

Melody Maker

April 11, 1959

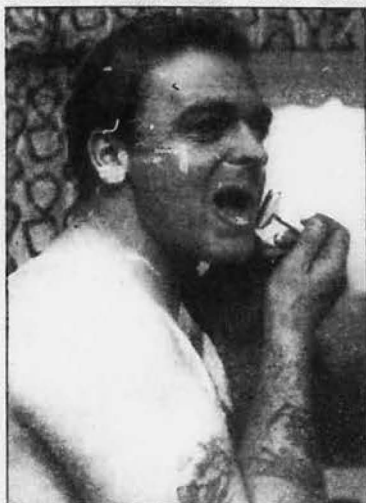
FOR THE BEST IN JAZZ

Every Friday 6d.

Russ
Conway
See Page 16

IS THIS (3 1/2d. off a) ALL MR. AMORY?

DAVID STICKS HIS CHIN OUT



David Whitford this week sticks his chin out—but not to shame. He slammed Decca for not plugging his discs (see Back Page).

THE music business had a bad attack of Budget blues on Wednesday—the morning after Chancellor of the Exchequer Heathcoat Amory announced his Budget.

Cuts have been made in the Purchase Tax on records and musical instruments. But the trade's reaction is one of bitter disappointment. "Not enough" is the cry from record companies and instrument salesmen.

She beat the Budget

The tax on records, TV sets, record players and radiograms has been reduced from 60 to 50 per cent, and on musical instruments from 30 to 25 per cent.

DISAPPOINTMENT

The reduction on records means a saving of only 3jd. on a single 78 or 45 rpm disc—7 not enough to buy the pop fan a cup of coffee," says L. G. Wood, general manager of EMI Records.

The average EP is down by only 7d. The saving on the higher-priced 12in. pop and jazz LPs is less than 2s. Adds Mr. Wood: "The 10 per cent reduction is a matter of considerable disappointment. We had hoped the tax would be cut to

Ⓢ Back Page, Col. 3



And here are two people who just beat the Budget. Joy Beckett presented her husband England's soccer boss, daughter in law Laura before the tax was ended and earned nearly £100 in tax rebate. The couple are pictured at London Clinic on Tuesday with their 8½ year daughter, Victoria Anne.

MORE DATES FOR THE JATP STARS

NORMAN GRANGER Jazz At The Fall will have been set for two more London dates before it starts its nationwide British tour next month.

After the two opening shows at the Royal Festival Hall on May 2, the unit will play two concerts the next day at the Queen's Hotel, Kilburn.

The reformed package will feature Eric Clapton, Stan Cox, Hor. Edridge, the Oscar Peterson Trio, the Gene Krupa and Lou Levy Quartets.

Planned with the Krupa Quartet will be Ronnie Ball, who emigrated to America from Britain in 1952.

Jimmy Lloyd signs for film role

Philips recording artist Jimmy Lloyd was signed last week-end to star and appear in the Pinewood Films production "A Touch Of Luxury," starring Alan Shaw, Vera Miles and George Sanders. Shooting starts this week-end.

Jimmy is resident singer in the BBC's "Bandstand" all this week, appears in "504 For 2" on the Radio and in Saturday Club on April 25.

'OH BOY!' DEBUT
Binger Maurer (left) Kirshaw makes her debut as "Oh Boy" on May 9.

\$500 DISPUTE OVER ANITA O'DAY

A ROW over money has ended Jeff Kruger's bid to book American jazz singer Anita O'Day for his London Flamingo Club.

Kruger alleges that, three weeks ago, he and American agent Jack Green agreed a price for Anita to play a fortnight's season at the Flamingo.

Now, claims Kruger, the fee has been upped by \$500 after contracts have been agreed.

Good idea
He told the MM: "I agreed to pay so much for appearances by American artists. The first star was Carmen McRae, who opened at the Flamingo last week."

"Although fans were a little apathetic after the first two nights, I still think the idea was a good one."

Tommy Steele out of 'Cinderella'

Tommy Steele's understudy—25-year-old comedian Ted Rogers—look over his role in the London Coliseum pantomime on Wednesday.

Steele was forced to bow out because of an ankle injury sustained at his Calford home.

Tommy was hoping yesterday (Thursday) to return for the last three days of the show.

"But when I was told by Harold Davison—Green's representative in Britain—that I would have to pay yet another \$500 for Anita O'Day, that finished me."

"I am now negotiating with John Levy, of the Shaw Artists Agency, for Dakota Staton or Donna Highower, and with Willard Alexander for Savannah, Ernestine Anderson and the Dave Lambert Singers."

On the phone from New York, Jack Green told the MM that Anita O'Day would not accept the terms offered.

"Of the artists we have approached on the behalf of our Dinah Washington has already accepted his offer," added Green. (See also page 11.)

And here are two people who just beat the Budget. Joy Beckett presented her husband England's soccer boss, daughter in law Laura before the tax was ended and earned nearly £100 in tax rebate. The couple are pictured at London Clinic on Tuesday with their 8½ year daughter, Victoria Anne.

DON LANG SHOWS OFF HIS PARTY TRICKS



It looks as though Don Lang will join "The MarkTwin" Malcolm Vaughan and Eric Deigner's bandage at the BBC's Festival of Diverse Music tonight at London's Royal Albert Hall on Saturday.

STOP PRESS

The Humphrey Littleton Band becomes the first jazz group to appear on AF's "Sunday Night, at the London Palladium" where it re-compares the Clara Ward Singers this week-end.



Woody—before Ronald Jones trod on his clarinet.

WELL, it finally happened! At the Royal Festival Hall on Saturday, we saw British and Americans sitting side by side in the Woody Herman Herd—complete with Union blessings.

Just how successful is the fusion of transatlantic talents?

The band is not a great one. But, after only two days' rehearsal, it proved on Sunday that it is already a good one.

By the end of the tour, when the individual musicians are more familiar with their parts and the sections have settled down, it should be better still.

SYMPATHY

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

Biggest surprise to me was to find that the one disappointing member of the all-American rhythm team, guitarist Charlie Byrd and bassist Keefer Beattie were fine—both in the sections and as soloists—but neither pianist Vince Guaraldi

THE BRITISH BOYS HOLD THEIR OWN

nor drummer Jimmy Campbell impressed me. Campbell is a brash, heavy-handed drummer whose playing bears no trace of subtlety. He has a good technique but is just not in the same class as so many of the drummers we have seen lately.

Guaraldi was given little to do. But what we did hear of him was ineffectual. At the first house on Saturday, the saxes struck me as the best of the sections, though others who saw both houses report that the brass excelled itself at the second show.

Everybody except Kenny Wheeler and Eddie Harvey was given solo space. For my money Nat Asderley—playing trumpet, not his more familiar cornet—and Don Rendell took top honours.

Asderley's violent, and frequently humorous, solos were played with tremendous confidence and authority. He will, I am sure, prove the biggest personal success of the tour.

Rendell was at his best, particularly on "Rain" and "Early Autumn" and the opening "The Preacher". They were followed closely by Charlie Byrd's guitar and Ronnie Ross's baritone. Bert Courtney, Art Ellsaun and Ken Wray also deserve praise and Johnny Scott proved once again on his own "The Call Of The Flute" that he has the best sense of any jazz trombonist.

Bill Harris has never been among my favourite trumpetonists. The fault is no doubt mine. Nevertheless he seemed strangely subdued at the opening show.

What it's like with Woody

WOODY HERMAN'S success with a band is a result of his genius as a musician. That is the verdict of the six men currently in the hottest seats in British jazz. Speaking to the British boys in Plymouth, I heard comments like this:

"He's good at his job. He's not just a business man. (Ronnie Ross.) There's an authority about him—he wasn't just lucky" (Eddie Harvey). "He knows how to get the best out of his men in the shortest time" (Bert

Courtley). "He knocks us out with his playing" (Don Rendell).

The British men are getting a great deal from their American heroes, too. "Nothing but brotherhood," said one. "And that goes for all of them."

Jimmy Campbell, one of the U.S. "boobies," was enthusiastic about the Britons' playing.

By the second concert on Saturday at the Festival Hall we had got over the rough spots and were really "making something."

They had only two days of rehearsal before it, and by Plymouth had played in Bristol and Southampton. "Getting better all the time," says Campbell.

"There's no difference between the British bandmen and the Americans," he said.

Humbling

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

"It isn't just by chance that Woody Herman has had a succession of the finest bands," says Don. "And it's very humbling to sit behind a book and read off the names of men who have played it—like Stan Getz, Zoot Sims, Herbie Stewart and Conte Candoli."

As a group leader himself, Bert Courtney says it's fine to be led when it's by one of the finest of white jazz musicians.

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

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

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feature
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or if you live outside London at:—

SCUNTHORPE Pavilion Fri Apr 10th

7.30 5: 7/6 10/- 12/6 from Pavilion (Scunthorpe 2039)

LEEDS Odeon Sat Apr 11th

6.15 & 8.40 5: 7/6 10/- 12/6 from Odeon (Leeds 3031)

BIRMINGHAM Odeon Sun Apr 12th

4 p.m. & 7 p.m. 5: 7/6 10/- 12/6 from Odeon (Midland 6101)

LEICESTER De Montfort Hall Mon Apr 13th

7.30 5: 4/6 8/- 10/- 12/6 from Municipal Offices Charles St. (Leicester 27432)

HULL City Hall Tues Apr 14th

7.30 5: 7/6 10/- 12/6 from Paragon Music Stores Paragon St. (Hull 32631)

NEWCASTLE Odeon Weds Apr 15th

6.15 & 8.30 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: 4/6 8/- 10/- 12/6 from Rainbow Theatre Draper 11 Billington Liverpool 3 (North 1642)

MANCHESTER Free Trade Hall Sat Apr 18th

6 p.m. & 8.30 5: 4/6 8/- 10/- 12/6 from Forey's Brass 126 Deansgate Manchester 3 (Blackfriars 3281)

UNCERTAIN

Les Condon sounded uncertain during his brief solo exposure and, from my seat, I was unable to hear much from Keefer Beattie, though everyone I spoke to after the show was saying about him.

Ronald Jones, still among the two or three best lead trumpets in the world, had one unfortunate solo. Arriving in front of the band, he tripped on Herman's clarinet—a tragedy which understandably upset his usual composure.

Jimmy Campbell closed the show with a drum solo. I throw out the suggestion of all concert promoters that from now on a room is set aside during the intervals so that the inevitable drum solos can be played to an audience consisting solely of drummers.

Featured in the programme were a series of all-American acts except Ronald Jones and Charlie Byrd's guitar, both unaccompanied and with drum and bass.

SURPRISE

Byrd was the number one surprise of the evening. As well as a delightful version of Diane Reinhardt's "Nudes," he gave the startled audience a selection of classical and folk pieces.

As a concert artist he is not yet in the Julian Brown class, though his programme was most agreeable. As a soloist he achieves a pleasant bluesy sound and interesting ideas.

What of Herman himself? His clarinet playing isn't altered since the days of "Cups Blues" and he is no weaker on alto.

But his warm and likeable personality shines through everything he does and it is impossible not to like him.

To round things off, he gave the famous Herman clarinet chords an airing on a medley of his old successes. To sum up, his band is well worth the price of admission. I shall certainly see it again.

Show reviews

Carmen rings the changes

CARMEN McRAE, concluding her run at London's Flamingo this Saturday, has shown she is a thoroughbred singer whose act will repay a second and a third hearing.

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

Unlike so many artists who have visited the Flamingo, Carmen takes pains to change her programme and her style for each performance.

Intelligent

Among excellent renderings heard in recent shows were "I'm Thru With Love," "Nice Work If You Can Get It," "Just One Of Those Things," "I'll Be True," "I Feel Like A Wheel," "I'll Be True," "Midnight Sun," "Give Me The Simple Life," "I'm A Fool To Think You Can Fool Me," "Mad About The Boy," "I'm Through With You," "I'm Through To Live For."

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

Her articles are well set off by pianist Don Abney, skilful accompanist, and Britain's Phil Seaman and Kenny Rogers on drums and bass—Max Jones.

New look Mudlarks

THE Modlarks' vocal group introduced their new recruit to the end this week. He is 22-year-old ex-Guardsman David Lane.

While Mary and Fred Muller were increasing their new line-up at the Palace Theatre, their brother Leonard was busy square-bashing with the Royal Engineers.

Fame

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

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

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

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

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

Puzzling

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

On the other hand, Cole's "Back to My Arms" (based on Beethoven's Choral Symphony No. 9) was passed and, after a few plays, barred.

In and out

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

Take the use of trade names. "Does Your Spiritism Live In My Fingers" was passed when published in pre-war days. Today, "Spiritism" is barred and "Clergyman Gump" takes its place.

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

Strongly

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

'Restricted'

MIN you, songs are not always banned outright. Most instancing of all is the BBC's decision that a number — be restricted to programmes suitable for this type of sentiment. And what they are is anybody's guess.

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



theme of a man worshipping a woman. Don't ask me why! P.S.

MEANWHILE, the Rev. Geoffrey Bennett is holding a rock-'n'-roll service at their birthplace of rock stars, the 2, 1, 2, next week. . .

Swinging

THE first is the Skiffle Cellar. Then merely The Cellar. On Monday it almost reverted to its original name by becoming THE SCIF Cellar.

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

Coe, Temperley, Stan Jones, Kenny Clare and a host of others who dropped in. But Monday next will see SCIF in a more serious setting. When it sees a man alleged to have plastered Notting Hill Gate (and Jo Douglas's Harmony Club) with "Keep Britain White" posters.

Debate

THE TV set will be the BBC. It's "Panorama" programme. The man: school-teacher Colin Jordan who, in addition to shaking the minds of the youth of Britain, is also secretary of The White Defence League.

He will be seen in a debate with SCIF members Dankworth, Lonnie Donegan, Yana, Cico Laine, Nadia Catouze (wife of composer-arranger

Dave Lindup), West Indian BBC producer and writer Andrew Sakey, writer Ted Braithwaite and publicist Peter Lee.

I only hope the edited version will retain the part where Johnny asks Mr. Jordan what he would "do about Cico Laine."

Jordan's answer was "Send her back to her place of origin." She was born in Southall, Middlesex.

Oh?

OVERTURE and beginners. "Welcome"—that traditional backstage start-of-the-show warning call—had an odd effect the other day.

The top-of-the-bill rock star (who'd only caught the last few words of the announcement) nearly broke his neck rushing down the stairs.

OFF-BEAT

Who'd never heard of it. He rang PH8. Who'd never heard of it. Perhaps, he suggested. "It's a new number that hasn't been registered with them yet." He stopped her after the first bar. And told her she could buy "On The Street Where You Live" at Chappell's in Bond Street.

British rhythm sections are no problem

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

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

Favourably impressed

The first vital subject on which I wanted to hear his views was British jazz. "The word we had," said Nat, "was that the problem was with the rhythm sections. I have found this is not true.

"Also we were very favourably impressed with Tubby Hayes's tenor playing. As for Ronnie Ross, his improvisation is the best I've ever heard on baritone. If I were able to form a group here, he would be included.

"That night I had to use cornet on a dance engagement, and I got stuck on it. Now I feel the cornet has a mellower sound, and I personally have more facility with it.

Inevitably, the conversation turned to Nat's 11-year-old younger brother, Julian "Cannonball" Adderley, and led to an indictment of the critics—"they got a gimmick going." This is a new Charlie Parker. "Julian had never imitated that," he noted, "but he's more original in his ideas than any other player I know. You'll be able to hear his latest records or, better still, in person.

Stilt earned it

"The unfairness is that nobody once said Paul Desmond sounds like Lee Konitz. But he does—he's just sold out," is a little.

"Actually, Sonny Stitt plays closest to Parker. So, if you must use this label, lay it on Stilt's really earnest."

"It got to be so unfair that my brother would find himself unconsciously thinking of something he'd heard on a Parker record, and rather than play it he wouldn't play anything at all. It began to bother him a bit."

Eventually our chat was directed on to a matter of current interest—his feelings about briefing the Herman band.

Best yet

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

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



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

think this band will be better than any recent Herds."

The kind of exchange Nat would like to see is one whereby groups on both sides of the Atlantic could work for about six months in the clubs.

"The night club," Nat maintains—"he was knocked out by. When you have guys sitting in, then it gets real busy."

On this point Nat disagrees with John Lewis and others who feel that jazz must inevitably move to the concert hall.

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

Dizzy Reece

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

There was just time for Nat to mention Dizzy Reece, who he said, had been spotted in a glowing frame by Donald Byrd and Miles Davis.

About year ago Miles called me over to his house to hear a record by this British pianist—he was knocked out by him. So Nat assured me he intended to make a special effort to hear Dizzy next.

I found Nat Adderley a most intelligent 100 per cent jazzman, with very positive opinions and a clear, coherent way of expressing his ideas—just like his playing, in fact.

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★ All the news and views from behind the TV screens

TV PARADE

Edited by TONY BROWN

Big build-up for jingle girl

AN 18-year-old jingle girl has struck it rich on AR-TV. She is curvaceous Londoner Pat Laurence, who appeared as a trio member in the commercial TV jingle ads for Bristol cigarettes. Now, Pat has been snapped up on a five-year contract by AR-TV. And she is due for a big build-up both as a singer and an actress. First assignment under the new deal: a new musical series produced by Peter C. Wolf. Title was not set at press time. "We have really big plans for Pat," says an AR-TV spokesman. "A year ago Pat played opposite Tommy Steele in 'Robin Hood' in Liverpool."

Sang on 'Oh Boy!'

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



Pat Laurence—a Broadway sensation—contract with AR-TV

THE NAME IS



CRAIG DOUGLAS

AND

THE RECORD IS COME SOFTLY TO ME

and GOLDEN GIRL

TOP RANK JAR 110



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

THREE HEARTS ARE BETTER THAN ONE

TOP RANK JAR 106

TOP RANK RECORDS

ASK AT FOUR LOCAL RECORD SHOPS

New show aims at sane music for youngsters

ASSOCIATED Rediffusion are to attempt to put music for young people back on to a sane footing. "Record Shop"—a new seven-week series of record programmes commencing tonight (Friday)—will be representative of all types of music. "We hope to show the kids that other kinds of music apart from rock-'n'-roll can be entertaining if they are presented in the right way," comments producer Fra Sebbit.

Steve Race to interview

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

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

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

Illustrated

A record request spot—"Cool For Kittens"—has also been scheduled and chosen for the initial programme is a big beat speciality, Rusty Bryants' "Bark Street."

All records will be illustrated by film, dancing or mime.

Theme song of "Record Shop" is a track from a Dick Kala LP—"Cool For Kats," Title: "Pat."

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A TV STAR TALKS

Better than playing for beer!

SAYS **RUSS CONWAY**

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

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

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

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

► PROUD AND HUMBLE

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

"I became a rehearsal pianist: met people and then accompanied Lita Ross, Dennis Lotis, Joan Regan and Gracie Fields. And today I feel both proud and humble because I know there are hundreds, maybe thousands of pianists who have spent years practising to gain technical competence and who may never get the chance to make a record.

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

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



Conway—continued.

Started to compose by accident and wrote "Side Saddle" in 20 minutes. It's tall, broad and handsome—looks like Matherick—and has a quick sense of humour.

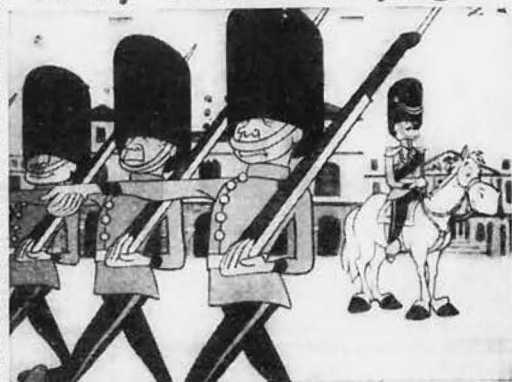
"Who's your favourite pianist?"

"Carmen Cavellerio, the late Charlie Kinnz and I have a tremendous admiration for Stanley Black."

"Oscar Peterson?"

"I admire his technical competence enormously, but I don't

Story behind a jingle



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

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

Stargazers closed act with it!

And the voices that gave zest to the plug belonged to those old campaigners of song, the Stargazers.

Gimmick

Strength of that advertising gimmick can be gauged from the fact that there have been 18 different versions. The Stargazers polished off the lot and dubbed the dialogue for the cartoon character.

The defiant Cockney for example, was Cliff Adams. The appetitive officer who bawled in vain was Dave Carey.

This commercial won a Gallup Poll prize organised by the "News Chronicle" in

1956 and 1957, and the Stargazers are entitled to a measure of the credit. So are the composers of the ditty, Joe Minocconi and Harold Fields (trading as King Jingles, Ltd.), who gave musical and lyrical shape to wordage supplied by the advertising consultants, B. H. Broxon, Ltd.

"It was such a success," comments Cliff Adams, "that we closed our act with it at the London Palladium."

Dilemma

The Stargazers, in fact, found themselves in a dilemma. Here was the song on every errand boy's lips—traditionally the mark of a hit song—and they were unable fully to cash in on it.

It was recorded, somewhat tardily, under the title "You'll Have To Wait" on the Decca label. Unfortunately for these who would have liked to assess the sales-pull, discwise of a jingle, it was the other side of the record. "Who Is It," that got the big promotional treatment.

The "commercial" is still uncommercial as far as record royalties are concerned—Chris Hayes.

by MAURICE BURMAN

understand jazz. When I make records, we have players like Joe Maddy, Bobo, Ken and Ernie Shear, and in between kids talk about jazz. It's like, well, all right. But they talk across me. I'd really like to be on it and find out what it is all about. But generally I keep my mouth shut.

"We got on to television. "Well, I've got a set, but it's broken and I can't get it repaired. I'm never in when the bloke calls."

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

"But I gained a lot of experience from a weekly programme show up North. I learned to look and act as natural as I do in normal life. I treat the camera more as a person than a thing."

► HAMS

"What's embarrassing is to see yourself in a recorded show. I have only seen myself once but like the hams we all see. I shall look in on every opportunity.

His colour had returned and his hands were no longer trembling.

"No so long ago," he said thoughtfully, "I used to play to the Navy cadets for cups of tea, beer and rock cakes. Now I can have what I like, but I can't find time to buy anything."

"It's nice to go and said: "Incidentally, I worked with Marty Wilde last week and Phil Spector must be interested. I know that Marty's drummer has a hotshot, near his drum kit. Obviously the kid's taking lessons."

JACKIE RAE PAID TO STAY OFF TV!

JACKIE RAE is to be paid to stay off the TV screen for eight weeks. The wheezing comper-cum-lead with the appealing vocal style has signed a two-year increasing-fee contract with Granada TV.

It is an all-the-year-round agreement providing for a salaried two-month break.

At present appearing twice a week in "Spot The Tune" and "On The Air," Jackie's appearances will probably be confined to one a week.

These restrictions in his new contract, which starts in June, are aimed at conserving the appeal of the versatile Canadian.



They all want Teddy and Pearl!

TEDDY JOHNSON and Pearl Carr face a contractual difficulty concerning television and their summer season.

Booked by G. H. Newman for Torquay Pavilion, their original contract barred them from televising for three months prior to the opening of the show on June 29.

"They were able to reduce the restriction to one month, but now Teddy discovers that ATV's "Music Shop," in which he stars every Sunday, has been extended to the end of June.

"It's a little bit of a problem," ponders Teddy. "We must try to work out an amicable solution."

Teddy and Pearl fly to Belgium on April 21 to appear in a big television show from the Royal Cinema, Antwerp.

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Melody Maker

APRIL 11, 1959

EVERY FRIDAY 6d.

TV 'welcome' for Chris Barber

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

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

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

TV presentation

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

Yesterday, Barber was interviewed about his tour in the Light Programme's "Soundwaves" and "Audio Newsworld".

NEXT WEEK

CHRIS BARBER talks about his U.S. tour

Betty Smith on TV 'Cool for Cats'

Tenorist - vocalist - band-leader Betty Smith makes her debut on ABC-TV's "Cool For Cats" today (Friday).

She also has a solo date in the Light Programme's "Workmen Paytime" on April 21, and fronts her Quintet in "Saturday Club" on May 2.

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

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

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

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

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

Currently in Glasgow on a variety tour, Whitfield is to see Decca chief E. H. Lewis when he returns to London next month.

'They won't plug discs'

"I want to know why I am being treated like this," he told the MM. "There is a big advance order for every one of my records—something like 60,000. Then the sales drop at something like 40-50,000. It isn't that. I suppose, but sales could be much larger with the right exploitation."

'Fighting'

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

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

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

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

Year's absence

"It's more than a year since I was in the Hit Parade and I don't think it's because my records aren't good enough. It's simply because they are not being plugged."

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

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

Joan Regan 'deps' in 'Blue Magic'

An attack of laryngitis prevented Joan Regan from starting in "Blue Magic" at London's Prince of Wales Theatre on Tuesday and Wednesday.

Joan Regan stepped into Shirley Bassey's shoes. Her notice, side will continue at the theatre until Shirley is fit enough to be back, which is expected to be tonight. Shirley is in hospital.

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



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NINE 'OSCARS' FOR 'GG' MUSICAL

HOLLYWOOD, Wednesday.—The 1959 Academy Awards proved to be a triumph for the musical film "Gigi" in the new Columbia Cinema.

"Gigi" swept the board with nine Oscars, including one to jazz pianist André Previn for his scoring of the music and another to the songwriting team of Lerner and Loewe for the title song—voted the best film song of the year.

Tony Martin At Monday night's presentations in Hollywood, "Gigi" was judged to be the most-liked audience by Tony Martin.

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

Another musical star to be honoured was film singer Burl Ives, who was judged Best Supporting Actor for his role in "The Blue Gardenia".

BUDGET ROW

From Page One — It means that record buyers have to pay (under a much tax as those who buy a milk can) for good music.

Reaction by Decca to the 10 per cent. cut in the 7% PT reduction on discs for six years—was "disappointment".

Said a spokesman: "It would seem the Government is attacking the music. There is no tax on books, sheet music or theatres. We should receive the benefit of such a high rate."

But the "big bad wolf" was how Phil Spector, sales director for Decca, said the country's biggest distributors of domestic hi-fi instruments described the 10 per cent. PT cut on musical instruments.

Square deal

"The PT reduction brings down an also tax coming 150 duties by only two pence."

To give the buyer a square deal by bringing the price much more. We are able to do this by incorporating the recent devaluation of the French franc in the PT cut.

This means we will be able to sell that same alto for 90 guineas.

We are doing the same with other instruments imported from France. A 120-guinea tenor sax will be sold for 100 guineas. With only the PT cut it would still be 120 guineas.

Decca's special concession brings down a Sterling clarinet from 27 to 23 guineas. A Helene trumpet costing 18 guineas will be cut to 17.

But a Hofner Committee guitar (which is now imported from France) will be reduced by 10 guineas—from 50 to 40, adds Phil Cowan.

Deputations

A spokesman for Premier Drums told the MM: "We were hoping the Purchase Tax would be abolished. I think the Trade will press on with deputations to the Chancellor of the Exchequer to get it lifted altogether."

But the 5 per cent. off is a small plug—especially to music schools.

Footnotes MM Parliamentary spokesman Mr. H. G. Wells said the first order he is that records may be made in the Finance Bill, which gives effect to the Budget.

MPs were this week considering amendments they would seek to make to this Bill when it comes before Parliament within about the next six weeks.

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