TONY BROWN

## The MM salutes Television

NO aspect of the entertainment industry has grown so rapidly as Television. None now approaches it in importance to the Professions and the Trade.

• And it is still growing. It is adding more viewers every week to existing channels. Still more channels are on the way.

• And with its growth come ever more opportunities for artists, musicians, arrangers, composers, vocalists and singing groups—and for those who handle them.

• It is for them, and for all who are interested in this vital form of entertainment, that we present this new section of the MM.

## Peter Knight hits the jackpot!

ARRANGER-MD Peter Knight, who once collected other people's money as an Income Tax official—stands to collect in a big way himself as a result of a new deal with Granada TV.

Next week, Peter will sign a contract with Granada that—with his many other commitments—will rocket him into the £20,000-a-year bracket.

Already, Peter Knight is the musical mainstay of many Granada shows, including the long-running "Chelsea At Nine" and "Spot The Tune" series.

"We are now about to put my understanding with Granada on a firm and regular footing," he told the MM on Wednesday.

And Peter will shortly MD a new series for Granada. Entitled "Song Parade," it will spotlight Cliff Adams's Granadiers, who appear on "Chelsea At Nine," and whose work in that show will be taken over by the Peter Knight Singers.

### New LP

In addition to his TV commitments, Peter is busy with his recording work for Pye-Nixa and Parlophone.

He has just completed an LP for Pye with Marion Ryan and also recorded two EPs with the Peter Knight Singers for Parlophone of songs from "Cinderella" and "West Side Story."

Until recently, he was MD for the Vernons Girls, whom he rehearsed on the "Oh Boy" ABC-TV show. "But I had to give that up," says Peter, "owing to extreme pressure of work."



Peter Knight



Como says he is not trying to look relaxed. When someone said he seemed to be falling asleep, he was shocked!

## PERRY COMO IN CLOSE-UP

by Tony Brown

SHARP reporters have come away from interviews with Perry Como weeping with frustration. He is such dull copy—too polite to have a temper and he won't admit to hating anything.

He even likes people. This blinding goodwill once goaded a radio producer into exploding.

"What can you do? He just stands there and sings. He's got no personality!" Dead wrong, of course. Despite the fact that Como didn't prance into the spotlight, he's loaded with live charm.

The most successful TV show of all time has been built around it. But only after second thoughts. Most of them were Como's.

They planned the Perry Como Show as a major production. They engaged script-writer Goodman Ace at around £3,000 a week to put words into Como's mouth. As Ace specialised in comedy, what came out was slapstick.

The long-suffering Mr. Como was embarrassed.

"I was almost in baggy pants and a comedy hat—because Goody thinks I'm as funny as hell. But it was a real nothing."

"Every time I threw a funny line out, it popped right back in the next show. For five weeks he tried to get me to say 'There's no business like shoe business.' Finally, someone else said it and the audience died laughing." That didn't convince Perry that he was wrong. Indeed, the slapstick Como projected by the script found plenty of knockers and Perry didn't like it in the least.

"Someone said I looked so relaxed I seemed to be falling asleep. I don't know what he meant. A jolly boy I am not. But I'm not trying to look relaxed. It's just the way I am."

### TAILORED TO FIT

"If I can't get what I want," threatened the nicest guy in show business. "I'll just get out there and sing for the whole hour. And then I'll know I'm right. When I sing, I'm never in trouble."

After those early squalls, the production team took a closer look at Como. They surveyed him, they measured him and they came up with a script meticulously tailored to fit his gentle, sunny character. Everyone moves around him so he can stay casual. The whole is pain-takenly relaxed.

Como, a shy, stubborn, unexpectant guy, had proved the experts wrong. The public

CONTINUED ON PAGE 14

## Stars on your screen

PAUL ANKA, Greek singer Kizis Kazanos, star Gene Barry and pianist Louie Hollander are the guest stars in "The Perry Como Show" an ABC-TV today (Friday).

BRUCE FOSTER, composer of "Sunday Night At The London Palladium" recorded his first sides for Parlophone last week. The title track "In My Charge" (a Forth original) and "So Far So Good" are being issued on March 26. Accompaniments are by Ron Goodwin's Orchestra.

GLAMOROUS singer Rosemary Clooney has her first musical comedy TV spot on Easter Monday. In six episodes, Charlie Chester in the BBC's "A Star is Born" (8.45-10.10 p.m.).

MALCOLM MITCHELL and his Trio appear in the BBC-TV's "42nd" show on April 1.

DICKIE VALENTINE makes his bow as star guest artist on ABC-TV's "Oh, Boy" (Saturday).

KIZIS KAZANOS "Music Shop" on ATV. He is set to make another Orkole disc next month. Her first—"The Story Of Me" and "Femmo-0-1"—was issued in January.

American singer Ariana Fontana is one of the guest stars in ATV's "Music Shop" on Sunday. Her first—"The Story Of Me" and "Femmo-0-1"—was issued in January.

Comedian-singer Gene Ring has another bill-topping "Saturday Spectacular" this week. Her supporting artists include Shani Wallis and Bonnie Carroll.



Kizis Kazanos



Gene Ring

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# mean a Golden Age for British musicians?



1.—They are numbered among the select band of TV session-ers who are always in demand. It pays off—but the work demands skill and versatility. L-r, Frank Kelly, Bob Burns and Phil Goody. 2.—Max Harris and Norman Stenfil are the arranging brains behind the Parnell orchestra. Getting the unshaven Stenfil into the picture evoked musicianly rivalry. "You want a caption?" offered George Chisholm. "Make it 'Guitly—but Don't to Plead'." 3.—Meats are often snatched on the set. "Every type of music is checked off you, from ballet and opera to jazz." And still Jack Parnell finds time to study piano. Parnell wears the knee-legs. Man between the carphones is Musical Associate Kenny Posnell. 4.—At the Wood Graft Empire, which was once an ordinary Variety theatre. Now the stage is a mass of wires, boom, and junction-boxes. It is from this chaos that "Saturday Speculator" emerges.

# The gold takes some digging!

**OUT on the floor on the "Saturday Spectacular" set, Arthur Askey and Dickie Henderson were going through a soft-shoe shuffle. The dancers were playing casino on the top of the snore drum.**

Like a fool, I accepted one of Jack Parnell's French cigarettes.

"They make me cough, too," he sympathized, "but it's a healthier hack."

I told him that with the music that TV gets through in a week, this should be proving the golden age for British musicians. Yet a lot of the boys are complaining that the plum jobs are being collared by the same small circle.

always were the best and who still are.

"The new man who comes along has got to outstage George Chisholm, you know," said Tommy McQuater, or Bob Burns, or Norman Stenfil. And to do that, he's got to be awfully good.

"And he's got to be the top in every field. Take Bobby Midgeley, my drummer. There may be better showmen—but Bobby plays every percussion instrument and plays

When the band broke again, we returned en masse to the pub. Clutching a vodka and tomato juice, Jack Parnell enquired if my ill-illation with producer Brian Foster as to whether he needed to hang around all afternoon to speak two lines. I was presented with a large Scotch by a gentleman who introduced himself as Nobby Clarke. He plays trombone and discharges the onerous duties of "the fixer."

"Most of the 'favourite' shafts are aimed at me," he said gloomily. "If only people would use their intellect."

"How can you fix a 'friend' when both of you will get bowled out on the first session? The standard is so high. Look at this sax section. Four of them double clarinet. Three play bass clarinet as well—and Phil Goody doubles baritone sax and flute."

They lack anything at all that combine in any number of permutations.

lan—potentially. We may be on the verge of a Golden Age. At the moment, there are barely enough musicians proficient enough to cope with two-channel TV. When the volume of work starts outgrowing the number of musicians the gold rush will start.

**GOLD**

It remains to be seen whether our instrumentalists have the wit—and the guts—to equip themselves for their opportunities.

Jack Parnell studies piano under George Malcolm and practices two hours a day. That, mark you, in addition to doing one of the most exacting jobs in the world. Up there on the rostrum, I watched him. He listened to the artist on one earphone, the producer on the other, read the score with one eye, watched the artist on the monitor screen with the other. And he conducted the orchestra all at the same time.

The gold is in TV all right. But, my goodness, how you have to dig!

**LAUGH**

Parnell cut in with a cynical laugh. "They've been saying that for years. But I'm firmly convinced that talent will out. If a bloke's good enough and has the drive and ambition, he must get there."

Parnell emphasized what tremendous demands are made on the television session musician, and particularly on those in his own orchestra.

"Every type of music is checked at you, from ballet and opera to jazz."

"Another thing: the artist needs all the rehearsal time, there is little or none for band rehearsal."

"The band I started with is completely changed. What do I find now? I finish up with the top session men who

them all at a terrifically high standard. As a drummer myself, I know how particular is."

Others on this particular session confirmed the Parnell opinion—that TV offers gold for those who have what it takes. Arranger Artie G. Birky, for instance.

"Fine from the arranger's point of view. Steady work. Opportunity to arrange for first-class instrumentalists. An expanding market. What else could you want?"

And Barney Clarkraith. He supplies and conducts singing groups around the studios.

"Jobs are so plentiful and singers are so scarce. You'd never believe it!"

In desperation, I've auditioned over three hundred vocalists in the past four years. I found only two I could use."

**CANCELLED**

"I've known important sessions to be cancelled because musicians of this calibre aren't available."

"But don't get the idea they make a fortune exclusively from TV. Actually, ATV does pay a little more to get the best, but rates aren't as high as those for recording and film work. Just £2 for three hours and £5 for five hours."

"That about sums it up for the moment. The situation is richer than any that has yet faced the British music-

# Betty Smith in Jackson programme

**BETTY SMITH and her Quintet appear in "The Jackson Show" on ATV on Wednesday (21st). The show starts an 18-week summer season at the Pier Ballroom, Southsea, from West Saturday.**

**SOUTHERN** television watchers—Oh, boy! Tomorrow (Saturday) will see a new commercial for The Hibbler Melodica, being marketed in this country by Bell Records, Ltd. It is a 12-note reed instrument with a piano-type keyboard and reproduces the sound of a harmonica. It sells at £13 5s.

**STOCKPORT-BORN** Albert Laine, who sang with Healey Ward and his Band, made her TV debut in last Monday's "Rainbow Room" for ATV.

**THE Terry Lightfoot** Jazzmen have been booked to appear on BBC-TV "Children's Hour" on March 30.

**GARY MILLER** has an ABC-TV "Top Notchers" cast on Sunday, March 29. At Christmas he makes his first venture into presentation since he became a session star. "I can't reveal details except to say that it will be a live theatre on the South." Gary told the MM at Leeds last week.

# I just try to be a natural



# says MIKE HOLLIDAY

"THE most important thing in TV? Well, I'd say being yourself. Judging by the letters I receive, folks like me because I seem natural.

Do you have to be handsome? No—provided, of course, you're not so ugly that there's a need to switch over to the other channel.

Television is a very intimate medium. You are right in the viewers' living-room, so the kind of show I do, which is very much and informal, tends to have a shame to sit back and have a real look.

One night, I hadn't slept too well and I didn't feel good. I get letters about it.

"You weren't up to form last night," they said. "You seemed worse."

That kind of sympathy can be frustrating.

**"BUT I WORRY A LITTLE"**

Yes, I suppose I have become a singer and an outgoing character. I'm sorry-going all right, but I have to confess that I do worry a little.

Some agents must go to my producer, John Ammonds, who does a lot to make life smooth for me. Rehearsals are held down to a minimum, for me and the cameramen and technicians, in the Northern studios are all nice fellows, which helps.

Lots of singers have asked me how to acquire the relaxed attitude on TV—and even some film actors. I'm afraid I can't begin to explain. I don't try to relax. I just do what I feel like doing and that's all I can say. I'm sure that there's a danger of over-rehearsal on TV. Well, I can only say that I never got tired of seeing my favourites. And we have to remember that there aren't necessarily going to be such easy performances.

Anyway, as me old Uncle Mike used to say, I really shouldn't say any more of this Irish stew—but give me another helping.

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# Melody Maker

MARCH 21, 1959

EVERY FRIDAY 6d.

# SPRING SWINGS IN

SPRING was heralded in with a swing on Monday night. Seven bands and four singers played for 2,000 fans at a special Spring Jazz Band Ball at Hammermith Palais, Says organiser Ruby Bard: "It seems that Spring is late this year as

Monday was very cold and wintry. But the fans soon got warmed up!" The artists who appeared for the four-and-a-half-hour ball were—the Mick Molligan and Alex Welsh bands, Betty Smith's Dixieland All Stars, Bruce Turner's Jump Band, Dick Charlesworth and his City

Gents, Bob Wallis's Storyville Jazzmen, the Dauphin Street Six and singers George Melly, Beryl Bryden, Rudy Marsalis and Eric Lister, Comperes were the BBC's John Hooper and James Asman.

• Spring starts tomorrow (Saturday).



George Melly

Bruce Turner

Betty Smith

Alex Welsh

## DISC QUIZ MEETING

SIR IAN JACOB, Director-General of the BBC, has agreed to meet Mr. G. R. Cheswynd, MP for Stockton-on-Tees and affiliate of the Songwriters' Guild to discuss complaints that too much American material is being used in BBC record programmes.

Mr. Cheswynd, as exclusively reported in the MM last week, requested the meeting after his attention had been drawn to protests that the BBC were not giving British composers a square deal.

Although Sir Ian has consented to the meeting, his reply to Mr. Cheswynd says it cannot be arranged before April. A date is being fixed in that month.

The delegation will include the chairman and secretary of the Songwriters' Guild in addition to Mr. Cheswynd.

## Burgess considers 'Wise Guy' offer

Bernard Burgess, former member of the Jones Boys vocal group, is considering an offer to join a 12-piece vocal-instrumental group, The Wise Guys. The offer was made to Burgess while he was in Lewis last week with his wife Huby Murray, who was singing the solo in Variety at the Empire Theatre.

## LESTER YOUNG

From Page 1

concert of the last recordings made by Lester when he was in Paris only a few days ago. Young came to fame in the 1930s with the Count Basie Band and his completely original tone and phrasing influenced a whole new generation of saxists. He was one of the true Giants of Jazz and was first dubbed "The President" by singer Billie Holiday.

### Only visit

He played only once in Britain — on March 4, 1953, when he appeared with Norman Grant's Jazz At The Pall Unit at the Gaumont State, Kilburn, for a two-night concert sponsored by Harold Feldman and the Melrose Men.

In a poll organized by Leonard Feather among over 100 musicians two years ago, Young was voted the "Greatest Ever" on his instrument. For the past decade he had led his own small groups and toured with Jazz At The Pall. (For an appreciation of his work see Page 2 and 3.)

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**DAVID JACOBS** spins the TOP TEN POPS from the TOP POP CLUB RADIO LUXEMBOURG 9pm FRIDAYS

## TWO MORE CONCERTS FOR WOODY HERMAN

Two more concerts have been set by the MP for the Woody Herman Band. They are both on Sunday, April 5, at the Granada, Walthamstow (11 p.m.) and the Granada, Tooting (12.30 p.m.)

## 'Drumbeat' sets stars

Resident with the Barry Seven will be Bob Miller and his Millermen, singer Vince Eager, comperé Gus Goodwin and two rocking vocal groups—the Barry Sisters and the Kingpins.

## 'Drumbeat' sets stars

Teenage talent will be presented each week with Dennis Lohs and Russ Conway featured in the first show. In addition, the best new teenage talent available will be seen.

Signed for the first three shows are teenage singers Roy Young, Sylvia Sands and Adam Faith.

The producer responsible for "Drumbeat" is 28-year-old Londoner Stewart Morris. He has

# Bert Weedon for Top Rank label

THE new Top Rank has signed Bert Weedon to record for them with a modern-style strict-tempo orchestra.

## LONNIE DONEGAN 'CANS' TV SHOW

Lonnie Donegan is to tape six half-hour programmes for ATV after his two-week season at London's Palace Theatre, which opens on Monday.

The content and transmission dates of these shows are not yet decided on, but they are expected to revolve around his singing and comedy. Donegan starts in ABC-TV's "Oh Boy" on April 18. This week he has been busy moving into his new home at Stanbrook, Essex.

The group, which starts recording next week, will be known as Bert Weedon and his Music For Dancing.

The Glenn Miller LPs which Top Rank is to issue in April and May will feature recordings by the original Miller band from the sound-tracks of the films "Crested Eaves" and "Sun Valley Serenade."

### Miller sextet

Also on these discs will be titles by the Miller sextet—issued for the first time.

Two releases from the 20th Fox catalogue, due out on March 28, mark the comeback of singer Al Martino and the second offering by the Harry Simons Orchestra. Simons records "The Little Drummer Boy" for Rank's Martino sings "I Can't Get You Out Of My Heart" and "Two Hours Are Better Than One." The Simons number are "In the Valley of Love" and "The Heat of My Heart."

## VAN STRATEN IS FORTE MD

Society band leader and agent A. Van Straten has been appointed Musical Director for the Forté group of companies. This includes the City Royal, Hudders and Criterion Restaurants, the Waldorf Hotel and Ostwick Airport. Van Straten, in conjunction with Monty Cott and band leader Sidney Simons, runs a musical agency with Cuddly Dudley, Doris J. Pyre and other artists on the books.

## MU WINS AWARD FOR BALLROOMS

MANY musicians in the big ballroom chains will get a pay rise of up to £1 5s a week under an Industrial Court Award made known on Wednesday.

This climaxes a 12-month battle between the Musicians' Union and the ballroom proprietors.

The increase applies to ballrooms controlled by Acco-Deancing Ltd, Curvata Management Association Ltd, and the Hammersmith Palais, Ltd.

Musicians' rates in ballrooms in the West End will now be 18s 7½ per week (instead of 14s 2s) in the outer suburbs of London they will be 12s 15s, and in the outer suburbs and Provinces 12s 6s.

## NOT SO GOOD . . .

British disc sales took a big drop in January, according to figures released by the Board of Trade on Tuesday. They dropped by 21 per cent compared with the same month in 1958.

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## MELODY MAKER

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