

Melody Maker

March 28, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

Carmen
McRae

See Page 5

IN GOOD COMPANY



What better company could a disc star have when his latest disc-hit is titled "Venus"? The star is Dickie Valentine and he is pictured with four of the Venus Girls on Saturday's "Oh Boy!" The girls are Ann O'Brien, Barbara Steele, Jill Graham and Mary Anderson. Dickie, appearing this week at the Queen's, Blackpool, is at the Royal, Chester, next week and the New Theatre, Cardiff, the week after.

'A wonderful tour,' says Chris

U.S. ENCORE FOR BARBER

AMERICA has already signed a "repeat performance" by Chris Barber—before he has even arrived home from his present Stateside "Golden Disc" trip.

In New York this week, Chris told MM correspondent Ren Grevett that the band has been booked to play at the Monterey Festival in California on October 2. It has also been asked to appear at a series of concerts at Californian colleges.

"Despite the lack of sleep we have had a wonderful tour," said Chris, "and we shall look forward to doing it all again next October."

The Barber Band barnstormed through the States on the heels of his million-selling "Petite Fleur" disc.

Chris is to be presented with a Gold Disc—to mark

Ⓢ Back Page, Col. 3

BRITISH—AND BEST



Two British stars—Lennie Doregin and Alma Cogan—opened at London's Palace Theatre on Monday for a fortnight. And the show is described as the best of this year's Palace Variety season. (See review on page 8.) The stars are pictured arriving for final rehearsals.

Top-level mission

Dave King leaves for the States this Sunday to appear on "The Perry Como Show" on April 4. Traveling with him will be Leslie Grade executive Sidney Graess.

MU BARS DRUMMER ON LP DATE

U.S. drummer Herman Kapp was this week banned by the Musicians' Union for playing for Johnnie Ray at a Philips LP session.

This was an echo of 1953.

Billy Daniels for Palladium TV

"Mr. Black Magic" Billy Daniels, has been signed for "Sunday Night at the London Palladium" on April 12. Another American attraction will be the Clara Ward Singers.

Then the MU prevented U.S. drummer Sammy Fede from accompanying Ray at the London Palladium.

The MU had allowed Kapp to play for Johnnie Ray during his season at London's Palace Theatre, which ended on Saturday, and on television.

This permission was given because of "special circumstances"—his impaired hearing.

But the MU would not allow the same concession for the LP.

Said an MU spokesman: "We did not consider it necessary for a recording session."

'Extra work'

Bernie Lang, Johnnie Ray's manager, commented: "It doesn't make sense. We are not depriving British musicians of work. On the contrary, we booked 14 of them to make the LP, including a stand-by drummer."

Prophetic footnote: Tentative title of the LP is "A Sinner Am I."

SHOW BIZ CELEBRITIES HELP TO CHOOSE A SONG IN 21,000



THE final judging session of "The People" Song Contest took place at London's Savoy Hotel on Tuesday, and here are some of the show business personalities who attended. From left to right: Victor Knight (exec. composer), Gianni, Perry Roberts

(Chairman of the Guild), Howard Thomas (Chairman of ABC-TV), Walter Rudge (A&R manager, HMV), Roy Barry (Berry Music), Eric Robinson (BBC-TV), Pat Green (Editor, NME), Anne Shelton, Ronnie Hilton, Stuart Campbell (Editor, "The People") and Geoffrey

Everett (London joint managing director, Anglo-Embassy), 21,000 songs from amateur and professional songwriters had been submitted for this 2100 contest. Results will be announced in "The People" on Sunday.

Stop Press USA

90-minute Newport

From LEONARD FEATHER

NEW YORK, Tuesday.—Rayven Frim has completed a 90-minute film, "Jazz on a Summer's Day," which was filmed at last year's Newport Jazz Festival.

Artists include Louis Armstrong, Mahalia Jackson, Gerry Mulligan, Chico Hamilton, Dizzy Gillespie, starting with Danny Kaye, was recorded by Decca Records.

The LP features Kaye, Louis Armstrong, Sidney Monroe, Bobby Troup, Ray Anthony, Benny Carter and Nickyato.

MATT MALNECK, former Broadway and arranger with Paul Whiteman, who recently has known songwriter.

He recently wrote the title song for Marilyn Monroe's film, "Some Like It Hot."

GIL EVANS has recorded an album of jazz standards for Capitol Records, including Johnny Coles (trumpet) and Dave Lacey (sax). Billie Holiday will do an album of songs for MGM. Ray Ellis conducted the orchestra.

McPhatter, who recently has been singing jazz club rather than on rock-n-roll shows, has signed with MGM.

REVIEW OF THE FILM 'Goodbye' to Lester

'Goodbye' to Lester

From BURY KORALL
NEW YORK, Tuesday.—The jazz world said goodbye to Lester Young last Thursday. Hundreds were at the service at the Universal Funeral Home on 32nd Street and Lexington Avenue in Manhattan.

Young's relatives and employees gathered at the funeral world always be alive in his memory through the music because of the immensity of his contribution.

Celebrities
During the service, trombonist Texie Lynn played a solo and Al Hinder sang "The Master."

Members of the old Hoopla band, led by Young, were the "President of the Hoopla."

Among the jazz celebrities that attended were Billie Holiday, Earl Warren, Jimmy Bessing, Jack Young, and Duke Ellington.

MEET THE STARS with REN GREVATT

NEW YORK, Tuesday.—Harry Belafonte and his production crew have moved into New York's Central Park to film scenes for "Odds Against Tomorrow."

This is the film which not only stars Belafonte but is produced by him.

It's a grisly tale of what happens after the world is destroyed by atomic attacks.

On the record front, Belafonte is slated to do a "Foxy and Beas" album with Lena Horne.

THE PLATTERS
In new film
The PLATTERS have been signed to appear in "Girls Town," upcoming MGM film starring Mims Van Doren, Mel Tormé, Ray Anthony and Paul Anka.

JONI JAMES
Soft symphony
MOM singing star Joni James will appear in concert at the Waldorf on May 3, supported by a 100-piece symphony orchestra conducted by her husband, Tony Aquaterra.

The concert will be 100 British and 100 American on the title of the LP which was cut during her recent British tour.

MIKE COLLIER
Promotion switch
MIKE COLLIER, known as record star, has switched jobs.

Formerly national jazz promotion man with London Records, Collier has joined RCA.

MEET THE STARS with REN GREVATT

Victor Records to work on expansion and promotion with the well-known disc producing team of Hugo and Lucif. Collier came to the States three years ago.

LIONEL HAMPTON

"Swing into Spring"
LIONEL HAMPTON rejoins his old boss, Benny Goodman in a special "swing into Spring" TV show on CBS April 19.

Shelby Long and Andre Previn will also join the duopis in the re-creation of Goodman's famed quartet.

JIMMIE RODGERS

DING stars here are getting back on "have your own show" track on radio and TV two years ago.

Next Tuesday, Jimmie Rodgers bows in as the MC of his own program on CBS, "The Jimmie Rodgers Show."

His co-host is Collier Frangione, who has just returned to the States following a successful British tour.

... EYDIE GORME

Own air shows
THEN, on April 8, Eydie Gorme starts her third weekly "Eydie" show on ABC.

Frankie Avalon, current part of the Bar in London's Dick Charlesworth Band.

OSTEND

The Oxford branch of the Bob Wills band of British stars moved to new premises in the Taverey Bungalow.

The band is promoting a Louis Armstrong concert in Britain and America on May 1.

A MSTERDAM

"A MSTERDAM" is the name of the new album which will be the subject of the Song Contest for Holland.

The album is produced by Larry Kalik, London, Ltd. The music publisher's name will be released in Britain and America on May 1.

NEW YORK

Sophia Tucker is scheduled to visit Britain for two TV appearances in May.

MADRID

Ann Ooms is on a tour of Europe and will appear in Madrid for two TV appearances on the radio.

PARIS

Jazz promoter Marcel Somogyi for New York this week to be back in Paris.

LOS ANGELES

British LP multi-discs, "Impossible Mission" is to do Latin-jazz music for Columbia Records.

FELIPEM

Louis Armstrong and his All Stars are in London, airport yesterday (Wednesday) for the last British concert.

MEET THE STARS with REN GREVATT

visiting London
THURGOOD June Vail, who has a hit Mercury recording in "The Angel in the Marble Paper," will visit London for TV appearances in May.

SAMMY DAVIS, JR.

Lunch welcome
SAMMY DAVIS, JR., who has a hit Mercury recording in "The Angel in the Marble Paper," will visit London for TV appearances in May.

The singer has been making a number of TV shows here in recent weeks.

Kingston Trio in plane crash

From HOWARD LUCRAFT
HOLLYWOOD, Tuesday.—The Kingston Trio crashed their small private plane in Indiana but they were uninjured and continued on to their show at Notre Dame.

The Kingston Trio crashed their small private plane in Indiana but they were uninjured and continued on to their show at Notre Dame.

They were on their way to a three-year contract at the Los Angeles Cocoman Grove.

Power station

ALL-JAZZ radio station KNOX here has increased its power to 70,000 watts and is now the most powerful station in California.

The European version of the "Night of the Quarter Moon" film singer Julie London has a stripped-to-the waist scene.

Drum roll

"THE GENE Krupa Story," starring Bob Mingo as the famed drummer, is now set to hit on April 8.

Elvis Presley will sing the title for "The Gene Krupa Story" in his new picture.

Sinatra 'Can Can'

FILM producer Jack Cummings said that he is starting "Can Can" in August with Frank Sinatra in the lead.

Billie Holiday, Billy Wilder, who has worked here with Billie Holiday and Howard Stern, has just started his own studio school in Cotuit, California.

Jazz International

MONTREAL, Tuesday.—The jazz scene in Canada is picking up following a pre-Lenten ball (writes HENRY WHISTON).

At present, there are regular sessions in three Montreal clubs, and monthly concerts in Quebec City.

The clubs where jazz is booming are Le Vieux Moulin, the Little Venice, an off-beat party locale, and the East End in St. Jacques.

On radio, the Canadian Broadcasting Corporation has a "Jazz at 11" which, aired in Montreal at 11 p.m. each day, is getting excellent ratings.

And on Wednesday afternoons, Al Murray fronts a tip-top group based on his CBC series, "Meet Mr. Murray." He also has a guest singer every week.

Members of the band are Ivan Linder, Nick Avoult, Al Hamilton, Freddie Taylor, Walter Blumstein, Jack Bixia, Walter Blumstein and Art Pollock.

They really cherish to hear a strictly jazz group like this sounding forth on a regular radio basis here.

VIENNA—The Seventh World Youth Festival is in Vienna from July 26 to August 4 will include two British jazz groups.

At a meeting last week, the British Youth Festival Committee decided to send both a modern and a traditional band.

Present at the meeting were agent Pete King, bandleader Brian Kirby of the Bob Wills band.

Britain will also be sending folk acts to Austria.

PARIS—Following his appearance at the Essen Jazz Festival on April 19, American trumpeter Clark Clayton will play for two weeks at the Blue Note, Ben Bernheim's Paris jazz spot, opening on April 25.

DUSSELDORF—After a concert in the city last week, America's George Shearing's Ken Colyer Band and Germany's

Pops Big Band All" set in at the New Orleans Beer Bar, Duesseldorf, residents at the Bar in London's Dick Charlesworth Band.

OSTEND—The Oxford branch of the Bob Wills band of British stars moved to new premises in the Taverey Bungalow.

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Britain invades the Top Ten

If anyone had suggested, only a few years ago, that British pop singers and bands would rival American artists in the Top 20 chart, he would have been nominated as a candidate for a strait-jacket.

Yet a glance at the current list shows that Britain holds nine placings in the Top 20—four of them in the Top Ten. Pianist Russ Conway has taken over at No. 1 from America's Flatters, while Shirley Bassey's "As I Love You," a weekly feature of the recent charts, is now in No. 4 position.

Disc double

Moreover, Shirley pulled off a double with "Kiss Me Honey," which shared the Top 20 with "As I Love You" for 11 weeks and is still at No. 11. When America has virtually monopolized the pop and jazz scene for some 20 years, this is a time to unfurl the flag, beat the drum and blow the trumpet—which, of course, Eddie Calvert has already done. His records, too, have been big hits both in Britain and the States.

Why has the picture so drastically changed? Decca A&R manager Frank Lee

sums it up: "I think everyone on the record front is working that much harder."

"It's not enough in these highly competitive days to copy the Americans. Of course, the U.S. influence is prevalent in many of our home-produced discs—but this is merely a reflection of current pop tastes.

It would be foolish not to cover 'numbers that have proved their worth on the American market. But we are also recording singers and bands that can more than hold their own in the States. Artists like Cyril Stapleton, Mantovani, Ted Heath and Edmundo Ros, to name just a few."

Says Alan Freeman, A&R executive of Pye Records: "TV has helped the exploitation of British artists tremendously, of course. But the standard of our recordings has improved artistically and technically."

"This is proved by the success of Chris Barber's 'Petite Fleur' in the States, to cite just one example."

Adds Norrie Paramor, Columbia A&R manager: "It's not enough to say 'Buy Brit-

tish'—it has got to be 'Buy British and Best.'"

"Let's face it—no all British records are good. But we have to compete all the time with the best from America—

the product, one might say, of 200 million people."

"We have successfully wedded song material—not always very good—to a particular sound. And this has sold. But to sustain and improve our position, we have got to do even better."

"As far as 'covering' American records is concerned, this seems to be a bit passé. We shall never achieve success in America with British artists



Sinatra-quality

Laurie Henshaw
says—with nine records in the Top 20—now is the time to beat Britain's drum



Shirley Bassey has two discs in the Top 20.

unless we give them something original over there."

That Britain is "working harder" is indicated particularly in the sphere of orchestral backings (to vocal stars). The Americans have always excelled in this important and, hitherto, somewhat neglected field. But Britain is at last catching up.

Once any record reviewer worth his salt could detect an American-made disc merely by listening to the background accompaniment. Nowadays it is not so easy.

Men like Frank Cordell, Bill Shepherd, Geoff Love, Wally Stott, and Reg Owen have immeasurably raised the standards of orchestral and group backings.

Some of course, have been influenced by their American counterparts—Neilson Riddle and Billy May, for instance.

Pseudo Presley

But in these days of blanket coverage of the record market, it would be a rash MD who ventured to "lift" arrangements from American discs and expect to get away with it undetected.

British singers, too, are displaying a refreshing originality. Virtually gone by the wayside are those blatant

Sinatra and Nat Cole copyists.

We still suffer from a plethora of Presley-styled singers. But though the fans applaud them in TV programmes, they are conspicuously absent from the hit list.

It is no reflection on any of Britain's stars to say that Britain has still to produce a singer of the vocal quality of Frank Sinatra, Eydie Gorme or Ella Fitzgerald, however.

That may seem a long way off. But the Hit Parade indicates that it may be a good deal closer than anyone at present imagines.



Presley-copied

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Trombones: Bill Harris, Ken Wray, Eddie Harvey

Saxes: Don Rendell, Ronnie Ross, Johnny Scott, Art Ellefson

Rhythm: Charlie Byrd, Keeter Betts, Vince Guaraldi, Jimmy Campbell

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LEEDS Odeon Sat Apr 11th
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HULL City Hall Tues Apr 14th
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NEWCASTLE Odeon Wed Apr 15th
6.30 & 8.50 5/- 7/6 10/- 12/6 from Odeon (23248)

GLASGOW Odeon Thurs Apr 16th
6.15 & 8.40 5/- 7/6 10/- 12/6 from Odeon (Douglas 3861)

LIVERPOOL Philharmonic Fri Apr 17th
7.30 5/- 6/6 8/- 10/- 12/6 from Rushworth & Dreaper 11 Inlington Liverpool 3 (North 1642)

MANCHESTER Free Trade Hall Sat Apr 18th
6 p.m. & 8.30 5/- 6/6 8/- 10/- 12/6 from Forsyth Bros 126 Deansgate Manchester 3 (Blackfriars 3281)

LONDON Granada Walthamstow Sun Apr 19th
4 p.m. 5/- 7/6 10/- 12/6 from Granada (LAR 3177)

LONDON Granada Tooting Sun Apr 19th
7.30 5/- 7/6 10/- 12/6 from Granada (BAL 6602)

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.S audiences re great

WE'VE had a wonderful tour here in the States—even if we haven't had any sleep for three weeks—and we'll be doing it all over again next October.

Last week, Harold Pendleton flew to the coast and lined us up to appear on **October 2** at the Monterey Jazz Festival in California.

We'll also play a lot of college concerts in California and I expect we'll be here two or three weeks. No, I don't know who the exchange American band will be for that tour.

The audiences here have been very good to us. They've been almost ridiculously enthusiastic—as good as any audiences we play to in England.

I don't think our style of jazz has ever really died down here in spite of all the talk about the modern idiom. We think our music has humour, pathos and melody.

What's more, we try to do a show for ourselves as entertainers. You know, so many jazz groups refer themselves into a huddle on a stand and forget all about the audience.

That's not to say there aren't good modern jazz groups. Take the Modern Jazz Quartet.

The MJQ's music isn't emotional. It's more like chamber music. But it's entertaining and John Lewis is an extremely talented fellow.

Red Allen

I've heard some extraordinary wonderful music here, too. In the "Metropole," for instance, you would expect the musicians to be pretty mechanical, playing as long a day as they do there. Yet we got great enjoyment out of hearing J. C. Higginbotham, Red Allen and Buster Bailey.

Ottile and I went out to see Clarence Williams while we were in New York. We had dinner with him and his wife, Eva Taylor.

Then we were in Chicago last week, and we heard some wonderful things there. We went out to the South Side to a little place called Smitty's Corner at 35th and Indiana Avenue. We heard Muddy Waters there and he was great.

We saw Supt. Pecora's band, too. Supt. plays great trombone and Thomas Jefferson, his trumpet player, is sensational. We're all fans of the real blues of course. Fats Domino

CHRIS BARBER

—back in New York after his 32-day American tour—tells Ren Grevatt

is fine. With or without the rock-'n'-roll tag he's been given, he still has a very authentic quality.

So has Ray Charles. Both of them have the down to earth sound. I've never been to New Orleans, but I certainly want to visit there. That's where our kind of music has its roots.

We feel very lucky to be able to visit America—especially twice in one year. Personally, I'd like to see the exchange programme expanded to allow more tours.

Harold Pendleton has opened a New York office of the British National Jazz Federation and he hopes to work on more exchanges.

Many of the exchanges have been on the big-band level, but a lot of smaller groups like ours, in both countries, could do very well.



● Red Allen

ON THE BEAT

HERMAN. The name is synonymous with clarinet, "Apple Cider" and big-band swing. And, among his friends, with a swinging type of humour that is a joy to journalists.

Some of it is fun. Some satiric. Some hard-hitting truth.

Of his early sax-playing days, he once remarked: "I used to sound like Bud Freeman—with his hands chopped off."

Of jazz singing: "Ella is a jazz singer. Doris Day is not."

Of bandleading: "You become a father confessor, a tax consultant—and sometimes even a friend."

Of jazz: "If you don't swing, you're not in the jazz field. And when you stop swinging, you are competing with classical musicians."

"And, to tell the truth, Toscanini 'cuts you!'"

Greatest kick
BUT it was with no less in check that he spoke of the Anglo-American herd that he will start leading through Britain next week.

"In many ways, this is going to be the greatest kick of all. And it is a major step to my ultimate ambition: to front an international jazz orchestra."

For Herman is one of the growing army of U.S. musicians who have come to realise—a result of Continental tours and



MY picture this week was taken at the start of a Chicago session which was to produce Quincy Jones's first album as an exclusive Mercury recording artist. Also sitting with him in the picture are Quincy Jones (left), and the man behind so many Anglo-American band exchanges, Willard Alexander, who is Quincy's agent.



In recent years, the Anglo-American exchange that jazz is not an American monopoly. And welcomes "integration."

Proof
PROOF of the fact that jazz—prejudice barriers are breaking down is a remark that Chris Barber makes to Ren Grevatt on this page.

Talking of his next American tour, he says:

"No, I don't know who the exchange American band will be."

A few years back American bookers were prepared to say

our bands not to play—to long as we took theirs.

Jazz-minded
IT was the Barber Band that featured in the first of a series of documentary films made by jazz-minded director Karel Reisz. The title was "Momma Don't Allow" and it won a Cannes Award.

The series has just concluded with the showing of "We Are the Laughing Boy." And when time Reisz turned to Johnny Dankworth for the score.

Johnny told me one week: "It was one of the most interesting things I have ever worked on. It's a documentary doesn't call for as much functional music as a symphony. But there was enough here to make it a fascinating job."

"Now," he added, "I would like to do a drama film which would offer even more scope. There is a lot of untrodden ground for jazzmen in this direction."

And film tracks, as I pointed out last week, are one step of getting our music into the American consciousness.

Hazard
THERE are occupational hazards in every job—including this one. I remember being nearly trampled to death by Kristen fans in Dublin, threatened with horse-bipping by a landlady when my girlfriend I had adversely criticised, and many times getting a dose of suffocation in London jazz clubs.

Bradford correspondent Stan Pearson, rickied wife and limb last week on behalf of Cliff Richard.

Appeared to be the manager of St. George's Hall, St. John volunteered the name of a young girl away from a horde of returning girls. And what a deuce went by the stage door, Cliff (disguised in raincoat and cap) was bundled into Stan's already moving car.

Hands and knees
BUT the chase was on—ending with them abandoning the car and crawling part of the way on hands and knees back to the Victoria Hotel.

Only to find 150 fans blocking the entrance and the need to battle through them, with the help of the hotel staff.

Wife and limb, I said. Because Stan is now the possessor of five Indian gloves, three ditto handkerchiefs and two pairs of socks—all found in his car next morning.

Which could have been a bit of explaining.

On the ball
ONE of RCA Victor's AAR men is obviously right on the ball. Like so many of us, he's suffered patiently while the night club patron insists on "conducting" the band, one step towards insisting on playing the drums. But (unlike us) he's given the master a bit of sober thought.

And brought out an album which he titles "Music For Frustrated Conductors"—complete with booklet and booklet, with specific directions for each track.

Final touch: An actual button included in the package. There's only one thing missing. The body of the button. These characters need to arouse their musical ambitions.

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From the M.G.M. Film Production

"GIGI"

GIGI

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FAMOUS CHAPPELL

WITH THE WIND AND THE RAIN IN YOUR HAIR

— IN THE PRESS. —

ACUFF-ROSE

PROBLEMS

LOVE OF MY LIFE

VICTORIA

PETER GUNN

—CHAPPELL—

SMOKE GETS IN YOUR EYES

MY HAPPINESS

WAIT FOR ME

DISNEY

A Great New Number from Disney Music

TALL PAUL

WILLIAMSON

From Rodgers and Hammerstein's "GINDERELLA"

DO I LOVE YOU

A LOVELY NIGHT

From the HIT Musical

"WEST SIDE STORY"

TONIGHT

I FEEL PRETTY

MORRIS

CALL ME

POOR BOY

COMMODORE-IMPERIAL

ONE NIGHT

SHELDON

STAGGER LEE

FRANK

YELLOW BIRD

Three a long road for Carmen

CARMEN McRAE—the personable American who arrives in London for Easter—is probably the best of the girl singers who have emerged in the 'fifties.

Brooklyn-born Carmen is no newcomer to jazz. She sang with Benny Carter and Count Basie 15 years ago, and played piano in public before that.

Kenny Clarke

But she attracted very little attention until, in 1946, she went on a year's tour, and recorded with Mercer Ellington's band. During that time Carmen married drummer Kenny Clarke and her first records appeared under the name of Carmen Clarke.

With trumpet-man Mercer, Carmen collected a good deal of critical and popular experience. When the band broke up she

went after club jobs as a solo artist, working for several years as a pianist and singer in and around New York and, later, Chicago.

In 1952, long since separated from Kenny Clark, she returned to New York and spectacular intermission engagements at various night clubs.

By now she had recorded for the Mercury, Starday and Venus labels and when, in 1954, she featured on discs by the Mat Mathews Quintet, she began at last to make her mark with the jazz public.

'New Star'

Reviewers admired her warm, musically interpretations of top-class songs—some of these vocals came out here on London—and in that year she was voted New Star singer in "Down Beat's" critics' poll.

and Singer of the Year in "Metronome."

American Decca then signed her up—as a potential rival to Ella Fitzgerald, it is said—and with the release of her first Decca LP, "By Special Request" (Brunswick LA19164), Carmen McRae began to acquire a small international reputation.

Three more

"By Special Request" was indeed an impressive record. So too, was a standard-player, issued shortly before it, which coupled "Love Is Here to Stay" and "This Will Make You Laugh" (both from the LP).

Since then, three more McRae albums have come out on Brunswick—"Torchy" (LA19174), "Blue Moon" (LA19175) and "After Glow" (LA19176)—plus seven "singles" taken from the LP.

Among them are many winning, and some truly individual performances. Also, here and there she takes over the keyboard to supply a stylish piano accompaniment.

Despite this movement on record, Carmen is still more of a musician's singer than a big public favourite. And in this country she is hardly a name outside the jazz following.

Sunday's "Palladium" show, another TV spot being negotiated, and her live appearances should change this situation for the better.

The Flamingo's Jeff Kruger, who saw Carmen in New York last April, says she has tremendous flair and talent.

"She was the best all-round performer I could find to start off the club's new American-tar policy," says Kruger. "She is brilliant to see as well as to hear."

"It is the first time a jazz club has brought over such long-time talent."



Carmen McRae is a stylish pianist as well as an accomplished singer.

but the response has already shown that she is well worth the effort.

When Carmen makes her in-person debut at the Flamingo on Easter Monday,

she will be accompanied by U.S. pianist Don Albany, drummer Tony Crombie and bassist Jack Fallon. She is expected to appear first at 8.45 and again at 10 o'clock.

BBC or ITV— it's all the same to a jazz-lover

AMONG the little oddments which filter through to us from the United States is a recurring criticism of jazz presentation on television.

One show in particular—an hour's jazz extravaganza staged periodically by the Tinsax watch people—comes in for a regular pasting from critics and fans alike.

The worst recent show in the series had cast such names as Louis, Duke, Dizzy, Shearing, Ediger, Hawkins, and Dickenson and Jo Jones, among others.

Now, envy is a base and destructive emotion. But it is hard for British fans not to grant their teeth in savage frustration at the very notion of anyone else's show to be criticised.

Most of us would stay in on a fine night to see any one of the above names, reading the weather summary.

COINCIDENCE

Come to think of it, I'm not sure I wouldn't rather see Louis Armstrong reading the weather summary than being interviewed by ex-novo TV types about his pills and laxatives.

I suppose it was an unhappy pre-recording coincidence which caused Michael Ingrams to ask the very questions about critics and diet that Derek Hart had asked a week or two earlier.

The Ingrams interview was not a success, despite some sharp banter. Poor psychology and even worse briefing were the trouble.

Indeed, when Ingrams put it to him that he had been sent to a wife home for "threatening to commit suicide," a "gum" (heaven knows where he got this version of the legend), had been related, bonhomie was momentarily clouded with anger.

And really, to ask Louis Armstrong point-blank whether he

would play for segregated audiences in South Africa is like staking a deer on a motorbike!

When Michael Ingrams dropped his inquisitorial tone and observed with genuine interest that, all through the interview, Armstrong's fingers and feet had been rhythmically on the go, the interview took a sharp upward turn. But too late.

Never mind—it was a treat to have one's screen occupied by such a concentrated bundle of humanness for 15 minutes. It seems idyllic not to announce details of such a programme in advance.

In the early, hands-to-mouth days of ITV, this sort of criticism was common. Today, it is surely pointless.

Apart from these surprise titles, jazz presentation on British TV is really so sporadic as to be negligible. And there's nothing to choose between the two channels.

Indeed, as more than one TV critic has observed, the two programmes are for the most part identical in tone and approach.

One can be caught out though. I watched what I took to be one of those charming Brooks Bond interviews for several minutes last Saturday before I discovered that I was in fact looking at "Dee Dee."

As I understand that this fact is already doomed, any further comment would be like kicking a chimpanzee. I mean a man when he's down.

● LOUIS—on guard

Lonnie and Alma take Variety to new heights

IT took four weeks to do it, but the response has already shown that she is well worth the effort.

When Carmen makes her in-person debut at the Flamingo on Easter Monday,

she will be accompanied by U.S. pianist Don Albany, drummer Tony Crombie and bassist Jack Fallon. She is expected to appear first at 8.45 and again at 10 o'clock.

compère and dancing. And though he does it all very effectively, it is his brand of rock-'n-roll skiffle and folk singing which really scores.

Co-star Alma, complete with her customary new dress, is overpoweredly trendy and the only trouble she has is with the microphones—certainly not with the audience.

Add some good speciality acts and a hard-working vocal comedy team, Micki and Grif, and you have a really enjoyable—if noisy—evening out—Bill Hadden.

Mick Mulligan

PLAYS



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TOP 10 LPs *Melody Maker*

WEEK ENDED MARCH 21, 1959

This Week	Last Week	Title	Artist	Label
1	(1)	SOUTH PACIFIC	Soundtrack.....	RCA
2	(3)	GIGI	Soundtrack.....	MGM
3	(2)	MY FAIR LADY	Original Cast.....	Philips
4	(4)	CONTINENTAL ENCORES	Mantovani.....	Decca
5	(6)	KING AND I	Soundtrack.....	Capitol
6	(9)	THE BEST OF SELLERS	Petar Sellers... Parlophone	
7	(5)	ELVIS'S GOLDEN RECORDS	RCA
8	(8)	WEST SIDE STORY	Original Cast.....	Philips
9	(—)	ONLY FOR THE LONELY	Sinatra.....	Capitol
10	(7)	OKLAHOMA	Soundtrack.....	Capitol

Russ Conway makes a quick comeback

RUSS CONWAY'S "Side Saddle" slipped last week. But the customers quickly flocked round and pushed it back up—in No. 1—quite a climb from last week's 5th position. This is the first piano instrumental to hit the top for three years. Then, Winifred Atwell led the field with *Four People of Paris*. It's quite a week for British disc. Not only have we taken top place, but the two new entries are both home-grown. They are Marty Wilde with *Donna*—the number that the ill-fated Eddy Valera wrote and took to the top in America—and Malcolm Vaughan with *Wait For Me*. These two bring the total of British discs in the frame to nine, this country's best effort since the MMs' Top Twenty was inaugurated. Slim Dusty's *A Pub With No Beer* has slid to No. 8 and seems to be out of the running for top place but *My Happiness* and *Petite Fleur* are still improving and their chances must not be discounted. Best bet among the current outsiders seems to be Billy Eckstine's *Gigi*, up from 16th position to No. 7. The weekly top four in the LP list still lead the field. But, at last, the positions have altered slightly with the *Gigi* disc's rise to No. 2—*My Fair Lady* dropping back to No. 3. Lower down the scale, Sinatra's *Only For The Lonely* has returned in place of *Coma's Golden Records*.

TOP 20 POPS

WEEK ENDED MARCH 21, 1959

1	(5)	SIDE SADDLE	Russ Conway.....	Columbia
2	(1)	SMOKE GETS IN YOUR EYES	Platters.....	Mercury
3	(4)	MY HAPPINESS	Connie Francis.....	MGM
4	(2)	AS I LOVE YOU	Shirley Bassey.....	Philips
5	(6)	PETITE FLEUR	Chris Barber.....	Pye-Nixa
6	(3)	A PUB WITH NO BEER	Slim Dusty.....	Columbia
7	(16)	GIGI	Billy Eckstine.....	Mercury
8	(8)	STAGGER LEE	Lloyd Price.....	HMV
9	(7)	THE LITTLE DRUMMER BOY	Beverly Sisters.....	Decca
10	(10)	IT DOESN'T MATTER ANY MORE	Buddy Holly.....	Vogue-Coral
11	(11)	ALL OF A SUDDEN MY HEART SINGS	Paul Anka.....	Columbia
12	(9)	YOUR CHEWING GUM LOSE ITS FLAVOUR	Lonnie Donegan.....	Pye-Nixa
13	(20)	TOMBOY	Perry Como.....	RCA
14	(17)	SING LITTLE BIRDIE	Teddy Johnson and Pearl Carr.....	Columbia
15	(13)	I GOT STUNG ONE NIGHT	Elvis Presley.....	RCA
16	(15)	C'MON EVERYBODY	Eddie Cochran.....	London
17	(18)	TO KNOW HIM IS TO LOVE HIM	Teddy Bears.....	London
18	(12)	KISS ME HONEY	Shirley Bassey.....	Philips
19	(—)	DONNA	Marty Wilde.....	Philips
20	(—)	WAIT FOR ME	Malcolm Vaughan.....	HMV

TOP 10 JAZZ DISCS

1	(1)	ONE NEVER KNOWS (LP)	Modern Jazz Quartet.....	London
2	(2)	MY FAIR LADY (LP)	Shelley Manne.....	Vogue
3	(3)	ATOMIC MR. BASIE (LP)	Count Basie.....	Columbia
4	(4)	STAN GETZ AND J. J. JOHNSON AT THE OPERA HOUSE (LP)	Columbia-Clef
5	(8)	THE COSMIC SCENE (LP)	Duke Ellington.....	Philips
6	(7)	THE MOST HAPPY PIANO (LP)	Eroll Garner.....	Philips
7	(—)	ONE NEVER KNOWS (EP)	Modern Jazz Quartet.....	London
8	(9)	THE PERENNIAL GEORGE LEWIS (LP)	Columbia-Clef
9	(—)	GIGI (LP)	Andre Previn.....	Vogue
10	(—)	DAVE BRUBECK QUARTET IN EUROPE (LP)	Fontana

ALL STORES SUPPLYING INFORMATION FOR RECORD CHARTS
 LONDON—Folies, W. J. Leader Kington, S. J. Day, W. Reed, Ltd. R.E.15; Holo for Records, E.10; A. E. Tyles, E.E.15; Popular Music Store, E.5; W. A. Clarke, E.W.5; Island, W.C.1; MANCHESTER—Down Wholesale, Ltd. 1; Home and Address, Ltd. 1; Record Exchange, Ltd. 1; Liverpool—Beaver Radio, Ltd. 1; Sains, Ltd. 1; BIRMINGHAM—The Birmingham, The Discery, S. R. C. Records, Ltd. 1; BELFAST—Aladdin Records, HULL—Sylvan Bookshops, Ltd. LEEDS—E. S. Kettle, Ltd. 1; LONDON—The Gramophone Company, Ltd. 1; Hovey, Wadsworth, Koster and Oakes, 2; PORTSMOUTH—Wenton, Ltd. 1; SOUTH-SHELDON—Savage Bros., Ltd. 1; BLACKWOOD—Glen Lewis, GLASGOW—Pavilion Wholesale, Ltd. C.S. SLOUGH—Hobbs, NEWCASTLE—C. S. Whittaker, 1; GLASGOW—E. C. Smith, BEDFORD—Wheatlands, BRIDLEFORD—Active Record Shop, YORKSHIRE—Pugh and Co., Ltd. WORTHING—E. W. Mansell, Ltd. TEBWICK—Bainbridge Music Store, Ltd. 1. BOSTON—Kaufmann Service, Co. BUCKINGHAM—H. Sains. WEST HARTLEPOOL—Heaven's, Ltd.

Britain's 20 top tunes

1	(4)	DOES YOUR CHEWING GUM LOSE ITS FLAVOUR	Lonnie Donegan.....
2	(1)	THE WONDERFUL SECRET OF LOVE (A 12-3)	Platters.....
3	(12)	IN APPLE BLOSSOM TIME (A 12-3)	Platters.....
4	(18)	PETITE FLEUR (A 12-3)	Chris Barber.....
5	(5)	THE WORLD OUTSIDE (B 12-6)	Kirk Peel.....
6	(13)	THE DAY THE RAINS CAME (A 12-3)	John Ford Cole.....
7	(17)	LAST NIGHT ON THE BACK PORCH (A 12-3)	Keith Brown.....
8	(16)	TO KNOW HIM IS TO LOVE HIM (A 12-3)	Boyzie.....
9	(14)	TRUDIE (B 12-6)	Anderson.....
10	(—)	CRICK (B 12-6)	Henderson.....
11	(—)	WAIT FOR ME (A 12-3)	Sterling.....
12	(—)	AMERICAN, B-British, F-Obster.	(All rights reserved.)

Top Twenty publishers and other versions

SIDE SADDLE (Melbi)—Teh Hertz (F-R)
SMOKE GETS IN YOUR EYES (Chappell)—Kalligon (A)—Landon Kington, S. J. Day, W. Reed, Ltd. (W.C.1); Barrett (MGM); Paul Rust (Epic); Jack Lowy (HMV).
MY HAPPINESS (Chappell)—Ella Fitzgerald (Bruner), Joe Loss (HMV); Jean Seft (Epic).
AS I LOVE YOU (Manhattan)—Simmie Merik (HMV); Carmel (Merik); Jean Seft (Epic).
A PUB WITH NO BEER (Decca)—Johnny Ashford (Folies); Johnny Worth (Epic).
GIGI (Chappell)—Pier D'Arzio (Folies); Chuck (Epic); Harry (Epic); Vp Danone (Folies); Victor (Merik); Goli (Epic).
STAGGER LEE (Meridian)—Paul (Epic).
THE LITTLE DRUMMER BOY (Meridian)—Bremen, Vero and Conn (Meridian); Funder (Folies); Harry (Meridian); Charles (F-R); Singsay (Merik); (Epic).
IT DOESN'T MATTER ANY MORE (Meridian).
ALL OF A SUDDEN MY HEART SINGS (Pier Master)—Marty Wilde (Folies); Harry (Meridian); Stella Luthor (Meridian); (Epic); (MGM); Johnny Worth (Epic).
DOES YOUR CHEWING GUM LOSE ITS FLAVOUR (Meridian)—Paul Rust (Epic); Pasty and Perry (Epic).
TOMBOY (John Field)—Rial (Meridian) (Epic).
SING LITTLE BIRDIE (Decca)—Maurice (Epic).
I GOT STUNG (Bill and Hanger)—Johnny Worth (Epic)
ONE NIGHT (Chappell)—Miss (Meridian) (Epic).
C'MON EVERYBODY (Bur)—Jingston (Epic).
TO KNOW HIM IS TO LOVE HIM (Meridian)—Evelyn King (Epic); Maurice (Epic); (Epic).
KISS ME HONEY (Labeaux)—Maurice (Epic).
DONNA (Aberkane)—Ritche (Epic).
WAIT FOR ME (Meridian)—Marty Wilde (F-R); Kava (Epic) (F-R).

Committee meeting—and it swings!

LAST Thursday the Don J. Rendell-Bert Courtney's Jazz Committee—the modern jazz group which made its debut early this month at the Flamingo—met in Manchester, sponsored by the Lancashire Society of Jazz Music. After the introductory remarks of Bert Courtney's "Larkin," his "Minutes" were read; then Don Rendell's Board Meeting and pianist Eddie Harvey achieved, this could rapidly become one of our best jazz groups—without carrying the label of any particular era or style—Jerry Dawson.

The MCGUIRE SISTERS

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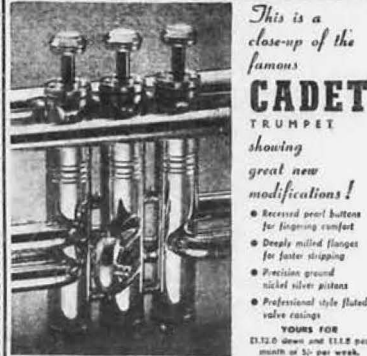
JACKIE WILSON

Lonely teardrops

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Record Albums

ROSEMARY CLOONEY provides a "Showcase Of Hits" in her latest Philips LP release.

Inevitably, it includes "Come On—A My House," the song that Rosemary recorded only after a stand-up fight with American recording chief Mitch Miller. (Moral: that A&R men can often be right!)

Included are some of the songs that provide full scope for Rosemary's pure-voiced style. Here is a fitting moment of a singer of all-too-rare quality.

Remainable titles: *Half As Much*; *Man; Manages; My There; W'ch Be's*; *Secretary; Sadie; Beliefs; Mr. Fender; Where Will The Trouble Be; Blues In The Night; My Life's Consumption; Love—You Must Be Right* By Mr. Mantle Halston.

(Philips HJL 7395)

Janice Peters

JANICE PETERS, 21-year-old singer, from Liverpool, receives the catchy *Yankee Doodle* in a new album. Her voice is just-what-the doctor ordered. At least this girl sings with spirit, which is half the battle for a singer.

Backlist: *A Girl Like Me*.

(Columbia 45-108176)

Bill Forbes

BILL FORBES, a regular on "Oh Boy!" has a voice infinitely superior to many that have appeared on this program. He deserves special plaudits for his sincere and far-voiced interpretation of *Believe In Me*.

The lovely beauty *Once More* is devoted to a master recording of the title. Big Brother.

(Columbia 45-108159)

Chris Connor

IN his "Encyclopedia Of Jazz," Bill Hare, former *Francis and the Lights* singer of the Anita O'Day-Jazz Club of 1937.

Far be it for her to cross paths with jazz, except for a few. But she would not broadcast Chris's talents with those of the late supervisor O'Day and Chris's.

As that word "jazz" rightly indicates, certainly she is a singer infinitely remaining from the same big school. But to say that Chris Connor has never quite made it is hard, but as her latest LP, *Chris Connor Sings Lullabies*, of *Birdland*—including "Night of the Hunter"—and "A Warm" version of the "Night of the Lullaby" of a lullabyman Ella Fitzgerald.

She has some sense of style, but her vocal production and accuracy of pitch are not all that can be desired.

Watch this!

JIMMY YOUNG comes to us in a new album "Golden Girl" a fitting ballad that would deserve a check. "Wash Your Heart."

(Columbia 45-108188)



Rosemary Clooney—with Guy Mitchell

POP DISCS by Laurie Henshaw

Highspot of this LP is the song selection itself and the accompaniment on six tracks by Vince Burke's quartet, with Art Mardigan on drums.

These are groups of small-group accompaniment, interlarded with sparkling solo contributions from Johnny O'Connell on clarinet—a player in the DeFranco idiom—and arrondissement Don Burns.

That lovely "woody" tone and swinging intonation of O'Connell and the cheerful work by Burns—especially in "How Long Has This Been Going On"—and Stella By Starlight—will make this release worth repeat spinning.

It may be cruel, but one wishes there were more of these two and eyes of Chris.

Remainable titles: *Lullaby of Birdland*; *What Is There To Say?*; *It's A Little Frustration*; *Spring Is Here*; *Why Shouldn't It? Ask Me*; *Blue Silthouette*; *Chopin's Fun*; *It's A Little Bit A Cottage*.

For sale: *Gene With The Wind*; *He's Coming Home*; *Goodbye*. (Parlophone PM 1042)

Alyn Ainsworth

ALYN AINSWORTH and his A. Orchestra, one of Britain's better—and underrated—bands—after appearing in various versions of *Medicine For Bruno* and *Ainsworth's original* and *The Cuddler's Song* (from "Chu Chin Chin").

The machine-precision ensemble work by the brass and reeds on these sides would include a satirical lesson to anyone more publicized bands.

(Parlophone 45-B15323)

Fran Warren

FRAN WARREN, a singer I remember with affection (from her days with the Claude Thornhill Orchestra), is now in winning fashion on *Shower*, a piece that is a pleasant song, and, from always a singer of such projects if in her vibrant, direct style, as long as you believe in Me.

(45-MGM-1008)

June Valli

"THE SWEET" To A Maiden's Prayer, a rock-voiced ballad, is sung with appeal and clarity by June Valli.

In *His Arms* is an extraordinary piece, written by a man who finally realizes that those arms entwining her belong to an octopus. Surely it didn't take her that long to find out. Anything for money, it seems.

(Mercury 45-1371814)

The Jones Boys

THE JONES BOYS deliver a fine, straight As An Arrow to a fetching ballad—but I'm not quite sure from their intonation what the song is all about.

Their diction is better in *Heaven Girl*, which again goes with a waltz.

(Columbia 45-104173)

Max Bygraves

MAX BYGRAVES wrote a *My Napoli-Napoli* following a holiday in the south of Italy last summer.

Tomorrow's hits

THE KINGSTON TRIO: *Call Me* (Capitol 45-108181). This—although in far brighter vein—may prove to be another Tony Dookey for the Kingston Trio. Released April 10.

JAY AND DAVID: *If You Pass Me By* (Mercury 45-108181). A slow rock number from a brother-and-sister pair that may secure a hit (Thursday).

THE KINGSTON TRIO: *Why Shouldn't It? Ask Me* (Mercury 45-108181). This could hold in the paths of the Freddy Brown million-selling *It's A Little Bit A Cottage* (Mercury 45-108181). Released today (Sunday).

Swinging into Spring!



DICKIE HENDERSON

with Orchestra and Chorus

COME TO MY ARMS BABY

Coupled with (THEY'RE SINGING SONGS OF LOVE) BUT NOT FOR ME

45/JAR 105



HARRY SIMEONE

Chorale

IN THE VALLEY OF LOVE

Coupled with THE BEAT OF MY HEART

45/JAR 109



TONY HATCH

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Chick Side Saddle

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5	45-108185	45-108185	45-108185
6	45-108186	45-108186	45-108186
7	45-108187	45-108187	45-108187
8	45-108188	45-108188	45-108188
9	45-108189	45-108189	45-108189
10	45-108190	45-108190	45-108190
11	45-108191	45-108191	45-108191
12	45-108192	45-108192	45-108192
13	45-108193	45-108193	45-108193
14	45-108194	45-108194	45-108194
15	45-108195	45-108195	45-108195
16	45-108196	45-108196	45-108196
17	45-108197	45-108197	45-108197
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19	45-108199	45-108199	45-108199
20	45-108200	45-108200	45-108200

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TOP RADIO LUXEMBOURG

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presented DAVID JACOBS with this month's TOP TEN POPS

NEWSBOX

Jerry Dawson
M.M. POLL-WINNING vocalist George Mullin and Mick Mulligan and his band will play for Southport's Easter holidaymakers at the Floral Hall on Monday.

Ernie Harper and his band will return to the Floral Hall for the summer, starting at Whitton.

The George Craven Trio has replaced the troupe led by Frank Sherry at Bellini's, Metropole, Hotel, Park Road. Pianist George Leeds, Johnny Holliday, vibist and Johnny Weis, saxi... Singer Shirley Brewster has replaced Pat Carter in the Norman Fletcher band at Broad and Butler Gaiety Ballrooms.

JAZZMEN—The Third US Air Force Band—the Jazz Marchers—is to appear at a Searchlight Tunes at Luton Hotel, Luton, on April 1, 2 and 3. The band will be led by Major Paul Zia Wernher. In his assistant are the band's first trumpet player, Billy Taylor, tenor sax player, Bryan McClure's a clarinetist, and Walter Gaiety Ballrooms.

If you're Irish
SATURDAY night modern dancing at the Grafa Ballroom, Luton, has been replaced by Irish dancing to music by Johnny O'Connell and his band.

BANDSTAND—Yorkshire & Latin-American leader Jack Dixon is to front a five-piece band at the Hotel Majestic, St. James' Place, Leeds, on April 2. Trevor Jenkins All-Stars are now resident at the Victoria Ballroom, Belfast. Former leader George Newman has formed his eight-piece at the Kingsway Ballroom.

WEDDINGS—Vic Morrish at the West End Ballroom, Birmingham, is to be married today (Thursday) to Lois Satchell, at Birmingham Register Office. Judge Woodcock, in company with the Chief Adm. Surgery is to marry John Winter of Kait Shere, on April 2, in her home town of Jersey (Votax).

VENTURES—Birmingham's Mock Island Jazz Club is to stage its second Liverpool Jubilee on Sunday, June 2. The event will take place on the River Sever, between Sowerby and Mableton. Ronald Roberts, M.P. at Lord's, Empire, will leave shortly to become licensee of a beach holiday.

Great drums these Autocrat" says drummer leader BASIL KIRCHIN



SEE THEM at your local dealer or send for illustrated brochure. HEAR THEM on Basil Kirchin's latest record of "Skin Tights" backed by "Rock-a-conga" (Parlophone R4127). For sparkling appearance—tone—all round performance—Autocrat reign supreme. The Basil Kirchin Band are currently appearing at the Club "ROMANO," Gerrard Street, London, W.1.

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THE STARS IN TOWN — AT THE BBC DANCE FESTIVAL • AT THE SOS RECORD SHOW



Over 5,000 fans gave a great reception to the BBC's first 1959 Festival of Dance Music... Festival stars—assist-leaders Bob Miller (l.) and Johnnie Gray (r.) are seen here discussing the concert with producer John Hooper.



Festival stars—assist-leaders Bob Miller (l.) and Johnnie Gray (r.) are seen here discussing the concert with producer John Hooper.



Over 5,000 fans gave a great reception to the BBC's first 1959 Festival of Dance Music... Festival stars—assist-leaders Bob Miller (l.) and Johnnie Gray (r.) are seen here discussing the concert with producer John Hooper.



The famous Shelton sisters—Jo (l.) and Anne—were also on the bill. They are seen, singing, with Cyril Spector...



Patricia Clark was badly shaken on her way to Wembley when her car was involved in a collision... After her singing stop, talking about the accident to a group of stars.

Lewis 'take-over' of Ash Sextet

FROM now on there will be two Vics in the Vic Lewis Orchestra. Leader Lewis has just signed up clarinetist Vic Ash and his Sextet as a permanent unit within the band.

This novel fusion of small and big-band jazz was presented to the public for the first time at Wimbledon Palais on Saturday. 1,300 people applauded the new Lewis-Ash ensemble.

Two further newcomers are Les Condon (tp.) and Harry Kemp (dr.). The Lewis personnel is completed by Danny Deane and Kenny Wormald (tr.), Roy East and Bev Ingelheim (tr.), Alec Good (tb.), and Bill Stark (bass).

LATE DATE

Patricia Clark is one of the guest stars in AR-TV's "Late Extra" today (Thursday).

Spotlight on the News

CLIFF RICHARD will begin recording the music for his film debut in "Expresso Bongo" on June 15 and will start shooting the first scenes in July. Cliff starts a Variety tour with the Tanner Sisters at Coventry on Monday, followed by Manchester and Birmingham.

Michael Holliday starts a new variety tour at Southampton on Monday. This week he comes to Luton.

Ken Colyer, leader of the 10-inch "single" group, has signed a contract with EMI for a new album. The album is scheduled for release on Saturday at the Kings Hall Ballroom, Herring Street, Luton.

Heath Band Show plus top discs

BRITISH and American singing stars who have been featured with Ted Heath's Band will be heard in Ted's new peak-hour radio series which starts on Monday (Light Programme, 9.30 p.m.). The one-hour show will run for 12 weeks.

HERMAN STARTS TOUR

(Week commencing March 29)
SHIRLEY BASSETT
Week: West End, Wales, W.
Eddie CALVERT
Week: West End, Wales, W.
Felicie CANTRELL
Week: Wolverhampton, More.
Connie CANNON
Week: London Palladium, Birmingham.
Patsy CLARK
Week: Hippodrome, Brighton.
Alma CORAN
Week: Palace Theatre, W.
Russ CONWAY
Sunday: Cecil Hall.
Monday: Palace Theatre, W.
Cathy DUNLEY
Week: Granada, Kettering.
Week: Granada, Kettering.
Mortim FRADER's Harmonica Gang
Week: Worcester, Doncaster.
RUS HAMILTON
Week: Wolverhampton, More.
Fraser MATES Four
Week: Hippodrome, Birmingham.
Wally MERRILL
Week: Hippodrome, Brighton.
Normie MORGAN
Week: Southport, Leeds.
Edmond MURPHY
Week: Hippodrome, Brighton.
MERRY HOLLAND
Week: West End, Cardiff.
RAYE Singers
Week: London Palladium.
KING Brothers
Week: London Palladium.
Marie MARIANI
Week: West End, Glasgow.
Carmen MARIE
Week: Finsbury Club, W.
Friday: Flamingo Club, W.
MOMOGRAMA
Week: Empire, Sunderland.
MUDLARKS
Week: Empire, Liverpool.
Monday: Victoria Hall, Manchester.
Rufus MURPHY
Week: Empire, Sunderland.
RICKY ROBERTS
Week: Doncaster, Doncaster.
JANET RAY
Week: Doncaster, Doncaster.
CHRIS RICHARD
Week: Coventry Theatre, Coventry.
Tommy STEELE
Week: Empire, Colchester, W.
TANNER Sisters
Week: Coventry Theatre, Coventry.
FRANK VAUGHAN
Week: London Palladium.

END OF AN ERA OF 78s

THE death-knell of the 10-inch "single" was sounded last week when the vast EMI concern stopped making them.

Other companies, although stepping more cautiously, agree that the seven-inch 45 rpm is the disc of the future.

Its benefits? Virtual unbreakability, simplicity of storage and better reproduction. EMI said this week: "The demand for the breakable 78 rpm record has now fallen to such a low level that we have decided to issue all new pops as 45 rpm discs only."

Rockingham XI set for six dates

Six one-night stands have now been announced for the Lord Rockingham XI.

RECORD-BREAKING COLYER RETURNS

THE Ken Colyer Jazzmen flew into London on Monday after a record-breaking tour of Germany with American clarinetist George Lewis.

Fog delay
Ken Colyer's return from Bremen on Monday was delayed by a heavy fog over the North Sea.

Don Abney backing for Carmen McRae
A last-minute change of arrangement for American singer star Carmen McRae means that she will now perform at the London Club, on Sunday and Saturday evenings.

ALL-NIGHT STARS AT EL TORO
An all-star line-up has been set for all-night dancing at the El Toro Club, Highbury Road, London, on Friday.



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CALLED TO THE BAR

The Buddy Featherstonhaugh Quintet has a return booking at the Bar-B-Banquet Club, Exning Broadway, on Saturday.

Advertisement for Decca Records featuring new hits on Pink Shoe Laces by Dodie Stevens, Joy and David, Neil Sedaka's I go ape, and The Teddy Bears' Oh why. Includes Decca and RCA logos and record numbers.

RECORDS MAGAZINE now in a new form. 16 pages of pictures and features. Complete details of all Decca-group stereo and mono releases. Full colour. Your monthly guide to good record buying. Sixpence from your dealer.

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Johnny Mathis

To my mind, Johnny Mathis is gradually displacing Frank Sinatra as the world's top male singer.

Johnny's choice of material, his phrasing, diction and his very individual style are rapidly gaining him fans everywhere.

He may not yet have Sinatra's polish—but surely this is only a question of experience!—*Joey, Eschbacher, L.*

● LP WINNER



For reader K. L. Pullen of Davenport, here is a picture of Stan Stewart, former Beano Goodman, Sceltor and Art Tatum Trio bassist.

MAILBAG

Art form?

MANY jazz musicians must have been amused at J. Huckle's talk about jazz as a "major art form" (*Mailboy*, 143, 149).

Attempts to make jazz too respectable are, I hope, doomed to failure. An art form it may be—but let us keep it a minor one.—*T. J. Moore, Upminster.*

Gimmicks

THE present practice among well-known jazz stars of demonstrating their "proficiency" on instruments other than those on which their main abilities lie, is surely to be condemned.

The recent "Mullian Meets Oets" LP, for instance, was spoiled through these artists exchanging instruments on 14 of the six tracks.

LPs are expensive enough as it is, without buyers having to hear with such gimmicks as the mixing of Zoot Sims—W. Little, Hamilton, Lester F.

Anti-jazz bias?

THE death of Lester Young once again spotlights the BBC's prejudice against jazz. If he'd been a star of sports, films or old-time music, the news bulletins would undoubtedly have mentioned his passing.

As it is, he was merely a jazz genius and, as such, warranted no mention whatever.—*D. G. Leach, Ipswich.*

LP Winner

British Herd

WHO is the comedian that arranged for Woody Herman to use British musicians for his forthcoming tour? With all due respect to our men, why not employ a "Herman Herd"—*T. R. Charlton, Birmingham 17.*

Disc service

HOW is it that many record shops provide no means of playing stereophonic discs, while others possess poor equipment which gives no idea of a record's quality?

How on earth would be customers be expected to make their choice in these circumstances baffles me.—*L. Eyleton, Derby.*

Commercials

HOW about using the spaces between tracks on EPs and LPs for advertising purposes? I'm sure the TV and public will not find this unusual—and it would help to reduce the price of records.—*D. B. Coates, Guildford.*

Where are they?

TO quote a famous jazz writer "Hugues Panassié": "The finest jazz singer next to Bease Smith"—and Chick Webb was the greatest of all jazz drummers. But how can we hear them?



Johnny Mathis—will he shake Sinatra's throne?

For Charity

Only one Ethel Waters LP seems to have been issued and I've spent five years trying to get a copy.

As for Chick Webb he's only merited a very brief appearance on one LP.

Surely the record companies can do better than that.—*L. Donaldson, Port William, N.W.S.*

WOULD a pianist, or any other instrumentalist care to join me, a drummer, in playing for children's parties at hospitals and orphanages and for charity?—*G. Richardson, 21 Aldouca Street, London.*

The 'Stagger Lee' man is to stay

IN these days of one-shot record performers, a new American name in the British charts is apt to be viewed as just another 18-year-old rock'n'roller from the backwoods of Tennessee.

The latest name to switch from the American to the British Top Ten is 26-year-old Lloyd Price whose "Stagger Lee" disc has leaptfrogged its way up the MM charts with surprising speed.

By Lloyd is no guitar-strumming unknown who'll be back with his Mum and Dad in less than a year.

He's a hard-working musician, and the record royalties will boost an already comfortable income from songwriting, dance band playing and soloing on the night-club circuit.

Lloyd, born in New Orleans, started his musical career early. His father was a professional guitarist and his mother a traditional gospel singer.

Formed band—at school

At high school he began studying the trumpet and, by the time he had reached the second grade, had formed a five-piece combo which was signed by the local radio station.

His first songwriting job was to produce a T.V. commercial, "Lloyd's Still Glad." His record of it soon became a best-seller.

He followed this with a string of four discs which sold well in the States, but did not reach Britain.

His next contract was for the Government when he was enlisted in the Army as a member of National Service. There, his show business reputation immediately earned him a posting to Special Services, where he quickly formed a touring band.

The band was an immediate success and toured the Far East, including Korea. Besides playing for the troops it provided the backing for visiting Hollywood stars such as Jimmy Durante and Debbie Reynolds.

Lloyd Price is no one-bit-wonder. He is a professional musician and has been playing since he was a boy.



Because "quickly put his back in the big time."

He went on to form a nine-piece group and now, with "Stagger Lee" well past the million mark, the disc is one of the bests in the country.

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COME BEHIND THE TELEVISION SCREENS WITH THE MM'S—

TV PARADE

Edited by TONY BROWN

Huge jazz show is on the way

ABC-TV have blue-printed an hour-long Saturday-night TV show aimed to capture Britain's jazz-conscious viewers.

The first show should have been transmitted a fortnight ago. And lined up were Ella Fitzgerald, Johnny Dankworth, Alex Welsh, the Jazz Co-riers and trumpeter Dizzy Reece.

What went wrong? Studio space was not available—the official ABC-TV reason. But there is still hope. A spokeswoman adds: "We

definitely plan such a show. We have no further comment."

Named as producer of the series is Dick Lester, the man responsible for such successful off-beat comedy shows as "Son of Fred." And actor Sam Wanamaker was to have emceed the first programme.

Lester told the MM: "I trust the show will go ahead. The studio is the only stumbling-block. I was delighted to find ABC-TV so wholeheartedly behind the idea."

COOL for CATS

PERHAPS the kindest thing to say about the early transmissions of "Cool For Cats" is that something different was being attempted. That over-slick title disguised a laudable aim—to get out of the rut of miming and cosy chats beloved of other disc shows.

Back in December, 1956, they were groping—but in the wrong direction. The screen was occupied by groups of teenagers sitting stary-eyed around a record player on one occasion. On another, goldfish eyed the viewer lugubriously while someone sang a quite unrelated ballad.

Looking back, we may wax superior. But a TV script consists basically of two columns. That on the left deals with vision; the right hand covers sound. And television directors are preoccupied above all with the inter-relation of one with the other.

The director of a disc-programme is given a whole lot of sound, much of it made outside of his country, and told to provide accompanying vision. Even imaginative efforts to solve that type of problem can seem like amateurish gaffes.

So while "Cool For Cats" keeled along unsteadily, two important things happened. The show was discovered in the Sports Department. Two years later, viewers' mail confirms that Kent Walton is still exactly right.

Then it happened that an experienced director in the Drama Department was between shows. Joan Kemp-Welch was promptly seconded to the Light Entertainment branch.

Her subsequent impact on the show could be seen and heard for miles.

She it was who introduced the expert choreography and talented dance teams which were to become the hallmark of "Cool For Cats."

Limited playing time

She experimented, using such devices as the oscillograph of recorded soundtracks. She streamlined discs by skilful editing, setting the limit at one-and-a-half minutes of playing time.

Brian Taylor, who later took over from Joan Kemp-Welch, wisely retained most of the innovations and added a few more of his own.

Unlike some other disc shows presided over by people musically long in the tooth, the "Cool For Cats" team have one thing in common: Not one has a professional musical background.



HOPS INTO POPS

PUTTING on a disc show is the toughest proposition on TV. Viewers hear the sound from the records. Problem is, what to put in the picture?

"Cool For Cats" overcame it by use of slick dancing teams and novel routines. Such leggy levelers as Barbara Ferris (below) helped to put the hops into pops.

... talented dance teams ...



© KENT WALTON

★ STARS on your screen

JOHNNIE RAY and Connie Francis co-star in ITV's "Saturday Spectacular" this week-end. They tele-recorded the show last Monday.

GUEST singer in the first of the new "Letting the Lads" series on BBC Children's TV on Wednesday, April 1, will be Rosemary Goures. On April 15, Petula Clark will be guest star.

THE Joe Loss Orchestra will again provide the musical backing when ABC-TV begins another holiday Year Parade series on Saturday, June 6. The band also makes two appearances for ABC-TV on Easter Sunday (March 29) — "Big For Fame" and in "Top Numbers."

YANA, Jeremy Lubbock, Gloria Gazon, Benny Lee, Sandy Brown and Wally Pankley are the guest stars on ABC-TV's "Top Numbers" this Sunday. Gery Miller introduces the show.

JACK PAYNE has lined-up star guests for his "Words And Music" show on BBC-TV today Thursday at 1.30 p.m. They include Ronnie Hilton, Joan Turner, Lucille Graham, Jo Shepton and Kevin Scott.



CONNIE FRANCIS

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Johnnie Ray	16

CONTINUED ON PAGE 16

Let's get to the show!

If you saw Alma Cogan on the last "Jack Jackson Show," you may have noticed she was smiling more than usual.

"I believe a smile is essential when you are singing," Alma told me. "And that's not always easy to do. But on the Jackson show it's difficult not to break into a laugh."

In my view...

COMPETITION can be ghastly. It was the success of *ITV* that provoked "G.S. Special" from the BBC. Which in turn inspired "Oh Boy!" from *ITV*. Jack Good has never, to my knowledge, claimed that his show is for music lovers. Other virtues have been pleaded: it's the fastest show on TV. A film man even told me recently he had admired it technically as a production.

Let me then draw the attention of Tin Pan Alley to the new trend in gimmick music, as foreshadowed by these tenacious, spectacular stars. Speed music.

Edward Morris, producer of *Dymally Beat*, the BBC's rudest retort to "Oh Boy!" is barking it. "This is going to be the fastest weekly show on television," says Morris. It's got to be. Wait for many strikes on the bill!

The lemmings may love it. That only indicates that the word entertainment is open to diverse interpretation. Some MPs, for example are anxious that the nation should see them on TV. They are saying that TV brings Leslie Gore gave the appropriate answer to this MPs were chiding him on the low cultural level of his production.

"Oh I don't know," protested Good. We had a good



of you people on the other week. "Ah, but that's not culture," said an Hon. Member.

It's not entertainment, either," responded Gore. There's a problem of identification, too, with George Fenn's *Black And White Minstrel Show*.

It's a highly proficient BBC production. I.P.E. who sought to get burnt cork back on the list of essential music hall songs. He came in for some criticism and it is perhaps significant that his minstrel show now has no vestige of the *Rastus* and *Bones* routines of the past.

It is, in fact a lively musical show, endorsed by Rosemary Squires, Benny Lee, Glenn Mason and Norrie Paramor's banjo band. None of them blacked-out.

It's, however, clings to the past. There are some blacked-out songs on the show. The minstrel age has been dropped, they might just as well be gone.

On *TV*, maybe. On *radio*, however, Hermon on *ITV* in the April 2 edition of the sophisticated "Late Extra," Hermon will be taking no playing. But I happen to know that he's a rising and colourful conversationalist, so he should be worth hearing.



ALMA COGAN talks television to MAURICE BURMAN

"It's a tiny studio no bigger than a normal living-room and helps the atmosphere. Jack sends me a script and a tape of the whole show and then I mime the funny words. But I always sing along with my records. And that's where the boys try to make me laugh."

"If the viewers could only hear the studio noises while the record is on they'd be in hysterics. Glenn Mason generally divides up and stands by the camera and does funny things and it's very hard not to burst out laughing in the middle of your song."

"Yes it wasn't always so easy for Alma. The first time I appeared on television I sang 'Bell Bottom Blues' and during the rehearsal I was so terribly frightened my face started twitching and it wouldn't stop. I didn't know what to do."

"I tried to force myself to be calm, but it was no good. Then Joe Henderson, who was my pianist then, and Bob Monkhouse, who was appearing on the show, started kidding around and making me laugh. And gradually they calmed me down."

Still stutters with nerves. Although she is one of the most televised singers in the business, the Jackson show's BBC programme with David Hughes and then a "Saturday Spectacular"—Alma still stutters with nerves.

"True," she says, "but I have learned to control them by being myself. I think the secret of television is that if the people like you, because they like you for yourself."

They Hancock and Michael Holliday are liked not only because of their skill, but because they're so likable in themselves. Peter Cobby is a perfect example of what I mean."

And how do you become yourself on TV? "The best way is to work as if you are in somebody's living room. I don't mean when you are doing a spectacular show—you can't sit on the floor in a sweater then—you have to be girly. I call them 'stuttering shows'."

Even so, you should still come across as yourself and look right at the camera all the time. Unlike the cinema, where one can look at the camera, you should do on TV because if you are singing to someone in a room you would normally look at them. And, of course, when you smile you should have a reason for it. She gave me a dazzling smile as her chauffeur opened the door of her luxurious car.

Manchester shows London

BAND SHOW

JERRY DAWSON

tells the secrets behind the BBC Northern Dance Orchestra's hit show "Make Way For Music"

"CONGRATULATIONS Alyn—Great show. And everyone in Tin Pan Alley this morning is saying the same thing."

It was Cyril Stapleton, in London, ringing Alyn Ainsworth, conductor of the BBC Northern Dance Orchestra, at his Bolton home on a bleak morning in January—the morning after the first networked telecast of the now top-rating TV show, "Make Way For Music."

Devil-may-care

That was the name decided on for this easy-going, devil-may-care, dress-as-you-will band presentation that defies all accepted conventions of TV production—or any other production, for that matter. It's a show which appears to be completely spontaneous, in which the boys laugh so heartily that it would appear that they are having a complete Roger Moffat's gag and aside for the first time. (Usually, they are.)

But let's face it, no show in which music is interwoven with a complete material and with a professional camera show, could possibly be completely unrehearsed and spontaneous. It just isn't possible.



• Roger Moffat

Radio

How far, then, is this hit show organized? How did it come to be what makes it tick? "Make Way For Music" started five years ago as a (Continued on page 16)



• Barney Colahan

• Alyn Ainsworth

THIS IS YOUR OWN TELEVISION SHOW.

See your show programmed up!

FOR the next few weeks, you and I are going to imagine that we are television executives, directors, designers, studio managers, vision mixers, and all the other specialists who are responsible for mounting a TV programme.

In the planning meeting the suggestion is discussed. How long would such a programme sustain the interest of the average viewer? Would it make a series? Has "the opposition" a similar show in production?

One hour

In the end we agree to make it a single programme of one hour, and tentatively plan to have some to make a writer to submit a script in synopsis form. The Booking Manager of *ITV* has only our station contact, Johnny Dankworth, to see if the band is free, and then to negotiate a fee.

A few days later the H.M.P. (Home Movie Production) calls a meeting. Johnny Dankworth is present, together with his scriptwriter and the Director who has now been allocated

to the programme. Between them they discuss each episode, after which the writer goes home to prepare a first draft script, talking with him Johnny Dankworth. It's a cutting books and a copy of Johnny's autobiography, "Memories of a Great Saxophonist."

When, a week later, his script arrives, the real work begins for everyone else.

At this time the show has acquired a Designer who, working carefully to his share of the budget, prepares scale drawings of the sets to be built.

The Director is now in sole charge of the production, and his PA (Production Assistant) repeatedly, studying it from different points of view.

They note that apart from the band numbers, there are sequences dealing with Johnny's life story; for this action must be auditioned and their fees negotiated by the General Agent.

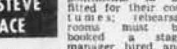
The writer may have been over-ambitious, calling for more elaborate sets or costumes, than the programme budget can stand. All these things must be watched. The Director's first job is to

ensure that the show is practicable from a purely technical point of view.

The scene in which Johnny is seen boarding a plane for Stockholm will have to be filmed in advance, since the studio would not be large enough to house all the necessary sets and a plane even if the Designer could afford to build one on his budget allocation.

Meanwhile, the Production Assistant is busy with a hundred matters.

Weekly must be sent the correct billing for the show; artists must be given appointments to be fitted for their costumes; rehearsal rooms must be booked; a stage manager hired, and the Press Office given advance information.



by STEVE RACE

Phone calls

Johnny Dankworth has to be consulted about a thousand things, difficult since at this early stage he may be working anywhere between Glasgow and Perth. Amended scripts must be typed. The Director, who has to be protected from phone calls from

out-of-work actors and from the various cranks who by now have got word of the show.

The Sound Section, the Light-Engineer and Wardrobe Department must be given a precise idea of what will be required. Music, then, and a list must be made of every "prop" needed, from a French dress telephone to a dummy copy of the *Chicagoan* (Clavin with "Loose" Best Wing Saxophone in Raffle" headlined across its front page).

Rehearsal

Details of all caption cards required must be sent to the Graphic Design Department, from the opening "M.M.T.V. Presents The Johnny Dankworth Story" to "The End."

The Music Department must be sent the cast-list, together with any special character-makeup required.

Every one of these things—and many others—must be done before the first rehearsal film. The Director's and his assistant's mind with more artistic matters, and a first rehearsal will be our starting point next week.

QUOTE

NEW YORK, WEDNESDAY. CAROL MCRAE says she is going to do a "Latin" record for Club and T' dates. "I'm going to do my latest record 'I Just Being Released' in Britain. I'm also going to do 'I Love You'."

an easy way to turn a—

INTO A

RIOT.

Friday evening radio show. In the BBC Light programme. It featured the BBC Northern Variety Orchestra as it was then called; plus singers Les Howard was a mainstay and several girl singers were featured—Edna Kravice, Barbara Law, Janie Marden and Sheila Buxton.

Staff announcer Roger Moffat, who came North from Torquay, was given the routine job of introducing the programme.

Just over two years ago the string section was dropped, only lead violin Norman George being retained. Jimmy Leach came in with his electronic organ—and the group was re-titled the Northern Dance Orchestra.

And at the same time because there was no audience, strait-laced and very BBC Roger Moffat began to introduce a few cracks that amused the musicians. They also gave the programme a little much-needed atmosphere. The public loved it.

Band show

In the autumn of last year, Thurston Holland, the North's head of television programmes, decided that he wanted to try a band show featuring the NDO. He charged Barney Coleham with the job of producing it.

Here was Alvin Ainsworth's chance to do what for so long he had wanted to do—put "Make Way for Music" on TV exactly as it was done on radio. To

have a studio setting for the band devised to get the best possible sound, regardless of appearances.

The musicians could be comfortably dressed and there would be no set moves to detract from their playing. No fancy rostrums, no clever lighting, no scenery—just a plain black cloth round the studio—and cameras able to "get at" the band from all angles.

Outrageous

And, above all, Roger Moffat to continue to be as outrageous as he wished—no holds barred.

It clicked! Eric Maschwitz, Head of Television Variety, happened to be in the North when the show went out. He saw it later on television—and immediately demanded a series.

What is the secret?

Nobody—but nobody—knows exactly what Moffat is going to say. The situations are planned, the music is decided upon and rehearsed. Roger is given certain time limits. But what he says and how he says it is left entirely to Roger Moffat.

But, however funny Roger Moffat may seem, this is a team show in which everyone—musicians, singers, camera men and lighting experts, share the honours with the four main protagonists—Ainsworth, Moffat, producer Barney Coleham and, tucked away in a back room, sound engineer Peter Pibcam.



This long shot of the "Make Way For Music" set was taken from the catwalk. The giant camera crane is the only one of its type in this country.



Thank you so much,
Britain.

Love you all!

Louise Francis



TV PARADE

I have a ball on British television



"BRITISH television?" said Johnnie Ray thoughtfully, dropping ice into a glass of water. "That's something I've got the most tremendous respect for. I can't stress this strongly enough.

"What they achieve with the facilities they have at hand, is absolutely miraculous. And in about an eighth of the time! In this particular field I defy anybody in the world to match the ingenuity of the British.

"Last week we were tele-recording a show. The producer wanted a shot with Shani Wallis at the top of a staircase and me at the bottom. The camera wouldn't angle high enough. So they just set to and whipped up a special construction to get that one shot.

"That's really amazing. They'd never dream of it back home.

JOHNNIE RAY
talks to
KEN COUPER

Says Johnnie Ray about Shani Wallis: "I have a terrific regard for Shani. Not only is she a darn good singer, but she's loaded with personality."

← CALM

"This trip I'm doing eight TV shows altogether. I've done a 'Sunday Night at the Palladium.' I've also tele-recorded two shows, and next week I tele-record another four. And I've a 'Saturday Spectacular'.

The fortnight here in the theatre has been hard

work and next week I have to cut an LP and a single for Philips. Worrying about all this television in the States would have been terrible, but all I can say about next week is that it's going to fly past far too quickly for me. I love the calm atmosphere in your studios, the feeling of enthusiasm and the way everybody pitches in to do a good show. Right now I'm tired

and I ought to be feeling depressed. But I'm not." I must say he didn't look it, either. Since I'd entered his dressing-room he had lived up considerably and was more than ready to talk.

"How about these six shows you're doing with Shani Wallis?" I asked.

"Did you ask for her specially?"

"I certainly did. It was like this. When I knew I was

coming to do these shows there were two girls I rated very high and I said I'd be just as happy with one as the other. They were Shani and Anne Shelton. It so happened Anne had her own show, so the choice fell on Shani."

← REGARD

"It has been said," I remarked, "that if Shani's career has taken a different line she might have been a British Judy Garland."

Ray took long enough to think that one over to inhale about an inch off a king-size cigarette.

"Frankly," he said eventually, "that had never occurred to me. Now that I think about it I can see that it is quite possible. I do have a little regard for Shani. Not only is she a darn good singer, but she's loaded with personality and she's a very clever little showbiz girl."

"With Jack Parnell conducting that great band of his, I feel in these shows we've got a perfect blend. It's most interesting in good TV."

"When I spoke to Jack Parnell a couple of weeks back," I said, "he told me I was looking forward to working with you because any time he'd done so in

the past he always had a ball and the band would like mad."

Ray grinned. "I guess Jack's being a little modest there."

Last week they were blowing so hard I went to the brass section and told them to take it easy and save the lip for the show. But they went right on blowing the limit. I notice Jack never has to ask them to do something twice. They pull right along with him.

← FROWN

I rose, thanked Johnnie, received a firm handshake and prepared to leave. He picked up some papers of script from the dressing-table. A weary frown puckered his brow.

"I just got the script here for 'Saturday Spectacular,'" he said, "and I'm all confused. Just look. Here I'm up on a high wire and everybody goes off and leaves me hanging there. Here's a big production scene with Connie Francis and later we do a buskers act. And a huge finale!"

He threw down the papers and the smile came back.

"Oh well. I've got faith in these guys and they'll see me through. Come around to rehearsal. You'll see me working 'garped hard' . . . but you'll also see me having a ball."

COOL for CATS

← from page 13

Not even Daphne Shadwell, daughter of long-time BBC MD Charlie Shadwell, who has now replaced Taylor.

She is a Frankworth fan, likes Kenton, the MQQ, Ella and Sarah. Prynne she accepts as an outstanding performer.

"Imitators who rise out meagre vocal talent with guitar chords and knee twitching, definitely no!"

Kent Walton was a semi-pro drummer before the war. "Still got my drum kit, but I haven't dusted it off for years!" His tastes match those of Daphne, but he would add Eddie Gurnee who in the Walton book comes in the "terrible" category.

Disc-parker Ken Robertson is a veteran newsmen with a full-time executive job on the "Daily Skellett." For years he has been a more-than-averagely keen record fan. At home, his choice will range from Ellington, Basie, Coltrane, Heath to Beethoven and Stravinsky.

Twelve

Do any of these fancies affect the record content of "Cool For Cats"?

"They don't," says forthright Ken Robertson.

"Unless," he adds dryly, "you take into account that I am probably a lot less committed than a man who makes his entire living from the music business."

As a newspaper man, I don't let my own work warp my judgment of what the people want in dealing with new items. The same applies to selecting records for "Cool For Cats."



Dignit consultations between the dancers during rehearsal produce the cohesion for which the "Cool For Cats" troupe is noted.

the common denominator in jazz today is the oldie sung to a beat—the type that Connie Francis does so well. I try to anticipate popular trends. There is a period of change just about now. Change is dead; so is wild rock'n'roll. The days of the boys with a gimmick and very little talent are over. It's the era of ballads-with-a-beat. Pat Boone's "The Wind And The Rain" will set the pattern for some time to come.

"Some have criticized the cultural level of 'Cool For Cats'—one reviewer listed artists who, he said, had been ignored during the '50s. 'Cool For Cats'—Every one of the artists had, in fact, been featured in 'Cool For Cats,'" observes Robertson.

—David Court

STARS IN THE NEWS

Pet Clark fixed for 'Drumbeat'

- PETULA CLARK guests in the second edition of the BBC's teenage spectacular, "Drumbeat," April 13.
- ITALY'S Marino Marini quartet stars in Saturday's "Oh Boy!" Singer Renée Carroll is also featured.
- THE Dix Dilett Quintet appears in "Focus" on BBC-TV, April 13.
- THE Madras Ward Trio will appear in "Vera Lynn Sings" on BBC-TV on Thursday, May 7.
- COMEDIAN Stan Street will play the trumpet and guitar, and also sing, when he appears in "The Black and the Blue Stripes Show" on BBC-TV on Saturdays, April 11.
- GUEST singers booked for ATV's "Lunch Box" include Joan Small (week commencing April 6), Valerie Masters (April 13), Leslie Davis (May 4). Eula Parlo also books her appearances on alternate weeks.

NEXT WEEK

Four more guests will about TV with their own acts on Cool Stoptation, Cliff Richard and Brian Taylor.

LATEST record to get agent Larry L. Parnes's stable of teenage drag acts. Johnnie "G" Galt makes his TV debut in "Cool For Cats" lobby (Friday).

HUMPHREY LYTTELTON CLUB

THE "100" 100 Oxford St., W.1... MICKY ASHMAN'S JAZZ BAND... DON RENDELL QUINCY... GUY DILLEY'S STRING QUINCY...

NEW ORLEANS NIGHT... GRAHAM STEWART SEVEN... BOB WALLIS'S STORVILLE JAZZMEN...

ALEX WELSH AND HIS BAND... WALTERS' LITTLE GUY... HUMPHREY LYTTELTON AND HIS BAND...

LENNIE FLEXX... CLARA WARD and the WARD SINGERS... Secretary of the NEWPORT JAZZ FESTIVAL...

PETER BURMAN... Special concessions Thurs., Thurs., Fri., Sat., Sun... KEN COLYER'S JAZZ CLUB...

ERIC SILK'S SOUTHERN JAZZ BAND... GEORGIA JAZZMEN... MUSICIANS ARE welcome back to THE TAVISTOCK... MICHAEL GARRICK QUARTET...

JAZZ CLUB CALENDAR

AT THE MARLETON RESTAURANT CLUB - W.1... The Fabulous Flamingo Club, 30-32, Waterloo Street, W.1... MEMBERSHIP 1959 only...

AT THE JAZZ UBBERIE OF EUROPE, THE FABULOUS FLAMINGO Club, 30-32, Waterloo Street, W.1... MEMBERSHIP 1959 only...

AT THE JAZZ UBBERIE OF EUROPE, THE FABULOUS FLAMINGO Club, 30-32, Waterloo Street, W.1... A BALL! ALL-NIGHT SESSION... A BRAND NEW LUNCHTIME GOET...

AT THE JAZZ UBBERIE OF EUROPE, THE FABULOUS FLAMINGO Club, 30-32, Waterloo Street, W.1... A GOOD-GOOD Friday night... A BALL! ALL-NIGHT SESSION... THAMES HOTEL...

AT THE JAZZ UBBERIE OF EUROPE, THE FABULOUS FLAMINGO Club, 30-32, Waterloo Street, W.1... A BALL! ALL-NIGHT SESSION... ERIC SILK'S SOUTHERN JAZZ BAND... GEORGIA JAZZMEN...

AT THE JAZZ UBBERIE OF EUROPE, THE FABULOUS FLAMINGO Club, 30-32, Waterloo Street, W.1... A BALL! ALL-NIGHT SESSION... MUSICIANS ARE welcome back to THE TAVISTOCK... MICHAEL GARRICK QUARTET...

AT THE GALLAN... COOK'S FERRY INN... BECKENHAM; BRIAN TAYLOR... CHILSENBURST LEAVES...

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THE DANKWORTH CLUB

NO MEETING THIS WEEK... but watch this column for the next date at the TAVISTOCK RESTAURANT...

JOHNNY DANKWORTH ORCHESTRA and the JAZZMAKERS... JOHNNY DANKWORTH ORCHESTRA at the Town Hall, HORNSEY... ROYAL ALBERT HALL on Saturday, 28th March...

NATIONAL JAZZ FEDERATION NOTICE BOARD

MARQUEE

JOE HARRIOTT'S QUINTET... MICHAEL GARRICK QUARTET... Guest: KATHY STOBART MEMBERS' PARTY...

SAURADA (28th) at 7.30... THE JAZZMAKERS with Ronnie Ross, Allan Gentry, Art Ellison... RONNIE SCOTT QUARTET... ANDRE RICO and the (16-piece) CHA-CHALERS...

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MARCH 28... SATURDAY 7-Midnite... the stock, swinging sound of VIC ASH SEXTET... HARRY KLEIN QUINET... HARRY KLEIN QUINET... TONY KINSEY QUARTET... TONY KINSEY QUARTET...

MARCH 29... CARMEN McRAE at the piano Don Abney... TONY KINSEY QUARTET... TONY KINSEY QUARTET... TONY KINSEY QUARTET... TONY KINSEY QUARTET...

MARCH 29... SATURDAY 7-11 p.m... the stock, swinging sound of VIC ASH SEXTET... HARRY KLEIN QUINET... HARRY KLEIN QUINET... TONY KINSEY QUARTET... TONY KINSEY QUARTET...

MARCH 30... "WHITE HORSE" HOTEL... TONY KINSEY QUARTET... TONY KINSEY QUARTET... TONY KINSEY QUARTET... TONY KINSEY QUARTET...

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CLUB EL TORO... Great All-Star Late Party... GOOD FRIDAY 8-4 a.m. DILL JONES - BERT COURTLAY - EDDIE HERR - VIC ASH - HARRY KLEIN - SPIKE NEATLEY - DON LAWSON - DANNY CARROLL - DON FAY - DAVE WILKINS - PETE BENNETT - RONNIE HEASMAN - Plus Many More!

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Melody Maker

MARCH 28, 1959 EVERY FRIDAY 6d.

ABC launch week of jazz epics

THREE rarely seen jazz films will be shown during the "Film Festival Of Jazz" at ABC's Broadway Cinema, Hammersmith, for the week commencing April 6.

The full-length feature film "New Orleans" will be supported by two shorter "Melody Makers" and "Holiday."

"New Orleans" features Louis Armstrong and Original New Orleans Itinerary band—Kid Ory (tuba), Barney Beard (cl.), Charlie Beale (piano), Bud Scott (gtr.), Red Callender (bass) and Zutty Singleton (dca.) plus Billie Holiday, the Woody Herman Orchestra and pianist Meade Lux Lewis.

Coch trials

"Melody Makers" features the Duke Ellington Orchestra, Cab Calloway and the Nat "King" Cole Trio.

The Chris Barber Band plays throughout the soundtrack of "Holiday"—a film about Blackpool—but is not seen on the screen.

The Broadway Cinema has arranged for special concert tours. West London each evening to take fans to the cinema—free of charge.

DICK KAZ LEAVES ELLINGTON GROUP

STAR pianist Dick Kaz is leaving the Ray Ellington Quartet to concentrate on his management activities. During his 12 years with Ellington he has combined his management work with managing the group. He will continue to act as leader Ray and Sam for Marion Ryan. He is also conducting other important affairs. The popularity of Dicky's LP for Pre-Nite, "Kaz For Kaz," has won him a solo contract with the label. Replacing him with Ray

Saturday nights at the Tropicana

This week-end, the Club Tropicana, Sobos, starts weekly Saturday-night parties. And providing the music will be the Ginger Johnson Band, alternating with the resident Tony Scott Latin-American Band.

On Mondays, an eight-piece led by former Scott bassist Bae Thomas will act as relief for the Scott Band instead of Erico and his Band. On Fridays, starting April 3, Dixieland music in the lower club room will be shared by the resident Gus Calibrain Septet (Monday to Thursday) and Lionel Kerran and his French Dixieland Band (Friday to Sunday).

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THE MUDLAJKS—Britain's top rock-'n'-roll vocal group—have fooled the fans for the past three weeks. Jeff Mudd who sings with sister Mary and brother Fred, has been serving as a private in the Royal Engineers since March 5.



The new Mudlarks—Fred (top), Mary and 20-year-old David Lane.

And 20-year-old newcomer David Lane has taken over with the act ever since. Now the closely kept secret is out. And the Mtxony fall behind-the-scenes story. Reason for the deception? Explains Mudlarks manager Bunny Lewis: "Jeff received his call-up papers at 10 days' notice. But the act was already booked for a week of one-night stands in the Provinces and weeks at the New Theatre, Boston, and the Granada, Dover.

'Impossible'

"Advance bookings had sold so bravely, we could not pull the act out of those dates. So we agreed to keep the change quiet. The act intended to do a variety of the act prior to the art's departure from April 6—not now the time to split.

Maigh Howard, chief of the New Theatre, Boston, tells the Mtx that only a few of his teenage patrons spotted the new act. "Everyone seemed quite surprised and surprised asked for the money back. I was not aware of the change until it was pointed out by a member of the audience." In any case, J. Mudd and the Mudlarks as an act—not an individual.

Noticed

"We had the old pictures of the act on display because we received them long before the new look came." Newcomer David Lane is an ex-Creighton student from Colchester, Manchester. He will be with the act when it plays its summer season for Bernard Bennett at the Merit, Puz, Blackpool, from May 13.

TOP LEADERS

Wally Fawkes and Sandy Brown will conduct a sextet in ABC-TV's "Top Leaders" on Sunday. Completing the group will be Billie Holiday (sax), Dave Pearson (dca.) and a guitarist to be fixed.

Woody Herman Herd here on Monday

WOODY HERMAN and the seven American jazzmen for his band arrive in London on Monday. Woody (cl.) also is bringing

FAN FEVER

The official Cliff Richard Fan Club has now enrolled more than 200 members. The club operates from 30, Southend Road, Harlow, Essex, and the Secretary is Jan Vane.

BARBER TOUR

From Page 1 The million sales of his version of "Petite Fleur"—on ATV's "Saturday Spectacular" on April 11.

The band, with Orlan Patterson, will be featured in a show which is subtitled "The Huahie Green Show." Also starring are Alma Cogan.

The Gold Disc will be Barber's second for "Petite Fleur"—his Anglo-American hit which is the "Canadian Hit Parade" TV show in Toronto on March 9.

Two American tours in seven months means another step forward in the fabulous Barber career.

Hit record

In its five years of existence the Barber Band has topped pop charts throughout Europe, and sold all its jazz competitors in Britain and joined the handful of British artists to have a hit disc in the States.

Plans for a big "Welcome Home" tour for the band at Southampton have fallen through as April 21. Chris is flying home on April 21, but Pat Malone (tr.) and Mickey Roubertoff (cl.) are to spend a few days' holiday in Italy.

First home will be Eddie Smith (tr.), Dick Smith (bass) and Graham Hodgdes (dca.) who fly April 21 to London Airport on April 21. But Pat Malone (tr.) and Mickey Roubertoff (cl.) are to spend a few days' holiday in Italy.

Barber's agent Lyn Dutton and recording manager Lenus Preston are to stage a big reception for the band when they arrive at the airport of the Continent at Amsterdam on May 9.

seven American jazzmen for his band arrive in London on Monday. Woody (cl.) also is bringing

Ad Alley and Reunald Jones (tr.), Bill Harris (tr.), Vince Charles (tr.), Charlie Parker (tr.), Kerrie Bell (bass) and Jimmy Giuffrè (cl.).

Completing the Herman Herd will be Johnny Scott, Don Rendell, Art Farmer, Paul Chambers (bass), Bert Courtney, Les Collins and Kenny Williams (p.).

Also featuring are Eddie Harvey and Ken Wray (tr.).

At the opening concerts at the Royal Festival Hall on April 4, the Herd will play consecutive dates at Southampton, Bristol, Plymouth, Worcester, Sheffield, Scunthorpe, Leeds, Birmingham, London, Hull, Newcastle, Glasgow, Liverpool and Manchester.

NEW RESIDENTS

The Hay Kaze Trio is now resident at Birmingham's Stock Club.

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Gospel, TIN ROOP BLUES · MELNBURG JOYS · MAPLE LEAF RAG KING PETER STOMP · WEARY BLUES · WOLVERINE BLUES
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In NEXT WEEK'S "Melody Maker" INCLUDING LP SUPPLEMENT and TV PARADE

NOW RADIO SETS A TEENAGE SHOW

BBC radio is planning a new weekly jazz show, "The Seventeen to Twenty Club," aimed to capture young audiences aged from 17 to 25. An musical version of the series is Johnny Dankworth, Johnny will be host and guest from his show. Guest vocalists will also be featured.

The show has been devised by BBC producer David Miller. A trial recorded run of the program programme takes place at the BBC's Paris Studios Room, Regent Street, London, on Saturday, April 4.

Those between 17-20 wishing to attend should apply for tickets to the BBC Ticket Unit, Broadcasting House, London.

Clara Ward Group for 'Jazz Club'

The Clara Ward Singers have been set for the BBC's Light Programme "Jazz Club," airing with the Humphrey Littleson Band on April 12.

They arrive at London Airport on April 3 and start their British tour at the Regency Ballroom, Bath, the next day.

They will be featured nightly at the Humphrey Littleson Club Room, April 5 to 8 and then play the City Hall, Newcastle (10/6), the Free Trade Hall, Manchester (11/6) and Birmingham (10/6) (10/6).

Lonnie—Petula in fun of the fair

Lonnie Donegan and Petula Clark will be featured in a special opening of Battersea's Festival Gardens and Fun Fair on Easter Saturday.

The LCC has also booked five jazz concerts for the Festival Gardens in June and July.

These are Chris Barber (June 23), Cy Laurie (30th), Ken Colyer (July 7), Mick Mulligan (14th) and Acker Bilk (21st).

Other jazz acts will be three shows at Victoria Park, London, and Chris Barber (June 11), Ken Colyer (8th) and Acker Bilk (15th).