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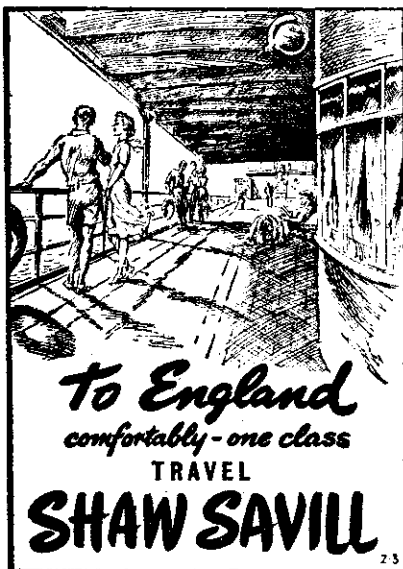
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IT'S 14 years almost to the day since Alan de Malmarche made his bow to *Listener* readers. Still in his teens then, his picture appeared as co-author with Robert Newman of *Outpost of Empire*, a play about the adventures of the British in India 100 years ago, which included such sound effects as "a liberal



sprinkling of horses galloping, rifle shots, calls to arms, gong booms, native chants, and even an astral voice." It's something of an understatement to say that Alan de Malmarche has remained interested in plays and the theatre ever since. A few years ago he won a British Council Bursary and New Zealand Government Bursary for dramatic studies, and spent just over a year in London at the Royal Academy of Dramatic Art. Among his fellow students were Suzanne Holman (Vivien Leigh's daughter, who is now starring in BBC Television), Audrey Dalton (who is working for 20th Century-Fox Films in Hollywood), and Vivienne Martin, of Christchurch (now appearing in London in *The Belles of St. Trinian's*). Mr. de Malmarche headed the men's verse-speaking competition at the Academy, so he was well fitted to undertake the reading of *The Ballad of Reading Gaol*, which 3YC broadcast this week. After

Open Microphone

his year in London Mr. de Malmarche returned to business life in Christchurch - that was in 1952 - and he has been acting and producing locally ever since. He produced *Peer Gynt* and *The First-Born* for the Theatre Arts Guild, and formed his own drama company in the firm with which he is working. He has also done coaching in drama. But all this apparently isn't enough for Mr. de Malmarche, and he plans to leave for London in September to resume professional acting.

BUDDY RICH, top drummer in the last *Downbeat* poll, organised his first band in November, 1945, and has been consolidating his reputation (against tough competition) ever since. According to Stuart S. Allen (*Stars of Swing*) he first appeared in public at the age of five, playing a tiny set of drums in a toyshop scene in "Greenwich Follies of 1923," and

DRUM ROLL

at 7 toured Hawaii and Australia in his parents' vaudeville act. His first big break came when Art Shapiro got him to sit in with Joe Marsala's group in New York, and a long term with Marsala followed. Rich later transferred to Bunny Berigan, and in 1939 joined Artie Shaw. After the latter assignment he moved to Tommy Dorsey's band and stayed there (recording and making many film spot appearances) until he joined the Marines. After demobilisation he rejoined Dorsey for a time, but soon formed his own band with the backing of Sinatra. Now mainly free-lancing, he has been heard here recently on record as a member of the Oscar Peterson Trio (with Ray Brown on bass).

Lee Young (about whom Phil Warren, of Kingsland, also enquires) has been drumming in and around Los Angeles since 1935, and though he recently visited Britain, generally likes to stay at home. "When you can make a living in the studios," he says, "all that running around on the roads is so much tinsel." "Studios" for him means both recording and film, and he has worked

for Columbia and M.G.M., among other assignments making the soundtrack for Mickey Rooney in *Strike Up the Band*. He has drummed for Norman Granz and Goodman - when they were in California - and also for Nat Cole. Lee Young was not placed on either *Downbeat's* or *Metronome's* last polls, Max Roach was top drummer in the latter, with Rich in fourth place.

JEAN KIRK-BURNNAND, of 4ZB, who is now overseas with this year's Korea Concert Party, is what you might call (with appropriate acknowledgment to Mr. Gerald Moore) a well-tempered accompanist. She has, at any rate, been



JEAN KIRK-BURNNAND

tempered and tested in all sorts of musical temperatures. She is pianist to the Dunedin Amateur Operatic Society, and acts as accompanist in the dancing sections at the Dunedin Competitions Society's festivals; grand opera and "pop" music both come within her capabilities, and she has been heard frequently on the air as accompanist to

(continued on next page)



The BBC magazine programme "Radio Newsreel," heard in New Zealand in the Pacific edition, is broadcast six times daily in the BBC Overseas Services. One edition is also heard within Britain, in the Light Programme. Here is a behind-the-scenes picture of the preparation of this programme. Scriptwriter and producer (W. Northwood, second right, and J. J. Holland) attend a planning and briefing session with the Editor-in-Charge (B. A. W. Bliss, left), before each of the six daily overseas editions. In the background an editorial assistant (Peter Donne) listens to a recorded report for content and quality

BBC photograph

N.Z. LISTENER, JULY 16, 1954.