

Melody Maker

Billy Eckstine

See Page 7

April 25, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

GRANZ GETZ STITT FOR JAZZ!

TWO TOPLINERS

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.

Wining and dining



Light Music personalities were the guests of honour at this year's Music Publishers' Constant Personnel Association's Dinner held at the Criterion Restaurant, W., on Friday. Pictured (above) is hostess Mrs. Julia (r), talking to publishers Laurence Wright (l) and David Toz.



NCPA Vice-President Frank Patten (second left) and secretary Tommie Hudson (r) welcome pianist Jack Byford and Harry Jobson, conductor of the BBC Revue Orchestra.



Orchestra leader George Melachrino emphasizes a point with his right hand. Looking on are (l-r) Bill Ward, Laurence Wright, chairman Percy Hyman (Discs), hostess Cecil Norman, Douglas Lawrence (Assistant Head of BBC Gramophone Programme) and Jack Bascomb (Ascherberg), Hopwood Cres.

Stitt, who toured Britain with the last JATP unit in 1958, was voted second to Johnny Hodges in the alto section of the last MELOR MAKER Poll.

MORE ELLA

Big news for fans of JATP star Ella Fitzgerald is that this time she will sing for 40 minutes—in two 20-minute spots.

Each concert will be opened by the Oscar Peterson Trio followed by Sonny Stitt with Lou Levy (pno.), Ray Brown (bass) and Ed Thigpen (dr.). The Gene Krupa Quartet will then close the first half.

Immediately after the interval, Ella will sing with the Levy Quartet—Levy, Thigpen, Herb Ellis (gtr.) and Wilford Middelbrooks (bass).

She will be followed by trumpeter Roy Eldridge for his solo spot and return for the

Back Page, Col. 3



Pop stars John Rogan and Gary Miller are the topliners at *Finishing Touch*. Empire this week. And after the first appear on Monday they entertained Press and Show Business celebrities with a backstage party where this picture was taken. The Show is reserved 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 up ideas and supervise recording sessions.

We feel we have made quite a capture. Jack will start work on this new assignment as soon as possible."

The deal was concluded between Decca and the Edward Sommerfield office—Jack Good's business managers.

According to Edward Sommerfield, Jack Good's new role

"will involve the selection of new artists, material, composers, arrangers, conductors and musicians in order to break new ground in the field of popular recording."

Jack Good will continue with his production assignment for "Oh Boy!" Shortly after the current series ends on May 30, he leaves for a tour of America and the Continent to seek new ideas for the show when it returns in September.

Meanwhile, negotiations are proceeding for "Oh Boy!" to be seen in the States in September.

The guest who never came...

FORTY of London's top session men are annoyed.

Annoyed at Woody Herman trombonist Bill Harris. On Sunday, they had arranged a party in his honour at La Capanna Club. And they had chatted together £17 to buy him a silver lighter engraved "To Bill, in appreciation from the London musicians, April 1958."

Fee refused

Harris had refused a 25 guinea fee to attend the party. I shall be delighted and honoured to come down," he told freelance trombonist Jack Thruwall.

On Sunday evening, he met Thruwall 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 Thruwall 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."

FOOTNOTE: Asked to comment on Wednesday, *Bill Harris* told an *MM* reporter from Lakeside's USAP base: "I don't want to say anything."

PETERS SISTERS FOR PALLADIUM

America's "Heavyweights of Song," the Peters Sisters, have been signed for "The Max Bygraves Show" which opens on June 1 at the London Palladium. The show is expected to run for seven months.

Red Price injured in car crash

Red Price, tenor alto of the "Oh Boy!" ABC-TV series, is in the Wolsey Ward at King's Cross (Surrey) General Hospital following a car accident while returning to his home on Thursday last week. As previous his condition was stated to be "very comfortable."

RADIO—TALKING JUKEBOX FOR 14-YEAR-OLDS'

Stop Press, USA

MODERN JAZZ ON THE RIVERBOAT

NEW YORK, Wednesday.—Something new in operation will be inaugurated on May 29 when promoter Ken Judice 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 "tonny boy" quartet, Art Blakey's Jazz Messengers and singer Morgana King are scheduled for the first outing. The riverboat has a capacity of over 2,000 on its three decks. There will be live music and entertainment will be offered on every deck. The excursions will continue every Friday night until August 28.

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 his fans as "Jack the Bellboy," has long been considered the dean of

From LEONARD FEATHER

Detroit disc-jockeys and had been on the powerful WXYZ for over seven years.

Unpaid
Two weeks after quitting his lucrative job, McKenzie took an assignment at a small local FM station paying exactly 50 per cent.

"This 'top 40' nonsense is happening all over the country," he said. "Every radio station sounds alike. There aren't to be no jobs for anyone who would like to offer quality entertainment. I can't see why it is going to become nothing more than a talking jukebox for 14-year-olds."

Good taste
LIONEL HAMPTON JOINS BMI

LIONEL HAMPTON has been named a writer member of the Broadcast Music, Inc. (BMI) association which, like ASCAP, licenses music for public performance. Hampton is the father of such tunes as "Flyin' Home," "Hamp's Boogie," "Cool Train" and "Mystery." He has also joined BMI as a writer member.

Intelligent

"This 'top 40' said the manager of McKenzie's new station, "because we believe the listener is an intelligent person. Only a week after McKenzie caused a sensation by quitting his job, another top disc-jockey in the area made a similar move for the same reason. He is Eddie Chase, heard on CIOUW, which is in Windsor, Ontario, just across the river from Detroit. Chase said, "I'm making no comment nowadays." Chase said, "I make radio a business, not a personality. Anyone who can read or write can have taste." Chase has been in radio work since 1930.

ELVIS RETURNS VIA TELECAST

From HOWARD LUCKRAFT

HOLLYWOOD, Wednesday.—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.

VIC DAMONE has been singing at Dean Martin's "Dino's Lodge" restaurant on the Sunset Strip but he is returning to his own ranch and cocktail bar in Fresno, California. Singer Herb J. Fleming's "Jeffries is to marry" strips actress Trampette Storm.

IT is reported that the first disc of rock'n'roll group "The Debuties" is called "Eddie." The Jimmy Goffredo-Dick Krups-derry Mulligan package is expected to open May 19, in Stockholm.

JUNE CHRISTY currently has a Louis Prima top spot in the lounge at the Sahara Hotel in Las Vegas. British drummer Charlie Barnet is now on a United States tour with Manzanera, has been making the rounds saying hello to all his English friends in Hollywood.

DENNIS CROSBY gave up his job as a local disc-jockey

to begin rehearsals for a night club act with his three brothers. Marvin Brandstatter, play opposite Buddy Fuller in "Pete Blues" the forthcoming picture about jazz musicians in Paris.

SAL MINNO does a drum solo at the end of the film "A Prince and a Pauper" in his next picture "The Gene Krupa Story." Sammy Davis Jr. deputizing for Eddie Fisher in Las Vegas.

DONORNY DANDRIDGE will marry Hollywood restaurant owner Jack Dennis on June 30 in New York. The Sinatra-Sammy Davis Jr. quartet has been canceled.

Stop Press

PARIS, Wednesday.—Jazz proved useful to the aircraft industry last week. Jacques Hahn.

Last week, Ruchel Datt, whose guitar music as well known as his fiancée, Brigitte Bardot, was taken with four other musical stars, up to 30,000 feet to record numbers in the "Carville"—France's latest hit plane. One of the numbers he recorded was the Django Reinhardt composition "Nagass"—"Gnomes."

The constructors wanted to prove to the world that this pride of French aviation was absolutely noiseless, no matter in fact that it was never possible to sit was at a great height.

As it was not possible to take a symphony orchestra into the aircraft, and as Dattel is today the most popular singer on the radio, it was chosen for this role.

It has not yet been decided when the records will be released.

CHICAGO.—The biggest array of star jazz names ever presented at a Festival is being lined up for Playboy Magazine's Jazz Festival in Chicago on August 8 and 9.

Stars approached include Louis Armstrong, Count Basie, Duke Ellington, Miles Davis, Duke Ellington, Bill Fitzgerald, Benny Goodman, Stan Getz, and the Modern Jazz Quartet. Gerry Mulligan and Frank Sinatra.

FINLAND.—Former Dr. Crooks singer, Roy Laine Jones starts a tour of eight days in Sweden on September 1. He is carrying on his tour in London's Blue Lagoon Club, Carnaby Street, W.

HOLLYWOOD.—Mae Tormé's wife, Arlene, left her job in "The Girl on April 12. The new arrival will be Christiane Tracy.

NEW YORK.—The Eddie "Lockjaw" Davis Trio has been booked for a gig at Ike's Bar at another Harlem spot, the Bluebird. Replacing Eddie at Ike's is Lou Donaldson, leader of the organists Freddie Hoach and drummer Walter Bolden.

HOLLAND.—Beryl Brydon, star of a new tour of Holland with a concert in Groningen on May 6. She will be featured with the Dileland Papers. Beryl also has dates at Nijmegen (10th), Middelburg (11th), Rotterdam (12th) and Amsterdam (13th).

HOLLYWOOD.—Singer Andy Williams is to undergo a major eye operation for the removal of a cyst from his eye.

Hush...but Kwela will be returning

NEW YORK, Wednesday.—More rumblings from the African veldt on the music scene this week—following last year's brief flurry on "Kwela sound" activity with the pennywhistles.

The new song getting the exploitation, "Kwela" is "Sweetwater Bay." Original version is by Dalton Phillips on the Grant label. But there is another version by Neal Hefton on the Prince label, another African-based effort in "Wa-Chi-Kwela" by the Weston Warriors. The backing is "Kalahari."

WILBERT HARRISON has a new record "Kansas City" a new blues item on the Fury label. The record broke in on "The Billboard's" Hot 100 chart in position number 71.

It is such a sensational start. A law suit has been slapped on "Kwela" by the Weston Warriors. It has Harrison under indictment and it seeks an injunction against Fury.

ELVIS PRESLEY

Film re-union
ELVIS PRESLEY returns here in June—via the re-release of two of his greatest pictures—"Loving You" and "King Creole."

Paramount is building a poster for promotion campaign behind the re-release of the pictures.

BILL HALEY

New deal
BILL HALEY and his long-time backing agent Johnny Joyce "quit" last week. Last week, Joyce had dropped Joyce, Joyce then threatened to bring an action.

The case finally reached the point of Haley receiving \$100,000 to go to court. Then just the quality of it began. The two were reunited and Joyce obtained a new three-year contract.

25 years of Goodman

NEW YORK, Wednesday.—Benny Goodman celebrated his 25 years as a bandleader with a party at the "21 Club." Goodman was presented with a huge three-tier cake, almost three feet high, which was surrounded and topped by 25 red carnations, each with a candle in place of the mouthpiece. The 50-year-old "King of Swing" was photographed three times with guests, including representatives of three of his broadcasting careers—Benny Ward, who was a vocalist from 1931 to 1936; Peggy Lee (1941-3) and his latest singing discovery, 15-year-old Ina May Gasko. The party ended with an album by Goodman with Benny and some of the members of his sextet. Benny with him earlier in the week was a hit TV show, "Swingin' into Spring." FOOTNOTES: Two new members of the Goodman trumpet section are Baby Brad and Johnny Birdhurst.

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Britain's jazz czar

HAROLD DAVISON

the man who imports American jazz bands, answers frank questions put to him by BOB DAWBARN

ANY reader of the "Melody Maker" must be familiar with the name of Harold Davison.

As the chief British promoter and agent involved in the Anglo-American band exchanges, his name is always in the news.

And the familiar "Harold Davison presents" tops the adverts for a good proportion of the major jazz promotions.

Joining the RAF straight from school, Davison spent six years in uniform. Back in civvie he put on a few concerts, before becoming Vic Lewis's manager and starting his own agency.

In his office just off Piccadilly Circus he answered my questions about his business:

Glenn Miller

● Of all the American bands you have brought to Britain, which was the most successful, financially?

That is difficult to say but the answer is probably Ray McKinley and the Glenn Miller Orchestra. They attracted a lot of people who don't normally go to jazz concerts.

● Who were the biggest flops? I wouldn't say that anyone has flopped. Some of the attractions didn't come up to expectations—Hampton and Eddie Condon for example.

● What are your musical tastes? I like a good swinging band and I am most definitely a Basie fan. Basie and Kenton—when he is swinging—are my own favourites. But I can't allow personal tastes to

influence me when I am booking tours.

● How do you decide what bands to bring to Britain? Is your mind made up for you by the American agents?

I bring them in on a hunch. I try to keep a finger on the pulse of the public, and that decides my final choice. Everybody said I was bringing Basie back much too soon for his third trip, but they were proved very wrong.

● Is it still difficult to get American bookers to take British bands?

No. Heatn was the first British band that meant anything in America but even the lesser-known bands have justified themselves.

In the beginning, the American bookers wouldn't take British bands, but it is much easier now because they have learned that the British groups do a good job.

Dankworth is a case in point. One of the reasons that Johnny can now go over there is that so many American musicians have gone home and talked about him.

Benny Goodman

● Are there any groups we haven't heard that you would particularly like to bring to Britain?

Yes. Benny Goodman is one I think would do well. We are discussing a possible tour with him.

● How much does it cost to put on a tour? That is impossible to say—

it varies. To bring in a big band, with about 20 people involves something like £3,000 in fares alone—before you start thinking about wages.

● How far do you think your own efforts were responsible for the breakdown of the ban on American bands and the start of the exchanges?

No one person was responsible. If I had to pick out one man I would say that Stan Kenton did more than any one else.

Unions agree

The British Union was always agreeable to exchanges, and Kenton was the man who finally persuaded Petrillo and the American Union.

● Visiting bands are not allowed to appear on TV in Britain. Would it help your tours if the ban was lifted?

If a band, or artist, is good, it certainly helps to be seen on TV. If they are not so good it can do them a lot of harm.

● Who pays a band's expenses on tour—hotel bills, etc? The musicians themselves, though we find them the accommodation.

● Do you invariably lose money on provincial concerts for American bands? The thing to remember is

that the American bands play about 16 dates in Britain—so many as they play in the whole of the rest of Europe. You have to look at a tour as a whole, not at individual shows.

● Are you extending your activities into other fields?

Yes, the band exchanges are only a small part of the business. We book artists for TV, Variety and handle concerts on the Continent and tours for people like Paul Robeson.

I have bought the rights to a play, "Katali," which opened in New York on April 9 and we hope to put it on here in the autumn. We are also negotiating for our own TV film company.

Future plans

● Does this mean you have doubts about the future of the band exchanges?

No, certainly not. Any organisation that doesn't move forward is a very limited one. We are young and ambitious.

● Have you any ambitions left? Yes, to produce a good musical—a British "My Fair Lady."

We were interrupted by the telephone.

"My mother," exclaimed Harold. "Even agents have their own mothers."



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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.

Bert 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 miraculous," said Nat Aschley, "to have a band in which each member is capable of taking a distinctive solo, yet independent, and yet interrelated sound. I don't really like big bands, but this one has gasped me."

A hail

Keefer Betts found his first big-band job "on a big ball. During the past week things started to fall so its very sad to have to break up now, just as we're getting to know one another."

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 stage.

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 spivs 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 "oblige")—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 blackmailing artists.

JOAN REGAN and Gary Miller team up this week to provide Park's best spots in a one-night Variety season at the Finsbury Park Empire.

Bill-topper Joan, one of my favourite Variety artists, gives her usual high-glossed performance with a touch of her own. Her voice and stage personality are excellent. And her impersonations of Ruffy Murray, Anne Shelton, Shirley Bassey, Connie Francis and Vera Lynn sound off good audience reaction.

Joan should score in the Top Twenty with her latest disc "May You Always" which she showcases this week.

Snow reviews

IMPECABLE

The backing by her pianist, Bert Wray, was impeccable.

Gary Miller, I thought, was disappointing. His act seemed flat and little inspired. And his stage personality was not convincing.

But perhaps his very heavy schedule of TV and radio bookings are responsible for this.

Second-best in a very strong line was **Chickie**, comedian Jimmy Wheeler—a real professional Variety performer.—**Dick Hall.**

LES TOMKINS TALKS TO THE WOODY HERMAN BANDSMEN

Charlie Byrd agreed. "We should have had an extra week to do the same dates. All the same, I enjoyed it very much."

"This was as good as any previous Herd," stated pianist Vince Guaraldi. "And it's been a highspot in my career, meeting your fine musicians and finding we have similar customs and languages."

Bill Harris followed on: "I know from friends who've 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 himself had the last word: "A wonderful trip. He's said 'bring—but gratifying in the long run, because each day the boys played more, and it turned out to be an excellent band."

Very proud

"Possibly not of people were dubious, but now that we've proved, this experiment can succeed. I hope it builds up into something worth while over a period of time."

"I'm very proud of the British musicians—they all played to capacity, and made it a real screaming Herd."

With the help of the N.F.P. I'd like to come back and do it again next year."

(See also *World of Jazz*, page 10)



© Woody Herman

THE BEAT

Listing artists who complain too vehemently.

Read it!

There is one ray of hope in this gloom. The VAP (and I am sure, Equity and the MU) are very much alive to the situation.



And have already taken effective steps against a number of these spivvy set-ups. But artists must join their own forces on a written contract. Read it very carefully. And, in case of complaint, report the facts immediately.

Oh boy!

The postcard depicted that well-known Erasmus fountain, the Manneken-Pis (you know; the one with a little naked boy).

The message on the back expressed the intention of Cinephonic Music to make their latest number equally famous. It's headed by Adriano on Parlophone. And it's subtly entitled:

"The Wee Boy of Brussels."

That's how it goes.

THREE months ago, Bert J. Weedon was hawking his "Latter Day" composition round the studios.

THREE companies turned it down.

Then he signed with Top Rank for a Music for Dancing series, played it to Dick Row, who at once signed him to 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.

THREE major British companies immediately begged Bert to record it for them.

Under the latter title, Bert's version will foist the Americans in his country. It's issued today (Friday).

Wasn't?

THE Darknorth Band was unloading at the Zanzibar Rooms for its club appearance the other Sunday. Two workmen passed to see the boldly labelled bagpipe.

Said one: "Fenny, I've never heard of the place."

PROPOSING the toast to the

Gurus at last week's Annual Dinner of the Publishers' Contact Personnel Association, Chairman Leslie Osborne, who had been rung up by an A&R man asking permission to record the intermezzo from Mascagni's "Cavalleria Rusticana"—as a Cavalier replied with a gentle

refusal. To which the A&R man exclaimed:

"You must be nuts! It might help to revive it!"

Tasty

THE theme song seems to be "Sweet and Lovely" on Hollywood's *Seven Years in Tiaras*. *Bandleader Ray Anthony* has been dating Peggy Merril and singer Gary Crosby is reported to be seeing Candy Bar—both strippers from the Largo Club.

Is it?

I REPORTED last week that many music publishers are anxious to find out if their printed arrangements meet the needs of present-day dance bands.

Is the standard 5-5-4 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. Every suggestion or improvement will be given expert consideration.

No thanks!

THEY'RE retiring the story that lets the three most useless things in the world. You can take your pick of the first two—but Archie Street's choice for the third is: hand-cuts of thanks for the bands... .

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

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 a hastily publicity, bad weather and the deterrent effect of your columnist and his band on the same bill, one might have expected that big ventures like Birmingham, Manchester and Newcastle would produce enough people "in the know" to furnish a reasonable house.

The widely enthusiastic but tiny handful that turned out at each place hardly warms one with optimism about the local scene. In short, it was a very bad disgrace.

It's not as if this group was something quite new or some years now its virtuosity has been extolled by the critics.

Says Humphrey Lyttelton seem to recall that it has been put forward in several of the American critics' polls as one of the outstanding new groups in the world.

One does not expect the great jazz public, hocking like merchandise since from one fashionable name to another, to attach its customer's self immediately to authentic gospel singing.

'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 the foremost exponents of a music whose very alienation would attract at least a quarter of the audience commanded by Billie Holiday or Marty Wilde?

One promoter said to me last week: "I give up. From now on someone else can take a gamble on these American attractions. But not me."

Not all impresarios are so ready to drop their occupational carelessness, and statistics are mixed, to say the least.

But I'm willing to bet that more than has been lost on Lionel Hampton, Sidney Bechet, Eddie Condon, George Lewis, J. J. Johnson and Kai Winding, Jimmy Rushing, Elmer Fennell, Hines and Teagarden, Gerry Mulligan and Clara Ward.

Dedication What's the solution? Perhaps the moment is ripe for the revival of the Hot Club movement in this country.

The sort of private society, dedicated to the furtherance of jazz knowledge and information, was almost completely eclipsed when the jazz-for-dancing, jazz-for-sounding and jazz-for-mass-consumption-in-restaurant-movement came in.

I believe that an informal and enlightening movement is as important today as it was 10 years ago.

Indeed, it is more urgent still, since there are the resources of a popular jazz following to be withstood.

Here is a really constructive job for the critical corps.

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 to me the main idea is to make the public to LPs—not EPs or 45s. Surely, a clear case of bigger disc profits at the expense of the recording-buying public.

I avidly collect Walter, the bulk of whose numbers are on 78. To get previously unissued anything but Love, I must now buy an LP costing 27s. 10d.—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 45, or even an EP.

I'd buy four Walters even to get one new one. But an LP? Not money just wouldn't run to it. —A. Thompson, Sharnford.

Thanks, Auntie!

It seems the fashion nowadays to criticise the Bizet. I would like to thank them for a really excellent programme recently—Transatlantic Bandbox. I heard Bill and Lou who heard Billy Butterfield, Peggy Lee, the Four Freshmen, Ray Anthony, the New Glenn Miller Orchestra and many others.

What a treat for some casual—P. C. Martin, Hasegata.

Scandalous

WHY all the fuss about purchase tax on records? Even without purchase tax, the price of records is still scandalously high.—John Kilpatrick, S.W.

Inners, please

It is almost impossible to buy an EP with a complete silent surridge. The reason is that they are not packed as well as LPs, having no "inners."

—John Kilpatrick, S.W.



However, EPs are just as expensive, relatively, as LPs. In fact, in recent cases where LPs have been broken down for sale on four EPs, the latter worked out at more than 10s. dearest. Surely they deserve the same kind of packing?—Miss J. M. Wilkinson, Keigate, Surrey.

★ LP WINNER

STereo WHAT'S wrong with our good record companies? Having to the expense of buying microphone 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 mono—and, as well, there's Health Surrey.

Inconsistent

THE BBC bans Nat Cole's "Madrigal," yet they recently broadcast music from the film. Current "Sound on Disc" has music taken from Bizet's "Carmen." And BBC-TV recently served up the "Black And White Min-

strelis" show which must have caused more offence than any amount of music borrowed from the classics.—E. Brindley, Keating, Surrey.

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.—J. E. Bennett, St. Merryn, Cornwall.

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

'Clueless girls'—the male view

MR. GILLETT does well to complain of the lack of females who can hold an intelligent conversation on jazz. But let him take stock of the real jazz fans—the males.

Too many jazz devotees, without any real knowledge of what goes into the making of jazz, are ready to pass hasty, biased judgments—often in the most violent and extreme terms—on music which does not accord with the current fashions or with their own narrow view of what all jazz should sound like. —C. S. G. Macy, Loughton, Essex.

★

OUT of my friends, 75 per cent are jazz fans who can hold intelligent conversations on many facets of jazz. Of this 75 per cent, half are girls. Join a jazz club, Mr. Gillett.—J. L. J. Lince, N.5.

I FIND that, though they cannot give you all the usual talk, girls have a great feeling for the music—expressed either in their living or their applause for a good performance.—J. V. Clark, Waltham Cross, Herts.

★

MR. GILLETT 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 but from 18 and up girls become more and more conscious of jazz. So I suggest Mr. Gillett tries the older girls or joins a boys club.—A. Fifth, N.W.

★

SO Mr. Gillett hasn't met a female who can hold an intelligent conversation about jazz. What a lousy claim! I can't imagine anything more boring, surely he can think of something

better to do when he meets a girl. Anyway, isn't he expressing himself unfairly? I'm sure a male jazz "expert" could bring himself as eloquently as Blunthly's female critic who asks the tired jazz devotee if he'd ever wait to tap her foot.—I. R. Landerpump, Wiscitell-on-sea, Essex.

Footnote...

MY first impulse on reading Mr. Gillett's letter was to rush to the defence of Britain's womanhood and be very rude to Mr. Gillett in the process.

Then it occurred to me that, in all honesty, I must admit that I, too, have yet to meet a member of my own sex who can discuss jazz of all, far less discursus it intelligently. I assure Mr. Gillett, a female jazz fan's lot is very lonely one.—Margaret J. Cuckburn, Glasgow, W.3.

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 HUMPHREY LYTTELTON

TOP 10 LPs Melody Maker

WEEK ENDED APRIL 19, 1959

TOP 20 POPS

WEEK ENDED APRIL 19, 1959

The Last week	Title	Artist	Label
1 (1)	SOUTH PACIFIC.....	Soundtrack.....	RCA
2 (2)	GIGI.....	Soundtrack.....	MGM
3 (3)	MY FAIR LADY... Original Cast.....	Philips	
4 (4)	ELVIS.....	Soundtrack.....	RCA
5 (7)	CLIFF.....	Cliff Richard.....	Columbia
6 (9)	CONTINENTAL ENCORES.....	Mantovani.....	Decca
7 (6)	KING AND I.....	Soundtrack.....	Capitol
8 (10)	ELVIS'S GOLDEN RECORDS.....	RCA	
9 (5)	OKLAHOMA.....	Soundtrack.....	Capitol
10 (-)	CAROUSEL.....	Soundtrack.....	Capitol

1 (1)	IT DOESN'T MATTER ANY MORE.....	Buddy Holly	Vogue-Coral
2 (2)	SIDE SADDLE.....	Russ Conway	Columbia
3 (4)	PETITE FLEUR.....	Chris Barber	Pye
4 (-)	A FOOL SUCH AS I, I NEED YOUR LOVE TONIGHT.....	Elvis Presley.....	RCA
5 (6)	DONNA.....	Marty Wilde	Philips
6 (3)	SMOKE GETS IN YOUR EYES.....	Platters	Mercury
7 (9)	CHARLIE BROWN.....	Coasters	London
8 (7)	OMON EVERYBODY.....	Eddie Cochran	London
9 (5)	MY HAPPINESS.....	Connie Francis	MGM
10 (8)	STAGGER LEE.....	Lloyd Price	HMV
11 (12)	A PUB WITH NO BEER.....	Slim Dusty	Columbia
12 (14)	IT'S LATE THERE'LL NEVER BE ANYONE ELSE BUT YOU.....	Ricky Nelson	London
13 (13)	TOMBOY.....	Perry Como	RCA
14 (17)	I GOT STUNG ONE NIGHT.....	Elvis Presley	RCA
15 (18)	WAIT FOR ME.....	Malcolm Vaughan	HMV
16 (10)	AS I LOVE YOU.....	Shirley Bassey	Philips
17 (-)	VENUS.....	Dickie Valentine	Pye
18 (15)	SING LITTLE BIRDIE.....	Teddy Johnson and Pearl Carr	Columbia
19 (10)	THE LITTLE DRUMMER BOY.....	Beverly Sisters	Decca
20 (-)	LOVIN' UP A STORM.....	Jerry Lee Lewis	London

Clear the decks! Presley is back

YES, it's that man Presley again! His latest offering, "A Fool Such As I" Need Your Love Tonight," has jumped into fourth place within a week of release. But—here's that—a poor effort. His "I Got Stung" "One Night" and "Jailhouse Rock" both made their entries at Nos. 2 and 3.



Elvis

Back to the chart after two and a half years come Dickie Valentine, with Venus, his first success for the Pye label. His last best-seller, "Christmas Island," was, of course, one of a long string of hits under Decca's banner. There's one other new entry: Jerry Lee Lewis' "Lavin' Up A Storm," at No. 20.

With a new Presley disc in the list, there's not much doubt about the next No. 1. But it's worth noting the slight progress of Ricky Nelson's "It's Late, There'll Never Be Anyone Else But You."

He can't outsell Presley? Perhaps not. But he proved a bigger draw than the "Rock King" at a Post Warth, Texas, theatre, last year!

Only major change in the LP chart is the return of the Carousel soundtrack disc, which comes in as replacement for West Side Story. Incidentally, Cliff Richard's first LP, CBE, is moving quite fast in this section.

The South Pacific soundtrack is also replacing for West Side Story. Incidentally, Cliff Richard's first LP, CBE, is moving quite fast in this section.

TWENTY TOP TUNES

- This copyright list of the 20 best-selling titles for the week ended April 18, 1959, is supplied by the Music Publishers' Association, Ltd., 11, Abchurch Lane, London, E.C. 4.
- (1) SIDE SADDLES (3) (2-1) MCA
 - (2) SING LITTLE BIRDIE (1) (1) Good Music
 - (3) PETITE FLEUR (7) (1) EMI
 - (4) SMOKE GETS IN YOUR EYES (4) (2) EMI
 - (5) AS I LOVE YOU ALWAYS (4) (1) EMI
 - (6) AS I LOVE YOU (4) (2-1) Mercury
 - (7) MY HAPPINESS (4) (2-1) Mercury
 - (8) GIGI (4) (2-1) Mercury
 - (9) A PUB WITH NO BEER (1) (1) Decca
 - (10) CHICK (3) (2-1) Henderson
 - (11) THE LITTLE DRUMMER BOY (4) (2-1) EMI
 - (12) IT DOESN'T MATTER ANY MORE (4) (2-1) Mercury
 - (13) IF ONLY I COULD LIVE MY LIFE AGAIN (7) (2-1) Peter Music
 - (14) TOMBOY (4) (1-1) John Florida
 - (15) WAIT FOR ME (7) (2-1) Mercury
 - (16) TRUDIE (3) (2-1) Mercury
 - (17) VENUS (4) (2-1) EMI
 - (18) CHARLIE BROWN (4) (2-1) EMI
 - (19) DONNA (4) (2-1) EMI
 - (20) THE WONDERFUL SECRET OF LOVE (4) (2-1) EMI
- A—American; B—British; P—Others. (All rights reserved.)

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Top Twenty publishers and other versions

- IT DOESN'T MATTER ANY MORE (Monroe) — Tony Martin (1-1) (2-1) — Tony Martin (1-1) (2-1) — Tony Martin (1-1) (2-1) — Tony Martin (1-1) (2-1)
- PETITE FLEUR (Hines) — Chris Barber (1-1) (2-1) — Chris Barber (1-1) (2-1) — Chris Barber (1-1) (2-1) — Chris Barber (1-1) (2-1)
- A FOOL SUCH AS I, I NEED YOUR LOVE TONIGHT (Hines) — Elvis Presley (1-1) (2-1) — Elvis Presley (1-1) (2-1) — Elvis Presley (1-1) (2-1) — Elvis Presley (1-1) (2-1)
- SMOKE GETS IN YOUR EYES (Chapin) — Eddie Cochran (1-1) (2-1) — Eddie Cochran (1-1) (2-1) — Eddie Cochran (1-1) (2-1) — Eddie Cochran (1-1) (2-1)
- CHARLIE BROWN (Hines) — Charlie Brown (1-1) (2-1) — Charlie Brown (1-1) (2-1) — Charlie Brown (1-1) (2-1) — Charlie Brown (1-1) (2-1)
- MY HAPPINESS (Chapin) — Connie Francis (1-1) (2-1) — Connie Francis (1-1) (2-1) — Connie Francis (1-1) (2-1) — Connie Francis (1-1) (2-1)
- STAGGER LEE (Hines) — Lloyd Price (1-1) (2-1) — Lloyd Price (1-1) (2-1) — Lloyd Price (1-1) (2-1) — Lloyd Price (1-1) (2-1)
- A PUB WITH NO BEER (Hines) — Slim Dusty (1-1) (2-1) — Slim Dusty (1-1) (2-1) — Slim Dusty (1-1) (2-1) — Slim Dusty (1-1) (2-1)
- IT'S LATE THERE'LL NEVER BE ANYONE ELSE BUT YOU (Hines) — Ricky Nelson (1-1) (2-1) — Ricky Nelson (1-1) (2-1) — Ricky Nelson (1-1) (2-1) — Ricky Nelson (1-1) (2-1)
- TOMBOY (Hines) — Perry Como (1-1) (2-1) — Perry Como (1-1) (2-1) — Perry Como (1-1) (2-1) — Perry Como (1-1) (2-1)
- I GOT STUNG ONE NIGHT (Hines) — Elvis Presley (1-1) (2-1) — Elvis Presley (1-1) (2-1) — Elvis Presley (1-1) (2-1) — Elvis Presley (1-1) (2-1)
- ONE NIGHT (Chapin) — Malcolm Vaughan (1-1) (2-1) — Malcolm Vaughan (1-1) (2-1) — Malcolm Vaughan (1-1) (2-1) — Malcolm Vaughan (1-1) (2-1)
- WAIT FOR ME (Hines) — Shirley Bassey (1-1) (2-1) — Shirley Bassey (1-1) (2-1) — Shirley Bassey (1-1) (2-1) — Shirley Bassey (1-1) (2-1)
- AS I LOVE YOU (Hines) — Dickie Valentine (1-1) (2-1) — Dickie Valentine (1-1) (2-1) — Dickie Valentine (1-1) (2-1) — Dickie Valentine (1-1) (2-1)
- SING LITTLE BIRDIE (Hines) — Teddy Johnson and Pearl Carr (1-1) (2-1) — Teddy Johnson and Pearl Carr (1-1) (2-1) — Teddy Johnson and Pearl Carr (1-1) (2-1) — Teddy Johnson and Pearl Carr (1-1) (2-1)
- THE LITTLE DRUMMER BOY (Hines) — Beverly Sisters (1-1) (2-1) — Beverly Sisters (1-1) (2-1) — Beverly Sisters (1-1) (2-1) — Beverly Sisters (1-1) (2-1)
- LOVIN' UP A STORM (Hines) — Jerry Lee Lewis (1-1) (2-1) — Jerry Lee Lewis (1-1) (2-1) — Jerry Lee Lewis (1-1) (2-1) — Jerry Lee Lewis (1-1) (2-1)

AMERICA'S TOP DISCS

- As listed by "Variety" magazine dated April 22, 1959.
- (1) GOME SOFTLY TO ME (Doubleday)
 - (2) PINK SHOE LACES (Columbia)
 - (3) VENUS (Ariston)
 - (4) A FOOL SUCH AS I (Capitol)
 - (5) HAPPY ORGAN (Decca)
 - (6) GUITAR BOOGIE SHUFFLE (Venus)
 - (7) TIAJUANA JAIL (Decca)
 - (8) ONLY YOU (Frank)
 - (9) SORRY I RAN ALL THE WAY HOME (Capitol)
 - (10) SINCE I DON'T HAVE YOU (Capitol)
 - (11) TURN ME LOOSE (Decca)
 - (12) KOOKIE KOOKIE, LEHD ME YOUR COME (Coral)
 - (13) TRAGEDY (Mercury)
 - (14) IT'S JUST A MATTER OF TIME (Mercury)
 - (15) THAT'S WHY JUNE (Mercury)
 - (16) I NEED YOUR LOVE TONIGHT (Epic)
 - (17) TAKE A MESSAGE TO MARY (Mercury)
 - (18) THREE STARS (Mercury)
 - (19) IT'S LATE (Mercury)
 - (20) THERE'LL NEVER BE ANYONE ELSE BUT YOU (Mercury)

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THE OTHER

Mr. B

THERE are two Billy Eckstins! But the British public is likely to see only one when he returns for his fifth Variety tour in August.

That is, unless some enterprising, jazz-minded concert promoter takes a chance with the "other" Mr. B.

The two Billes? One is the innate jazzman who can sing a beat number or a blues with the best. (Remember "You're Driving Me Crazy" with George Shearing's Quintet, and the "One For My Baby" LP?) This is the "uncommercial" Mr. B—the man who has toured the South with Count Basie, and even sat in with the band on trumpet. But there's another side to the story. There's the "music hall" Eckstine—the artist who sings pop—does a take-off of Louis Armstrong, and does a corny soft-shoe routine with straw hat and cane.

This is the Mr. B familiar to Variety-goers. Unless they happen to be record fans—unlikely at the local halls for an "evening out."

But it is in this type of audience that Billy cares on his British trips. Remember his British manager, Ken Pitt: "I would like to see some promoter put on Billy B. a jazz-style concert."

I've seen him in this type of presentation at Carnegie Hall. And I know what he can do when he is given the chance.

But the matter doesn't end there. With Billy's audience, he has been confronted with the problem that sooner or later, faces every jazz-minded artist.

Should he be "no commercial" and aim for a "mass audience," or stay a jazzman and maybe play to smaller, perhaps more appreciative, audiences.

So far, Billy seems to have plumped for commercialism. With few exceptions he has attempted to win a record following on the strength of a few new exciting ballads.

This policy has paid off. As "The Aqua Sinatra," he first cracked it a big way with "I Apologize."

Then, after a lapse of two years, he came back into the Hit Parade with "Gigi."

So why go out on a limb by singing jazz?



Pop news and reviews—by Laurie Henshaw

Maybe Mr. B is right to take the realistic attitude. But it does seem a pity when he has such jazz potential. Especially from a man who went wrong to Earl Hines about the talents of an unknown Negro girl he heard singing in Amateur Night at Harrow's Apollo Theatre. The girl was Sarah Vaughan. And don't forget—it was Billy's band that included Charlie Parker, Dizzy Gillespie and a host of modernists in its ranks.

Judy Garland is back—in great form

The tumultuous applause that greeted Judy Garland at London's Dominion Theatre 18 months ago is echoed on the LP "Judy Garland At The Grove"—a live performance recorded at the Ambassador Hotel's Coconut Grove, Los Angeles. This warm, personal offering fully captures the qualities that have brought Judy permanent star status. Her highly individual style finds heartfelt expression in a series of songs that are natural for Garland. Only "interloper" is Purple People Eater, but Judy even makes this novelty acceptable. The accompaniments are beautifully handled by Freddy Martin and His Orchestra. In American lingo, Freddy's "band" is "Mickey Mouse" band—but how I wish we had such "mice" over here. As a "commercial" genre orchestra, it has few parallels. To sum up: this is another must-buy for the devoted devotees. Remaining titles: Garland Over-the-Top When You're Smiling; And What The String Quartet; Heart, Purple People Eater; You Made Me Love You For Me; You May Ask The Lonely Song; When The Sun Comes Out; Backstage Your Baby With A Shake; Mellow; After You've Been Tired Awhile. (Capitol T118)

Travis and Bob's "TELL HIM NO" rocketing to America's No. 1.

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Rock	4	My Sweet Girl	4	Swampy (W)	4	34.8
Rock	4	My Sweet Girl	4	Swampy (W)	4	34.8
Rock	4	My Sweet Girl	4	Swampy (W)	4	34.8
Rock	4	My Sweet Girl	4	Swampy (W)	4	34.8
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Watch this!

I've already topped this list's "Dance" class as one of "Tomorrow's Hits." If this one doesn't make the best sellers, 70 more artists will suffer all summer.

This stirring number, of which song parts make an ideal vehicle for ballads, was one of his most compelling per- formances in the "Mickie Mouse" band. Backing: "Tara Around." (RCA 118)

Watch this!

DIKIE PRIDE, the young and sunny discovered in an old Kent road, by Russ Gossard, is the only one based on the life of a young boy.

They should take up time in prime time, latest disc, for this record of great soaring that has scored on TV is well in demand on "Fahrenheit 90°" and "Madhubi Oil."

It was well served with swooning ballads from the Ken Jones group. (Columbia 45-08276)

Watch this!

TRAVIS AND BOB. Two heavy-weights from Alabama, showed the Beverly Brothers, before on Tell Him No and We're Two's. (Capitol T-5918)

Teddy Bears

Their Teddy Bears again seem to be the hit Parade with their I Don't Need You Anymore in the hit parade. In fact, it was their best-selling—"To Make Him Love Me." (London HL18850)

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BETTY MILLER
Pearly Gates
Coupled with **OLD TIME RELIGION** JAR 115 (45 & 78)

LORIE MANN
A Penny a Kiss, a Penny a Hug
Coupled with **DREAM LOVER** JAR 116 (45 & 78)

BERT WEEDON
Guitar Boogie Shuffle
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Sudden Holiday
By popular request—the music that captured millions of hearts when played as background to the T.V. play "Skyline for Two."

Coupled with **TANGO MAGERIA** JAR 111 (45 & 78)

TOP RANK RECORDS

Travis and Bob
Travis and Bob, two heavy-weights from Alabama, showed the Beverly Brothers, before on Tell Him No and We're Two's. (Capitol T-5918)

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NEW!-NOW!

THE WORLD OF JAZZ

More Trumpets

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 Reunald Jones and the iron-tipped Jones 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, everybody of them plays I don't know of a reed section that beats better than those boys. I know every section Woody's had, and I say this comes up to any."

Great lead

REUNALD JONES spoke admiringly of Don Rendell's tenor work, of Johnny Scott on flute, and of Ronnie Kahn.

"When Roy plays I just shake my head and say 'Wow, man!'" Rendell told me this week.

"Bert, he plays good trumpet. And I heard his wife on a record Eddie Herold played to me (see that was Le-Kath Meets Humph?), she plays tenor like a man. I liked the trumpet too—real tasty."

"These musicians have eye reached our standards, you can believe that. I felt very happy playing with them."



The Iron-tipped Reunald Jones

by Max Jones

What did the local jazzmen think of Jones? All I spoke to was a knock-out, and Bert Courtney thought him the best. "I read he had ever played with."

"Reunald 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 additional quality that makes him a great lead trumpet."

"We played a very solo blues, for instance, which was slightly frightened at first. But Reunald's perfect timing gave us the confidence and relaxation to phrase it properly. Working with him was a fine experience."

mayed by events is Clara Ward, the small, calm, friendly leader of this barnstorming gospel group.

"I thought the crowds were wonderful," she told me enthusiastically on Monday night after video-taping a number for the "Saturday Spectacular" TV show. "I wasn't expecting as good a crowd as this."

"After a few weeks the word might have got around, but not right away. We cannot complain at all. For a group of unknowns we did very, very well. And the response was excellent."

Amens

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, requesting the spirituals and church songs. It made us sing better because they made us feel they understood what we were singing."

I asked if the performance

had been altered in any way for British consumption.

"Not the songs," Clara assured me. "No difference. In the programme though, we left out most of the slower songs. They don't seem to appreciate them here."

What about the difference in audience participation? Mrs. Gertrude replied to this one.

"In the club they were quiet, they were orderly, they were nice, in church, of course, you would have your 'Amens and such'."

Mrs. Ward folded her arms in her lap and smiled at me benignly. "You see, you would have what belongs to the music," she said.

Bessie Smith

ALTHOUGH her own efforts are restricted to the gospel field, Clara Ward likes "just about every kind of music."

At home one evening, she listened with absolute concentration to Billie Holiday, Dinah Washington and Ray Charles, and requested Sarah Vaughan and Bill Broozyan.

She had never heard of Bill, she explained, until he better because they made us feel they understood what we were singing."

Ray Charles, Billie, Dinah, Sarah and the Roberta Martin

singers were all admired by Clara. "They are good," she covered photographs of Beatie Smith and said: "That's my mother's favourite. To think I have come to England to hear Beatie."

After hearing "Moan You Mourner," Clara said: "She certainly could sing. I never knew she sounded so much like Mahalia Jackson."

Essen

LAST Saturday, the Wards sang to a European crowd of decent proportions at the Essen Festival.

Also on the bill; the Oscar Peterson Trio, Leo Levy Quartet, Getz, Eldridge, Ella Lacey Thompson, the Martini Solo Trio and the Albert Mangelsdorff Quartet.

"Boy, that Essen," Clara said with admiration. "A lovely new auditorium, and close on 7,000 people. We closed the show and had eight numbers, using Brian Taylor drums."

"Humph was in the audience. He and the band were on with Duke Clayton the next day. I listened to practically the whole show. Ella Fitzgerald was wonderful—so usual."

Oscar's Trio

FROM Mike de Ruver, in Amsterdam, comes a report of the new Peterson Trio.

"JATP, 1959, began it's European tour in Holland on Saturday," writes M. 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 Bud Charney and talented drummer, Ed Thigpen—son of Ben Thigpen of Andy Kirk fame.

"Ed has a fast style, with tremendous timing reminding me of Philly Joe Jones. Besides being a section man, Ed is an original soloist who in Amsterdam, played a long solo party with timpani mallets and bare hands."

"The Trio's repertoire is new and its sound a little different, though the spirit and mood are about the same. Incredibly this new Trio swings even harder than it used to do."

NEW LOW PRICE

Guaranteed by Selmer

NICKEL SILVER KEYS

CONSOLE

Purchase Tax amounts standard
with discount make possible
price reductions on all Paris
factory instruments.

18 GUINEAS

WRITE FOR NEW BROCHURE NOW!

Selmer CHARING CROSS ROAD, W.C.2

(THURS. REV. CONT)

SATURDAY, APRIL 25,
12:15-1:45 a.m. C. 1; Simon
1:45-2:45 p.m. A. 1; Jim Coons
2:45-4:00 p.m. C. 2; Dutch Swing
4:00-5:15 a.m. J. Swing Serenade
5:30-6:45 p.m. Music View from Holly-
wood
6:45-8:30 p.m. C. 2; Pam Jones Trio.
8:30-10:15 p.m. Charles Stewart.
8:30-8:30 p.m. R. D. Christian.
10:15-11:15 p.m. Bob Ewing
11:15-11:30 p.m. Elgar, Freshman with Five Trumpets
11:30-12:30 a.m. J. Robert Saturday Night
12:30-12:30 a.m. Jazz Time
12:30-12:30 a.m. J. James, Dubois, Webster,
12:30-12:30 a.m. J. Bandstand USA
12:30-12:30 a.m. J. Chas. Stewart
12:30-12:30 a.m. J. J. Robert, A. 1
12:30-12:30 a.m. J. J. Robert, A. 1
12:30-12:30 a.m. J. J. Robert, A. 1

SUNDAY, APRIL 26,
8:15-8:45 a.m. T. Gorm, Aud.
8:45-9:15 a.m. T. Gorm, Aud.
9:15-9:30 p.m. T. Gorm, Aud.
9:30-10:15 p.m. J. J. Robert, A. 1
10:15-11:30 a.m. J. J. Robert, A. 1
11:15-11:30 a.m. J. J. Robert, A. 1
11:30-12:30 a.m. J. J. Robert, A. 1

MONDAY, APRIL 27,
12:15-11:30 a.m. J. J. Robert, A. 1
12:15-11:30 a.m. J. J. Robert, A. 1
12:15-11:30 a.m. J. J. Robert, A. 1
12:15-11:30 a.m. J. J. Robert, A. 1
12:15-11:30 a.m. J. J. Robert, A. 1
12:15-11:30 a.m. J. J. Robert, A. 1

8:15-8:30 T. Jimmy Smith (523)
8:30-9:15 p.m. D. S. Scott, Dickson Septet.
9:15-9:45 p.m. J. Modern Jazz 1959.
10:15-11:15 a.m. J. J. Robert, A. 1
11:15-12:15 a.m. J. J. Robert, A. 1
12:15-12:15 a.m. J. J. Robert, A. 1
12:15-12:15 a.m. J. J. Robert, A. 1
12:15-12:15 a.m. J. J. Robert, A. 1
12:15-12:15 a.m. J. J. Robert, A. 1

WEDNESDAY, APRIL 29,
8:15-8:30 p.m. T. Frankfurt Jazz
8:30-9:15 p.m. J. J. Robert, A. 1
9:15-9:45 p.m. J. J. Robert, A. 1
10:15-11:15 a.m. J. J. Robert, A. 1
11:15-12:15 a.m. J. J. Robert, A. 1
12:15-12:15 a.m. J. J. Robert, A. 1
12:15-12:15 a.m. J. J. Robert, A. 1

F. NDR WDR; 209, 189, 49.28.
F. Berman Radio; 1-401, 3-707.
M. 1145 Berlin; 205.
M. 1145 Berlin; 205, 881, 911, 41.28.
M. 1145 Berlin; 205, 881, 911, 41.28.
M. 1145 Berlin; 205, 881, 911, 41.28.
M. 1145 Berlin; 205, 881, 911, 41.28.
M. 1145 Berlin; 205, 881, 911, 41.28.
M. 1145 Berlin; 205, 881, 911, 41.28.

F. W. Street

REVIEWING the Ward comes here a fortnight ago, I intuited that the size of their audiences here was a reflection on London's musical taste.

This week, Humph enlarges upon the theme.

One person thoroughly unde-

Key to Stations and Wave-lengths in Meters

A: BTP France 1: 1-1330, 49.35
B: NRP France 2: 200, 210, 310
C: 154.1 m.
D: Monaco 1-402, 3-300,
5: DC: 5-494, L-1090, 541.

WHERE TO SEE AND HEAR

NORMAN GRANZ' "JAZZ AT THE PULHAM" IN LONDON

Sun - 3 - MAY 6.0 & 8.45 p.m.

Sun - 10 - MAY 6.0 & 8.30 p.m.

Thur - 14 - MAY 6.50 & 9.0 p.m.

KILBURN: Gaumont State
SEATS: 5/-, 7/6, 10/-, 12/6, 15/-, 20/-
BOX OFFICE: Phone MAI 8081

CROYDON: Davis Theatre
SEATS: 5/-, 7/6, 10/-, 12/6, 15/-
BOX OFFICE: Phone CRO 2311

HAMMERSMITH: Gaumont
SEATS: 5/-, 7/6, 10/-, 12/6, 15/-, 20/-
BOX OFFICE: Phone RIV A081

Tickets available from Advance Box Office at each Theatre. Stamped addressed envelope with postal applications please.

NEWSBOX by Jerry Dawson

Shirley Bassey signs with Columbia

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, starting Johnny and his orchestra and the Jazz Couriers.

Then, on May 9 JATP, with Ella, the Gene Krupa Quartet and the Oscar Peterson Trio will play two concerts at the same hall.

RETURNS—Les Carratt, leader of the Terrace Hall, Brass Band, until his retirement two years ago, plays a comeback.

WEE WILLIE HARRIS (this week), Larry Miller (last week), Gary Miller (May 1), and Robert Bari (May 2) are the stars looking at Manchester's Cabaret Club.

SINGERS—Sheila Kent, top singer and small-group singer, currently singing with Bill Collins at the Regent.

DOWNHAT—Owen Walters, who has been singing in the Warwick Show, "Top of the Town," which opened at Brighton and is now at Newcastle Empire.



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 say, Sinatra, and Nat King Cole. Most of her recordings have been made simultaneously in Britain and America—on the MGM label over there."

BBC-TV TRIBUTE TO HENRY HALL "The programme marks Henry Hall's 50-year association with the BBC, covering the spot of his first broadcast, from Glenside Hotel in 1904 to the present day."

Eric Delaney Band debuts for Mecca "The Eric Delaney Band has been booked to appear on Mecca's new season at the Palais, Nottingham, on Saturday, April 25, 1959, and will be the Mecca organisation."

Guitar Club 'Guest' "Guitarist—teacher—composer Yousi Gallo plays in the 'Guitar Club' tomorrow (Saturday) at the Empire Theatre."

News in Brief "John Wilson (bass), Cliff Drinkwater (drum), Dave Kahan (trp.), Jimmy Richardson (sax) and another saxist to be fixed."

Novel idea to advertise a dance "We call it jazz 'cutting contests' which will be staged between the Vieux Carré and River City bands through the city streets on May 9."

Plans for a Madras-style theatre to be reproduced at the Donington Music Hall before the Town Council. The theatre closed in 1957."

Former tip Mike Horton opened with a quartet last Monday at the Society Restaurant. We're taking a Gary Birch band now at the Regent."

Altoid Tony Layton has joined the Eddie Lambert Quintet (the Queen's Theatre, London) with Sid King, the group's companion. We're taking a Gary Birch band now at the Regent."

The thoughtful... TOM LEHRER TO PLAY TONIGHT AT CATFORD

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 eggheads' 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, invited him on an LP and thought it would be a good idea to bring him over here."

Woody Herman Band off to Arabia "Woody Herman and his American members of his Anglo-American Herd left London five weeks yesterday (Thursday) for a tour of Saudi Arabia. The seventh American touring band to visit Saudi Arabia was the Woody Herman Band.

Frankie to bat in charity XI "A cricket team formed by members of the Vic's staff is going to bat in a charity and benefit match this Sunday when they play Middlesex XI at Stanmore Cricket Ground, Stanmore Common.

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.

Capacity crowds "With capacity crowds of over 300 every Sunday since it opened on March 29, Coventry's modern jazz club, the Yardbird Club, will this week open on Saturday as well."

Johnny Hodges chooses a Brillhart "Like dozens of famous players the world over, Duke Ellington's lead alto Johnny Hodges chooses a Brillhart.

With Satchmo "In the twenties he was an early recording with Duke Ellington, and in 1951 he made his first TV appearance with his first TV band, touring an all-British band which included Harry Hays, Buddy Featherstonhaugh and Lee Davis.

In 'Broadway' "In the forties, Alan was a member of Duncan Wright's group on the Radio City Television Club series and also worked with the original Gerry and the Pacemakers group before joining the band of fellow-Scott Billy Mason at the Café de Paris and the original Gerry and the Pacemakers group in London."

Reg Wale sideman "Visit Reg Wale has set the precedent of his jazz groups on the radio, but his jazz opera at the Jack of Clubs, W, on May 4.

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Tom Lehrer was greeted by three American showgirls when he arrived at Liverpool Airport on Wednesday. He is seen here with Miss (left) Margaret Miller, Evelyn Jones and Jean Glover.

BRITISH-STYLE FRANK SINATRA From Ren Grevatt

NEW YORK, Wednesday—British singer-bandleader Monty Baboon arrived in New York this week and within 24 hours was signed up by the William Morris Office. Executive Larry Auerbach is believed to be Baboon's greatest legitimate stylist to come along in a long time.

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Autocrat for Busy Drummers

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.



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EVE BOSWELL IS NOT 'RETRAIT'

EVE BOSWELL, this week vigorously denied Press reports that she plans to quit show business "probably within the next two years." Eve arrived back in Britain last Friday from a five-week season in South Africa.

TV show has involved in a firm in "The Sunday Evening 'Jazz Band' near Thursday are the Jazzmen, Dan Freeman, Johnny Parker Trio and singer Neva Boshen.

Starting a summer season at Broodres Hotel, Cambridge, May 23. "The Sunday Evening 'Jazz Band' near Thursday are the Jazzmen, Dan Freeman, Johnny Parker Trio and singer Neva Boshen.

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NEW HITS I'VE WAITED SO LONG

The hit song from 'Ido on Parade' sung by the star of the film ANTHONY NEWLEY F1127

ALREADY SHOWING IN THE AMERICAN CHARTS HIGH IN THE AMERICAN HIT PARADE

THE HAPPY ORGAN DAVE 'BABY' CORTEZ HLD 3452

JAZZ GUITARIST DIES

GUITARIST Alan Ferguson, one of the first of Britain's jazz guitarists, was found dead from thrombosis in his home at Hurlford near Kilmarnock, Ayrshire, last week. He was 53.

With Satchmo "In the twenties he was an early recording with Duke Ellington, and in 1951 he made his first TV appearance with his first TV band, touring an all-British band which included Harry Hays, Buddy Featherstonhaugh and Lee Davis.

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ROSE, MORRIS & CO. LTD.

Show me selecting his Brillhart it Johnny Hodges with Cecil Viles and Charles Hewitt of Messrs. Yardley & Lee, New Hill, Birmingham. Write for full details of Brillhart multipieces and name of your nearest stockist to: ROSE, MORRIS & CO. LTD. 79-85 PAUL STREET, LONDON, E.C.2

★ WHO ARE THE MEN IN TV's 'SHADOW SQUAD'?—SEE P. 15

TV PARADE

Edited by TONY BROWN

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 merry comedians—formerly a standby for weekly shows—to feature up-to-the-minute jazz presentations.

● "For example, I saw a one-hour Timex 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."

Now read what MM readers and TV experts think on pages 14 and 15

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, B.M.C. 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 MM. "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.

▶ STEADY

The sales possibilities of jingles have already been tested by Joe Boncompagni and Harold Fields, writers of many successful "commercials."

"We published our own words-and-music album, 'Jingle Time' at 2s. 6d. six months ago. Sales have been steady but not spectacular. But bear in mind that it had no promotion at all and is only handled by a few music dealers. I think large potential sales are there, given wide distribution.

▶ PLUGGING

So far as composers and record companies are concerned every jingle is given regular plugging by the advertisers on TV, which offsets to a great extent the loss of BBC plugs.

"It remains to be seen whether Tin Pan Alley can devise a technique to cash-in on this ready-made audience.

On other pages

Steve Race	14
Tony Brown	14
Shadow Squad	15
Stanley Black	16
Jingle story	16



"Jazz is not visual" is the cry in British TV circles. But Lionel Hampton disproved this in a recent hour-long jazz television show in America.

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 —

(IN THE PRESS)

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 —

(IN THE PRESS)

WAIT FOR ME — CHAPPELL —

WITH THE WIND AND THE RAIN IN YOUR HAIR — FAMOUS CHAPPELL —

CHAPPELL & CO. LTD., 50 NEW BOND STREET, LONDON, W.1

Telephone: MAYFAIR 7600



NEW "Tuxedo"

american style SLIM ELECTRIC GUITAR

● SOLID BODY ● SPEED ACTION

FOR EASY FINGERING MODERN CHORDS

High sensitivity magnetic pick-up with tone and volume controls on this new all-electric guitar. New style pressure bar tailpiece. Black pick-guard 15 1/2" body.

17 1/2 Gns. H.P. TERMS AVAILABLE

The rage of America—you'll get brilliant new technical phrases on this pressure bar tailpiece. 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

Dallas TEXAS 400 P.O. Box 700 You the gen. DALLAS 1806, CLIFTON ST., LONDON, E.C.2

MM READERS SAY—

BB!

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.

How about our own "Jazz Club"? Or do we still have to turn to steam radio for that?—*R. Chard, London.*

CONGRATULATIONS ALL ROUND

AFTER seeing the BBC's "Jazz Session" with the Johnny Dankworth Orchestra I feel that every one concerned should be congratulated. At last we have had a jazz television show worth watching; and just jazz without the annoyance of girls dancing on pianos.—*John G. Vine, Walsley, Cheshire.*

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. MacPhail, Kingston, Surrey.*

HOW ABOUT IT?

NOW how about a television version of steam radio's "Music in the Modern Manner" series?—*R. W. Pilgrim, Braintree.*

CUT THEM OUT

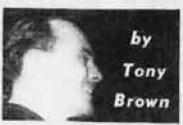
REGARDING Humphrey Lyttelton's recent protest against his ineffectual interviews on TV, I say cut out these horrid self-advertisers altogether and let the music personalities talk direct to viewers.—*Harry Ball, London, S.W.2.*

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.19.*

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. Directors, in the film sense, demands artistry; production is a servicing function. There is no need to be some confusion in TV circles. The men who put on the programmes have, in the main, done both jobs. From the first, they were called producers.



by **Tony Brown**

the show would then be free to concentrate on his artistic task of getting the right sort of pictures in the frame.

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's vehicles, "Song Parade." Any suggestion that he exerts would clash him in the mantle of producer.

Mark Smart, as director of

Secrecy

But Eddie Pola is against releasing titles of songs prior to transmission. "We feel that this would kill some viewers' interest. If they don't know what is in store they're more likely to tune in to find out how a song is faring in the Hit Parade."

I believe he's wrong. A



Clearly the Finest DRUM HEADS!

Everplay PLASTIC HEADS

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

JAZZ ON TELEVISION — TWO EXPERTS

But can the 'little' justify the 'big'?

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.

First the arguments against, then to talk my way out of them. Jazz is not a lonely art. It exists with strength and because of the onlooker—and the less looking, and the more "on the ball" he is the better.

What self-respecting average ever sat in his job while the long-drawn-out tunes in the compound? Who but the dead stayed indoors when Bank or the King led those lucky mortals? Which hopping London restaurant sales boy or girl was home viewing with Mum?

You tell me. Doesn't jazz hit its true peaks when it entertains, when it lives in street, bar or cellar? I have listened to the greatest on disc and my mind has been thrilled.

EMOTIONS

But it's the emotions that remember—remember. Pee Wee Erwin and his old men in brown suits donning shiny hats and marching the Saints through the tables at Nick's in the States. Thelonius Monk at the



MICHAEL INGRAMS
—director, writer and interviewer—
says it won't be easy but it will be worthwhile to present jazz properly.

Freeway, that incredible Broadway bar, the Metropole, where the greata you thought long-gone blew through the whiskey-laden afternoons into the whiskey-soaked small hours... Birdland, Rose-land... You will have your own memories. Can you see them transferred to the little box? Or new ones being made there? I love television so much that I never want to see it as second-best.

Second-best for jazz is the worst. It is a pity, for jazz is the great for both jazz and television. And yet... Because a thing isn't succeeded up to now doesn't mean it can't be done.

INFANT
That is my case against. There are other minor objections and obstacles but the main ones are that jazz loses its direct contact, its intimacy, its immediacy and that indelible sense of creation between band and commercial TV companies. I do great for both jazz and television.

ILLUSTRATOR
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. Let the best minds of TV get together with the best minds of jazz.

They must start with the chief problem. On television the picture is at least three times as important as the sound. "Illustrated radio" just will not do.

As the pictures they decide on must do the job of pulling the rest right into the very heart of the music, not distract or merely inform but give the feeling of oneness that exists in all true art—and entertainment.

THIS IS YOUR TELEVISION SHOW

THE CONSTANT BATTLE—SIGHT VERSUS SOUND

USING an imaginary plan of the studio, I tried last week to describe what might happen during the first half-hour of a rehearsal for MM-TV's "The Johnny Dankworth Story." The rate of progress seemed tedious to anyone not in direct touch with the Control Gadget through earphones. The fact is 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 as some point with that of another department.

Problem
I described last week how a correctly placed light and a correctly placed camera might come into conflict. Another problem is the angle of orchestral sound. Only those who have stood in front of a little brass section in full cry will know just how hard a battle can be when it tries.

Shadow
If a mike shadow falls across the star's face, one of the three—sound, lighting or camera—must step in for a second best position. Who is to give way? The answer is usually sound. The fact is that, in TV, sound and sight are not so compatible. The keenest jazz fan on earth would become irritated by a TV programme in which a single camera held a shot of the musician's head with microphones sprouting all over the set like burrs in a wood.

Battle
When it comes to a battle sound usually loses. Next time you see your favourite girl vocalist being sung in long-flight of stars, you mustn't complain—nor must the flight of stars who remain almost invisible for the first 16 bars. Short of bashing a microphone to her back and trailing a cable, there's nothing to be done. Well, almost nothing. One

GUESTS
LINAINE DELMAR, daughter of Les Delmar, will be seen on ATN's Music Show on Sunday, tomorrow night. Five other guests are Carmen McRae, who will feature her new album "The Way We Live Now"; Ronnie Hilton, soprano; Gladys Knight, alto; and the London Oboe Quartet. Terry Johnson will be seen on Carr will feature three numbers on the "Song Little Bards" the same time. He is included into second place in the Observer Jazz Contest.

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." Well, I'd say that would apply to some of the more advanced forms of jazz in the advanced age school.

A little in the way of exhibitionism is, perhaps, needed to offer lively visual possibilities. Some progressive jazz does, I believe, "set over." The Johnny Dankworth band, for example, produces sounds and tone colors that are fresh to viewers. There are wider contrasts that can be exploited visually. Johnny, of course, is most cooperative and understands our problems.

Certainly I agree that jazz has greater possibilities and more variety than rock-'n'-roll. And it must appeal to a much broader cross-section of viewers.

Nevertheless, the final verdict is given by the people who look in—and we must accept it.

says CHRISTIAN SIMPSON

the man who produced BBC-TV's recent "Jazz Session" featuring the Johnny Dankworth band.

In my opinion, jazz shows off best when the musicians enjoy playing it. It is the job of the producer to try to communicate this atmosphere to the people at home. It demands imagination and judgment to visualize how this can be done with camera angles and other techniques.

That is the true challenge, really, in a new medium like television: the presentation of difficult subjects is a challenge that the producer must accept.

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 unhonoured, they certainly aren't unsung. As composers, they are content to blush unseen.

If you've seen Johnny Johnston's beautiful country house in Hertfordshire, you'll know what I mean. Raelbrook shirts may have paid for the grand piano. Cadburys could enable him to build a swimming poolone day.

Johnny has written over seven hundred commercials—and he and his groups have sung a high proportion of them. Think what that means in commissioning fees and royalties!

Steve Race doesn't miss many tricks, either. He wrote the theme for "Murder Bag"—now replaced by "Crime Sheet," but still using Steve's music.

London commercial viewers hear another Race money-spinner every night without knowing it. A shopping guide, "Shop Window," has Race music fore and aft. And the Sunburst ads are by the Melachro orchestra out of Race Division of TV musical spoils is interesting. Programme companies employ men to write, arrange and conduct music for ordinary TV features. Advertisers' agents commission the linger-in-the-memory jingles.

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.

All these chores guarantee the composers an income for as long as series lasts.

Canadian writer Robert Farnon has a contract with Chappell to supply mood music for their vast repertoire—currently the most popular available. "Experiments In Space" provides a punch-packed opening for ATV's "Emergency Ward 10" soap opera and his "Outer Space" is the musical signature

by HUGH FRANCIS

for ATV's "It Could Happen Tomorrow."

Peter Yorke also has cause to thank "Emergency Ward 10." His "Sins And Salties" was chosen as the closer. Three years of twice-weekly performances can't be bad.

Composer Trevor Duncan was christened Leonard Trentlock. He was a BBC studio manager and wrote light music as a hobby until he came up with a best-seller, "High Heels."

As commercial TV spread its tentacles, Trevor became richer. His "Grip Of The Law" became so popular as theme of Granada's "Shadow Squad" that the publishers, Inter-Art, agreed to sell the disc to private customers, a practice usually frowned on in the trade.

The discs you can buy in the shops are price-bound so far as TV is concerned. There is a heavy levy imposed by Phonographic Performances Ltd., acting for the disc companies with the blessing of the Musicians' Union. But some ordinary discs are still used regu-

larly on commercial TV, despite the £2 10s-a-minute PPL fee.

Tony Osborne's "Lights Of Lisbon"—an HMV release—is heard on AR-TV's film series, "Close Up." As composer and orchestra leader, Tony collects double royalties.

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."

Veteran tunesmith Michael Carr climbed on the bandwagon, with A&R man Norman Newell. They turned in the "Double Your Money" drive.

There have been signs that TV can produce its own hits. A Top Rank disc of Fyron Hapley's "Southern Holiday" was arranged on the strength of viewers' reaction after it was heard with the play, "Skyline For Two."

The shape of things to come? It certainly looks like it.

Superb 7" EP records for only 4/9



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 4 full-length popular numbers from the American Hit Parade—for only 4/9 plus 1 large or 2 small RICH KRISPIES packet tops.

You can build up a superb library of current popular music, ideal for leisure hours and parties, that requires only a small storage space and will cost you far less than you are used to paying!

Kellogg's RICE KRISPIES



The first releases in the new R.K. series (Specially produced by Rainbow Records)

- R.K. 1: Charlie Brown (Good Boys)
Gigi (Dick Remède)
I'll Be with You in Apple Blossom Time (Shelby Beach)
She Sings (Don Ducky Deen)
The Night Clubbers
- R.K. 2: Tali Paul (Penny Barry)
16 Candles (Ricky Haines)
Alicia's Harmonica (Chris Ferguson)
My Happiness (Gus Martin)

Listen to the R.K. Record Club programme on Radio Luxembourg every Wednesday at 7.45 p.m.



CUT THIS OUT

ORDER FORM

To: Kellogg's R.K. Record Club, P.O. Box 278, 7 Blackfriars Street, Manchester 2.

Please send me R.K. record No. _____

I enclose Postal Order No. _____

value _____ and 1 large 2 small Kellogg's Rice Krispies packet tops.

NAME _____

ADDRESS _____

(BLOCK CAPITALS, PLEASE)

(The offer is restricted to U.K. only and is valid in certain areas only. Please subject to change without notice.)

START TODAY WITH KELLOGG'S RICE KRISPIES

A TV PERSONALITY TALKS ABOUT HIS—

MONEY FOR FUN!



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.

"It was with TV advertising for two years and among the jingles I did were Horrie Show and Stevie Britain with John Benjamin. He paused and broke into a grin.

"The combination of 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 'humant time' 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 the main selling points of the product; what it's made of; who discovered it; the address and phone number. Then you have to incorporate the address and the music in 15 seconds and it is impossible to do what you wish.

"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 15 minutes to two days).

"When you arrive at the studio you find a representative of the agency, the sponsor and various other people who have either decided (or on another lyric which won't be used) or they want to use an accordion and if anybody has told you about this, you haven't booked one.

"The man named to light another cigarette.

BRILLIANT

"And I find," he said ironically, "that after all the worry, the frustration, the impatience and aggravation, the immediate appeal of the jingle is to children.

"In his early-40s, London-born Stanley Black has had an illustrious, brilliant career as a pianist, composer, arranger and conductor. His recent appointment with ABC in 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 Sad Canary Show," "His Parade," "That Old Black Magic" and "John Payne's Off The Record."

"Off The Record" says Stanley, "was really in-

teresting because in the early days of the show the orchestra had to reproduce the record accompaniment of six or seven different jingles.

"The engineers, of course, had to be electronic in their approach to the orchestra which has to reproduce the basic sound.

LAUGH

"If the thought of me sweating with fear makes you laugh, then I'll just mention an occasion when my headphone vanished and I had to accompany the singer, who was over 50 feet away at the other end of the studio, by lip reading from the monitor.

"And when it was over, the producer came through and said: "Thank you Stanley, you've done a lovely job. A gold shower was what I really needed."

"Do you worry about the camera, when you have to spoof?"

"No—providing I am allowed to be myself. Otherwise I get nervous."

DOCTOR

"Yet Stanley, I don't think you're naturally a nervous personality always comes over."

"What about you?" he said. "I saw you on 'Find The Singer' and you looked like a doctor discussing a profound major operation instead of talking about pop singers."

"I sent you the bill," I said, as I went off full of Chinese food and with "Doctor Zhivago" in my pocket.

STORY BEHIND A JINGLE

BIG BANGS SELT THE CHOGS!

A LOOK behind the jingles were shown just how much employment they provide for a variety of people.

It is estimated there have been three Rowntree's Dairy Box series—all live-action, featuring dancer Gena Simon as the Dairy Box Girl. Each series were written and conducted by the Johnson Brothers.

"The jingle for the first 15-second series was written by John Johnson and sung by the Johnson Brothers.

"It spotlighted three slogans: (1) 'For girl talks to girl craves...'; (2) 'and (3) 'is seen by...'. Dairy 'Box' is seen by...".

To emphasize the chords, trombones were used in "falla," a tune with an Eastern flavour in "craves" and a suitably wild trumpet for "is sent by."

Next came three 20-second commercials aimed at teenagers, depicting a coffee bar, a duffie cedar bar and a furniture store.

The jingle for this was the work of Austin Croon-Johnson

and Eric Siday, both famous in British musical circles before they were and now leading U.K. jingle writers.

Their Rowntree theme was used by John Johnson, backed by a 19-piece band conducted by Eric Robinson.

Next came three 15-second series there are two Spring motifs and new music composed by Frank Cordell, who conducted a 12-piece orchestra and the Michael Gammes Singers for the season.

It will be observed that all these commercials had a big-band backing. This was the idea of Derek Eppinborough who handled the Rowntree accounts for advertising agents J Walter Thompson.—CHRIS HAYES.

INSTRUMENTS FOR SALE 54 per word

SALES—Holloway, Essex. 251-91-4713
BASS—London. 311-01-1111
CLARINET—London. 311-01-1111
CONTRABASS—London. 311-01-1111
DRUMS—London. 311-01-1111
FLUTE—London. 311-01-1111
TRUMPET—London. 311-01-1111
TROMBONE—London. 311-01-1111

BUY THAT SAXOPHONE or Clarinet from Brixton. Buy the Saxophone specialist. Three free lessons. Saxophone specialist. Three free lessons. Saxophone specialist. Three free lessons.

GRASS WORRIES in Fuxham Road, 34, Green Street, London, E.15. Buy a saxophone. Buy a saxophone. Buy a saxophone.

FIRST TIME IN ENGLAND! Instrument played by famous artists including Duke Ellington, Art Tatum and Ray Charles. These supreme Debut Saxophones not only do they have the sound of the original instruments, but also the appearance of the original instruments. Buy a saxophone. Buy a saxophone. Buy a saxophone.

FOR SALE—Saxophone, Clarinet, Trombone, Trumpet, Drums, Bass, etc. Buy a saxophone. Buy a saxophone. Buy a saxophone.

MUSICIAN—London. Buy a saxophone. Buy a saxophone. Buy a saxophone.

LEVIN GALT, London. Buy a saxophone. Buy a saxophone. Buy a saxophone.

VALVE—London. Buy a saxophone. Buy a saxophone. Buy a saxophone.

DRUMS—London. Buy a saxophone. Buy a saxophone. Buy a saxophone.

BATTLES—London. Buy a saxophone. Buy a saxophone. Buy a saxophone.

HUNT FOR HEADS—London. Buy a saxophone. Buy a saxophone. Buy a saxophone.

HUNT FOR HEADS—London. Buy a saxophone. Buy a saxophone. Buy a saxophone.

HUNT FOR HEADS—London. Buy a saxophone. Buy a saxophone. Buy a saxophone.

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HUNT FOR HEADS—London. Buy a saxophone. Buy a saxophone. Buy a saxophone.

HUNT FOR HEADS—London. Buy a saxophone. Buy a saxophone. Buy a saxophone.

CAMERA ANGLES

MARTY WILDE has been starred for all the ABC-TV "On Gay" shows from May 2 to June 3. He also stars in the BBC-TV's "Drumbeat" on June 3 and 11.

TREDDY SCHOLTEN, the Dutch girl who sang "A Little" which won the recent Eurovision Song Contest, is to sing David Hughes in "Male Mine Music" on BBC-TV, May 6.

ERIC FLYNN, ABC-TV's latest contract artist will be the star composer in London's "The Numbers" show. Gary Miller will be introducing the Marine Marconi Quartet, Juan Rusan, Leslie Mann, Malcolm Vaughan and Cecily Dudley. Music will be provided by Les Lane.

THE first of an important series of jazz TV shows will be screened in Paris on April 22. The highlight will be a film made of the late Peter Young.



Available

BIRMINGHAM
 Marshall and Snodgrass

EAST HAM
 (by Tailors Ltd.)

GLASGOW
 James Malcolm, Arnie St.

JERSEY-COLOMERE, ST. HELIER
 Nikola Boucicva

LEEDS
 Marshall and Snodgrass

MANCHESTER
 Marshall and Snodgrass

PLYMOUTH
 Lecky

SCARBOROUGH
 Marshall and Snodgrass

SOUTHEND
 Boy's Men's Shop

Coller Shirt
 with original pocket styling
 Royal Warrant Label
 Washable
 Washable
 Washable
 Price 30/-

Vacation Shirts
 Imported in 100% Cotton
 Best smart fun fashion, one top
 pocket, long back, long top
 5/-, 6/-, 7/-, 8/-, 9/-
 10/-, 11/-, 12/-, 13/-
 14/-, 15/-, 16/-, 17/-, 18/-
 19/-, 20/-, 21/-, 22/-
 23/-, 24/-, 25/-, 26/-
 27/-, 28/-, 29/-, 30/-

HUMPHREY LYTTLETON CLUB "THE 100" 100 Oxford St., W.1

Friday, April 24th KATHY STOBART... FRIDAY, APRIL 24th TONIGHT... SATURDAY, APRIL 25th JAZZ COMMITTEE

DON REMOND... SATURDAY APRIL 25th... TONIGHT... SATURDAY APRIL 25th

FRIDAY (TODAY)... A BREAKFASTING SESSION... JAZZ COMMITTEE

WEDNESDAY, APRIL 22nd... THURSDAY, APRIL 23rd... NEW ORLEANS JAZZMEN

LENNIE FELIX... PETER BURMAN... Special concessions, Thurs., 10.45

FRIDAY (TODAY)... A BREAKFASTING SESSION... JAZZ COMMITTEE... ERIC SILK'S SOUTHERN JAZZ

KEN COLYER JAZZ CLUB

At Studio 51, 16/17 St., Newport Street, London E2

FRIDAY, APRIL 24th... SATURDAY, APRIL 25th... JAZZ COMMITTEE

FRIDAY (TODAY)... A BREAKFASTING SESSION... JAZZ COMMITTEE

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JAZZ CLUB CAENAR

CLUB "M"... SATURDAY, APRIL 25th... TONIGHT...

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FRIDAY (TODAY)... A BREAKFASTING SESSION... JAZZ COMMITTEE

• SATURDAY—contd. • NEW STORYVILLE... ERIC SILK'S SOUTHERN JAZZ

• MONDAY—contd. • TROD'S CLUB... JAZZ COMMITTEE

• TUESDAY • FLOUGH... JAZZ COMMITTEE

• WEDNESDAY • CAULFIELD... JAZZ COMMITTEE

• THURSDAY • BLUE AND BARNHOLM... JAZZ COMMITTEE

• FRIDAY (TODAY) • A BREAKFASTING SESSION... JAZZ COMMITTEE

• SATURDAY • ACTON... JAZZ COMMITTEE

• SUNDAY • DOWNS HOLLOW... JAZZ COMMITTEE

• MONDAY • CAULFIELD... JAZZ COMMITTEE

• TUESDAY • BLUE AND BARNHOLM... JAZZ COMMITTEE

• WEDNESDAY • CAULFIELD... JAZZ COMMITTEE

• THURSDAY • BLUE AND BARNHOLM... JAZZ COMMITTEE

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• MONDAY • CAULFIELD... JAZZ COMMITTEE

• TUESDAY • BLUE AND BARNHOLM... JAZZ COMMITTEE

• WEDNESDAY • CAULFIELD... JAZZ COMMITTEE

• THURSDAY • BLUE AND BARNHOLM... JAZZ COMMITTEE

• FRIDAY (TODAY) • A BREAKFASTING SESSION... JAZZ COMMITTEE

THE DANKWORTH CLUB

TAVIACK RESTAURANT... 11 Chancery Cross Road, W.C.2

FRIDAY, APRIL 24th... SATURDAY, APRIL 25th... JAZZ COMMITTEE

FRIDAY (TODAY)... A BREAKFASTING SESSION... JAZZ COMMITTEE

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FRIDAY (TODAY)... A BREAKFASTING SESSION... JAZZ COMMITTEE

NATIONAL JAZZ FEDERATION NOTICE BOARD

MARQUEE... FRIDAY (24th) at 7.30

FRIDAY (24th) at 7.30... JOE HARRIOTT QUINTET

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RIVERBOAT SHUFFLE

SUNDAY, MAY 31st... LEAVES HAMPTON COURT 7 P.M.

SONNY MORRIS JAZZ BAND NEIL MILLET

TONITE FRIDAY 7-11 P.M. SATURDAY 7-Midnite

APRIL 24... TONIGHT... SATURDAY APRIL 25

APRIL 26... TONIGHT... SATURDAY APRIL 27

CLIFF RICHARD and The Drifters

Exciting West End Debut... THE BIGGEST BET SHOW EVER!

Exciting West End Debut... THE BIGGEST BET SHOW EVER!

Exciting West End Debut... THE BIGGEST BET SHOW EVER!

Exciting West End Debut... THE BIGGEST BET SHOW EVER!

Exciting West End Debut... THE BIGGEST BET SHOW EVER!

YOU JUST CAN'T AFFORD TO MISS TERRY LIGHTFOOT'S

NEW ORLEANS JAZZMEN now featuring ALAN ELSDON (trumpet)

Hear them on B.B.C. "Bandbox" (April 28th) See them at your local club (see Club Calendar)

DE MONTFORT HALL, LEICESTER SUNDAY, MAY 3rd, 6.30

CHRIS BARBER'S JAZZ BAND

OSWALD PATTERSON... MONTY SUNSHINE QUARTET



SHELLY MARSHALL

Personal Manager... SHELLY MARSHALL

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Melody Maker Bandleaders

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 clarinettist Archie Semple at Harrow Jazz Club on Monday. Archie has been unable to work with the Alex Welch Band since his right side was paralysed three months ago.

Bill Read—bassist with the Welch Band and joint proprietor 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 turn-out of both musicians and club fans."

Band call
"We will be handing over the whole £125 to Archie Semple who will pay for the hire of the hall ourselves."
Giving their services to help Semple were the full bands of Chris Barber, Alex Welch, Acker Bilk and Betty Smith with guest artists including Ozzie Peterson, Lesmie Hastings and Bertie Bruce.

The Welch Band had played at the Essex Festival on Sunday and turned down other German engagements in order to attend the benefit. The Bill band gave up its first night off for a month to help the clarinettist.

MORE TIME FOR POSTER WORK

THE final date for entries in the Beatles Festival on Sunday has been extended to the first post on May 4 judging is expected to take place that week.

Already over 100 applications for details of the competition have reached the Mercury Agency.

Prizes
The winning poster will be used to advertise this year's Beatles Jazz Festival and the artist will receive 20 entries and admission to the three-day festival from August 1 to 3.

For full details of the competition, write (including S.A.E.) to: "Melody Maker" (Beats Jazz Festival), 14, Arne Street, W.C.2.

DAREWSKI DOWNBEAT

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MILBERG JOYS • MUSKERRY RAMBLE
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A ROW blew up this week between the Musicians' Union and the Victor Silvester office following last week's bonning 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

May take advice

said the dates had been banned since it was discovered that the promoter was Dutch agent Lou Van Hees who has been black-listed 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 Van Hees."

"Before we signed the contract, the Union told us in February that they had no objections. We have been told by the organizers at Blokke that we don't fulfil our contract we will be fined £2,500."

"If the Union continues to object to the orchestra going to Holland, Victor will consult his solicitor. We are in an impossible position."

Commented Mr. Assistant Secretary Harry Francis: "We informed the Victor Silvester office that they were not to fulfil the dates when we discovered

STAGE 'INTERNATIONALS'



A strong international bill on Monday opened for the final fortnight of the Palace Theatre's current Variety season. It includes Frances George, Uimer, Maltine, Oscar, Gretel, Kirkon and Britain's Lisa Ross, Max Miller and Group One. Lisa and Oscar are featured (along with rehearsals on Monday morning. See review on page 4.)

AT THE PANAMA

The Stanley Best Band has opened at the Panama Club, 110, Piccadilly, W.1. In place of the Bill Rayner Group, now at the Latin Quarter Club.

HOLLYWOOD TRIP FOR PET CLARK

PETULA CLARK leaves Britain on May 7 for New York. With her will be Fry A&R men Alan Freeman and Michael Barclay.

After one day in New York, the threesome will go to Hollywood to record LPs for the imperial label.

The where Pet will record two days or a fortnight, after which she will return to New York.

Disc talks

While there Pet will probably appear on TV, while Alan and

FILMUSIC FIRM SOLD TO RANKS

THE Rank Organisation has acquired the shares of the Filmusic publishing company from Dave Toff.

The company handles music from all sources as well as from Pinewood Films, in addition to its extensive catalogue. It will also create opportunities for British writers, and the catalogue will be available to all recording artists.

Harold Sherman, who has been with the Rank Organisation for 17 years, has been appointed general manager of Filmusic. He emphasises that the firm is not in any way a subsidiary of Rank Records, but a separate company within the Rank Organisation.

He will be assisted by Len Taylor as head of music publishing and the David Toff music publishing firm.

JATP TOUR

From Page One
The JATP tour with Kidzide and the Levy Quartet.

"At the end of the tour, Ella will be interviewed for Granada's "Choices At Nine" on May 17. The show will be broadcast in June.

Krupp Quartet is due to arrive by sea at Southampton on May 11. The rest of the unit will fly into London from Paris on May 2—a few hours before the opening concert at the Royal Festival Hall that evening.

NEXT WEEK Focus on the JATP Unit

that Lou Van Hees was, in fact, the promoter."

"During this week, the organizers of the Blokke Festival used the Dutch Union for an injunction restraining them from stopping bands taking part."

A decision is not expected for some days.

1959 TOUR FOR BUCK CLAYTON?

In London for 12 hours on Wednesday, American trumpeter 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 midnight on Wednesday on his way home from Germany where he had appeared at the Essex Festival on Sunday on the same bill as the Humphrey Lyttleton and Alex Welch bands.

While catching the midnight plane to New York, Buck visited the Humphrey Lyttleton Club.

Baton Ball date for Bob Miller

Bob Miller and the Millernum—resident stars of BUC's "TV Drumbeat" series—have been added to the list of bands for the Music Directors' Association "Baton Ball" at the Strand Lyceum on Tuesday.

They will share the stand with the Ted Heath, Vic Lewis, Sid Phillips, Benny Boyce, Sydney Thompson and Les Hague orchestras.

Another Presley bid fails

A RMY duties in Germany prevented Elvis Presley from accepting an invitation to attend the opening of the N.O.'s Club at Douglas Hotel, Paddington, on May 2.

On Wednesday, Sergeant Hodges, secretary of Douglas Hotel, said the MM: "Presley was invited as a special courtesy, but I understand he could not accept because of his military commitments."

British pianist Clive Gray will be the star of the gala opening of the Club.

SOUTHERN MUSIC HAS NEW CHIEF

Bob Kingston takes over as managing director of Southern Music on May 4.

Bob, professional manager of the Home Party since 1956, succeeds Alan Crawford, who is leaving to form his own publishing company. He has already appointed Eddie Standing as his general manager.

Eddie was formerly a director and general manager of Deapbell Cornhill.

Meet the **BANDLEADERS & STARS** at the **Music Directors' "BATON BALL"** Lyceum, Strand, W.C.2, on TUES. Next, 28th April

Dancing from 8 p.m. to 2 a.m.

TED HEATH and his Orchestra • **VIC LEWIS** and his Orchestra
BOB MILLER and his Millernum • **SID PHILLIPS** and his Orchestra
BENNY BOYCE and his Orchestra • **LES HAGUE** and his Orchestra
SYDNEY THOMPSON and his Orchestra

with guest appearances of other famous Bandleaders and Stars including **Curran Moffat** • **Carol Lewis** • **TV All Stars** • **Malcolm Vaughan** and **Kenneth Earl** • **Benny Lee** • **Larry Pags** • **Outley Dudley** • **Marion Keene** • **Bevlie Taylor**, etc., etc.

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MELODY MAKER
Vol. 34 No. 1329

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