

Melody Maker

Conway
Twitty

April 18, 1959

FOR THE BEST IN JAZZ

Every Friday 6d.

See Pages 5 & 11

GOLDEN COMPANY



Chris Barber was presented with his Gold Disc by Hank Green (l) on ATV's Saturday Spectacular last week—and immediately passed it on to guitarist Monty Sunshine. Monty was the soloist on the million-selling Barber disc of the Sidney Bechet composition, "Petite Fleur."

Louis Armstrong on TV—'live'!

BRITISH jazz fans will be able to watch a 30-minute programme by Louis Armstrong and the All-Stars on BBC-TV next month.

It will be the first time the band has been seen on TV in Britain and only the second American jazz group to do so—the Benny Goodman Orchestra televised from Brussels last year.

Titled "The Great Satchmo," the show will be from 10.15 to 10.45 p.m. on May 7.

The transmission will come over the Eurovision link direct from the La Scala Club, Viareggio, Italy, where the band will be appearing as part of its six-month tour of Europe and the Middle East.

The All-Stars will be the same group that was seen in Britain last month—Trummy Young (trb), Peanut Hucko (cl), Billy Kyle (pno), Mort Herbert (bass), Danny Barcelona (dra) and singer Velma Middleton.

RELAXING WITH THE BBC FESTIVAL STARS



Three stars of the BBC's Festival Of Dance! Alex Welsh—were joined by the MM relaxing music—(l-r) Da Doozies, Johnny Danko and in the bar at the Royal Albert Hall on Saturday.

STAN GETZ IS BARRED

Shock for JATP fans

STAN GETZ has been barred from Britain. The world-famous American tenor saxist, who topped the last "Melody Maker" Readers' Poll, was due to start a tour of Britain with the Jazz At The Phil unit on May 2.

But this week the Ministry of Labour refused to grant him an entry permit, although he toured Britain with JATP only last year.

NO REASON . . .

At present living in Copenhagen, Getz will still be featured with Norman Granz's unit for the rest of its European tour.

In the Danish capital this week, the 33-year-old jazz star told the MM: "I have no idea why the permit was denied."

Jack Higgins, of the Harold Davison office, which is handling the British tour, said: "We are now trying to fix a replacement for Getz. The Ministry would give us no reason for banning him and there is nothing we can do about it."

. . . NO INFORMATION

"All we do is submit the names of musicians for the tour. If the Ministry says 'No' to any of them they apparently do not have to give any reasons."

Approached by the MM, a spokesman for the Ministry would make no comment. Harry Francis, Assistant Secretary of the Musicians' Union, reported: "This has nothing whatsoever to do with the Union. Officially, we haven't even been informed of it."

At present no replacement has been fixed for Getz. (See "World Of Jazz," p. 8.)



This picture of multi-toning tenorist Stan Getz was taken during his tour of Britain with JATP last year. (See also page 8.)

BBC 'JUKE BOX JURY' SET FOR JUNE

"JUKE Box Jury," a disc programme with a difference, starts a 26 weeks' run on BBC-TV from June 1.

It will be transmitted from 7.30 to 8 p.m. every Monday, taking the spot vacated by the "This Is Your Life" series.

The shows are scheduled

for 26 weeks," says producer Russell Turner, "but they will probably run for the whole of the year."

Idea of this panel-game disc show is to spot potential hit

Parade discs. Under the probable chairmanship of David Jacobs, a panel comprising disc-jockey Pete Murray, Alma Cogan, Susan Stranks and one other star will listen to a few bars of the latest disc releases. They will then pronounce their verdict.

The panel will vary according to the various commitments of the members. It is expected that Duke Wolfe will join when he is available.

Lighthearted

Comments Russell Turner: "It will be a lighthearted, tongue-in-cheek type of presentation. The panel will pick their 'winners' for Top Twenty bonanzas. They will later find out how right—or wrong—were their forecasts."

Russell Turner will produce another novel disc show in the autumn, to be angled on the TV presentation of LPs.

Sophie Tucker for British TV in May

New York, Wednesday—Sophie Tucker and her pianist, Ted Shapiro, arrive in London early in May for two TV shows. Meanwhile, they are en route to Los Angeles where they play two weeks. Before London they are also set for live days in Rome and a short stay in Paris.

WARD SINGERS TO RETURN IN SEPTEMBER

THE Clara Ward Singers will be back in Britain at the end of September.

Before leaving London Airport on Monday for the first of a series of Continental TV and concert dates, Clara told the MM that agent Harold Davison was lining up a second tour for the Gospel group.

Stockholm season

While the group is playing a season at Stockholm's China Theatre at the end of this month, Dennis Preston will go to Sweden to record it for his Record Supervision company.

This week-end the Singers appear in Germany at the Essen Jazz Festival along with American trumpeter Buck Clayton and the Humphrey Lyttelton and Alex Welsh Bands from Britain.

(See pictures on pages 10 and 11.)

Another Milestone for the MM

Miles Davis's "Milestones"—the LP chosen by the MM as the "Master"—has topped the charts. It is now at the top of the MM's Jazz Chart (see page 6). In addition, two discs that were highly recommended—Johnny Hodges' "This was his last" and the Art Tatum-then Webster Quartet LP—are both listed.

CHRIS BARBER tells about MY AMERICAN JOURNEY



It takes more than a highly successful tour of America and two Gold Discs to disturb the phlegmatic calm of Chris Barber.

Back from covering 81 thousand triumphant American miles in some 40 days, Chris is prepared to talk enthusiastically of the rare King Oliver recordings he discovered and bought at the Chicago home of blues singer St. Louis Jimmy; but remains vague about the reasons behind the success of his tour.



by Bob Dawbarn

From the first day of its American tour the Chris Barber Band drew warm praise. Here the boys tell their own story of the trip

Journeys were no worse than at home," he asserted. "We heard lots of good young musicians—and blues singers."

"So far as the audiences were concerned, not at all," Chris told me. "It did help us to get recognition in the music business itself—from bookers and agents."

"The audiences at our shows couldn't really associate 'Petite Fleur' with the rest of our music. In any case the jazz fans liked the backing, 'Wild Cat Blues' better."

"One thing that amused me was when Gene Bruns told us he had lost 20 dollars on a bet that Sidney Bechet was our record."

► **I let them know**

I asked Chris if it was true—as a member of the band had told me—that audiences were surprised to find he wasn't a clarinetist.

"I didn't give them the chance to be surprised," said Chris. "I let them know straight away which was Chris Barber."



● **Monty Sunshine**

ing under a new Sing-Sing haircut and asked him about that trip.

"We hadn't played 'Petite Fleur' for ages, and on the first shows I was terrified in case I forgot it," confided the clarinetist. "We have played it so often now I wouldn't mind forgetting it again."

"Of course, we covered much greater distances in America," said Sid noted Eddie Smith, "and the roads were so good that the

► **Few real bands**

What was the standard of the average American trad musician, I asked. "Cy Laurie and Mick Mulligan," replied Chris. "It's difficult to compare the two countries because there are so few real bands in America. It is really a question of individual musicians playing together and parting again."

The Wilbur De Paris band had impressed Chris. "Particularly when Sidney De Paris is playing trumpet," he added. "He seems to please himself and take plenty of nights off while Doc Chrichtan does for him."

Like most British musicians in New York, Chris and the band had spent a lot of time at the Metropolitan Bar.

"To meet an ideal set-up," said Chris, "but the Red Allen band plays a lot of good music and Coleman Hawkins was perhaps the most consistently good musician we heard."

"There's just isn't anything like the Metropolitan in Britain," he added. "She told me I can't get used to the idea that we can't go anywhere to hear jazz after we have finished work ourselves."

► **Condon mob**

During the tour, Chris met up with a lot of old friends in London and the Condon mob and the M.J.Q.s John Lewis.

Like most of her colleagues, Ottilie Patterson had been "knocked out" by her visits to Muddy Waters' club.

"He has a fantastic group with him," she told me. "Muddy himself doesn't play guitar in his own group as he did over here in the States."

To get the American side of the picture I spoke to Abe Turchin. He is a former road manager, who handled the Barber band's business in the States.

"When they go back in October they could be the biggest thing in America," enthused Turchin. "It's a great band and it puts on a great show. We proved that they didn't need to be the most famous of all other acts."

"The fantastic Barber success story seems to go on and on and on."

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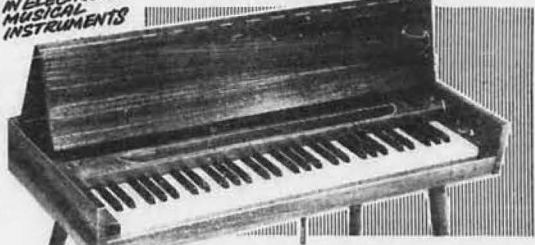


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Four boys are GREAT

says **BILL HARRIS**



BILL HARRIS, Herman's veteran trombone wizard, known to fans in this country for his fierce, aggressively-styled choruses on the Herd records, turns out to be a quiet, modest and self-effacing man of 43 with a penchant for home life.

The 6 ft. 2 in. giant, now getting a little thin on top, talked about the band he played with before he joined Herman. "I was in little groups with Buddy de Franco and Charlie Barnett—we were all coming up at the same time and we had the same musical feeling, I admire Teagarden, for instance. He's a great musician, but I never could get really close to his style."

Changing scene

He reminisced about the Herds. "My own opinion was that the first Herd was the best—musically. But they were all fine bands. That first Herd (though, picked) they mean Chubby would recommend Flip Phillips and Flip would recommend me, and so on."

Bill is a musician with more than 20 years' experience behind him. With his professional approach to music, he does not find it too difficult to readjust to the constantly changing jazz scene.

"It's a gradual process," he explains. "I like to listen to records a lot. That way you pick up a little bit here and there, and when you listen to your own records you find yourself playing something that you didn't play a year ago."

"You've got to have the technical knowledge as well as the jazz, you know."

'Miami is nil'

"It seems to me that most of the people that are doing anything now, just grabbed some instruments and played around until they found the one that suited them."

"I played tenor, drums and trumpet before I finally decided on the trombone. If you have a knowledge of different instruments you are a more natural musician."

Bill has a longstanding friendship with Flip Phillips with whom he now works in a Miami night club. "Flip and I move into a new residency when I get back. The rest of the band are local men. Actually Miami is nil for jazz, but they are opening up some good studios now."

Good musicians

I asked him how he thought the British musicians were shaping up.

"Oh, no! He answered quickly shaking his head. "They don't have to shape up! They are very competent. We're all very pleasantly surprised. These boys are all really good musicians. I hope to hear quite a bit of jazz while I am here."

He rose to go. "Thanks a lot," he said, shaking my hand. "See you tomorrow." He clapped on a brightly bandied hat, lifted a trombone that looked as if it weighed a ton, and left.

John Martin

FROM COCKFIGHTS TO BILLIARDS

BOLD SPORTSMEN ALL (L.P.)
Sung by Ewan MacColl and A. L. Lloyd. (See page 10.)
Steve Brodwin (L.P.), and John Cole (L.P.).

(From 1078-108, 24.)
TOPIC have already issued 10 folk songs of seamen, miners and weavers. Now they add a batch of sporting songs, by two of Britain's finest folk-singers—Ewan MacColl and A. L. Lloyd.

Accompaniments are mainly by Steve Brodwin—fast making a name for himself on radio and TV—with one track by Peggy Lee and six which include John Cole.
Singing cards, cockfighting, Gaelic football, boxing, billiards, shooting, fox hunting, football—his, are covered. Anyone who still thinks folk-song is a delicate, faded art form, should listen to MacColl sing about the Turpin-bugger Hay fight on the perils of billiard balls in the alnial city of Glasgow.

Spirituals

THE FISK JUBILEE SINGERS (L.P.)
(From 1079-20, 26.)

THESE original Fisk Singers were a group of ex-slaves attending a school in Nashville, Tenn., Fisk's birth town. They went on tour and, after a near-disastrous start, secured before the U.S. President, and, later, before Queen Victoria and Gladstone. In fact, they introduced the world to the Fisk Jubilee Singers.
Today the Fisk Jubilee Singers have a good reputation in folk circles. This record—taken from the Fiskways label—is a fine example of their style. It is very much a choral singing, with a discipline not often

found in folk groups. There is nothing of the Ward Singers' type of gospel in this, although it is, in substance, but lovers of the Glasgow "Orpheus Choir" will appreciate the Fisk Singers.

'Hootenanny'

HOOTENANNY N.Y.C. (L.P.)
Pete Seeger, Sonny Terry, Bob De Carter, Jerry Sherman.
(From 1079-10, 24.)

ONE thing that I should like to do is to define a hootenanny. It is sort of folk concert, which started in New York City and has since caught on over here.
So far as New York is concerned, it is likely to define a hootenanny somewhere in evidence. On this disc he is on mostly Pete Seeger, Sonny Terry and Bob De Carter. "Taking Union Blues," "Mule-skinner Blues" and a rocking "Winnebago" and "Handcuffs for what I believe is the first time since the release of 'As a Drummer'."

Sonny Terry contributes a beautiful "California Blues" and helps out on harmonica on "Mule-skinner."
In future, anyone who doesn't quite know how to define a hootenanny can always point to this record.

J.N.S.

HUMPHREY LYTTTELTON
—away this week—
will be back in our next issue



Conway Twitty receives a Gold Disc from MGM sales chief Charles Mastin for his million-seller, "It's Only Make Believe."

How I became Conway Twitty

HAROLD JENKINS, a young man from the Ozark region of Arkansas, was telling me about his name.

"My manager had a last name picked out for me," he said. "The problem was to get a first name. So we unfolded a road map of the State of Arkansas. I put on a blindfold and pointed to a town called Conway, Arkansas. That's how Conway Twitty was born."

"I took that name when I got in the music business for keeps. But I wasn't always in music. Once I wanted to play baseball, I was offered a contract with the Philadelphia Phillies in the National Baseball League, but that's when I figured maybe music would last me longer."

"When I was in the army a few years ago, I got up a little band called the Cimarrons. We played in Japan and did pretty well for ourselves."

"I met a fellow who was a friend of Don Seal, who later became my manager, and after getting out of the army, I sent Don some tapes. That's how we came to make our first records—for Mercury."

"Nothing much happened with those, but Don told us that MOM looked as if it was going to be a pretty hot label and he got me signed up with my band, Jimmie Vinneau under our first record in Nashville. That was

"It's Only Make Believe," which my drummer, Jack Nance, and I wrote.

"But before we had that hit record my band and I got some wonderful experience in Canada. We played Ontario for a couple of years doing clubs and dances. There's nothing like that kind of experience."

"If I don't have a hit record, I can always play dances and put on shows with my band. We have two guitars, a bass and drum."

"Another good thing about having a band; we always have a good idea of what the dances want to hear. Last year a ballad trend was strong, and we had a hit record with a ballad. Now they seem to want cha-cha."

"But what they want for dancing isn't always what they buy on record. I think rock-'n'-roll is still very strong. The kids still want it for a long time."

"Like many of today's pop artists, Twitty writes much of his own song material, and tunes for other recording artists."

"Jack Nance and I write our songs. Just now we're working on tunes we hope we can get the Everly Brothers, Pat Boone and Teresa Brewer to use. When our first MOM album comes out, 11 of the 12 songs will be our own."

All of this has aroused discussion of a possible movie career in Twitty's future. (A MOM film is already under discussion.)

Ren Gravitt
in New York,
talks to the C&W
singer due in
Britain for TV
dates next month

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The girls get their LPs

ACCORDING to Mr. G. L. Gillett, I am a phonograph member of the "weaker sex" with a deep interest in jazz!

I have nearly \$100 worth of jazz records—ranging from the 1920s to present-day modern music—and have seen nearly all the American bands that have appeared over here since 1935.

I find most boys can talk intelligently on modern jazz, but if you ask them what they think of Pinetop Smith, Meade "Lux" Lewis, Jelly Roll Morton, the ODJB or Billie Holiday, they're lost—Miss J. Coz, Scotch-thorne, Lincoln.

● LP WINNER

Backward

MR. GILLETT is obviously associating with a backward section of the female jazz public. To my knowledge, many members of the "weaker sex" are truly interested in jazz.



I MAY be a mere female, but I am not only a jazz fan, but a student of modern jazz—though when meeting here to sing the latest jazz.

Incidentally, I have met many males who cannot sing jazz—on any other form of song music—intelligently. Mrs. B. D. Clements, Ashford, Middlesex.

sex" are truly interested in jazz. I can only suppose that Mr. Gillett's own conversation is not stimulating enough to attract this intelligent section, and would suggest that if he approaches the "weaker women" with more respect for their intelligence and less concern for his own the outcome of the discussions would be more fruitful.—Miss A. M. Foster, Greenford, Middlesex.

MAILBAG

Each week the MELODY MAKER offers free LPs for lively letters. Write to: Melting Melody Makers, 4, Arne Street, W.C.2.

Why an LP?

SO MR. Gillett wins an LP for his little speech. I can see he needs to meet me. I'm a modern jazz fan with records of Garner, Ellington, Parker, Basie, Getz and Lester Young.

I always read my Melody Makers word for word. How could you be so unkind as to print that letter? "No girl has a clue about jazz!"—Miss Julia Bennett, Portland, Dorset.

"Mr. Gillett won his LP for a lively and controversial letter"—not for one which we necessarily agree.

Like to listen

I PEEL sorry for Mr. Gillett. Perhaps the girls he knows prefer to jazz rather than talk about it.

I have very strong views on this subject, and because I don't know who plays every instrument in every group, it doesn't necessarily follow that I don't appreciate good modern jazz.—Miss Desire Cornell, N.4.

LP WINNER

Troglydote

POOR Mr. Gillett! Perhaps he would be interested to know my friends and myself are keen jazz followers, and could probably talk rings round him on this subject.

Tell him to come out of his cave, look in the right places and meet the right girl.—Miss M. Sullivan, Thornton Heath, Surrey.

Superior!

I THINK I know as much about jazz as Mr. Gillett probably thinks he does.

He is one of those people who think that men are superior to women in everything. I suggest he gets some convictions with Kathy Stobart or Betty Smith, and then try to say women haven't a clue about jazz.—Miss Sylvia Perrett, Canterbury.

No facts

I WAS unpleasantly surprised to read Mr. Gillett's stupid and sweeping assertions—backed by facts.

I have never claimed to be a phenomenon, but I have an interest in jazz and I will conduct an intelligent conversation on the subject with Mr. Gillett. I am sure he will be unable to resist such an opportunity of airing his knowledge and asserting the superiority of his sex.—Miss Valerie Lester, N.8.

Male morons

HAS Mr. Gillett never heard of the "weaker sex" and its wonderful, wonderful Marian

McPartland? And don't forget, women dominate the world of jazz singing.

If he has never had an intelligent conversation on jazz with a girl then he obviously does not go to the jazz clubs. His stupid attitude is typical of that of many male morons.—Sylvia Jones, Greenford, Middlesex.

Weaker sex . . . ?

WHO does Mr. Gillett think he is? I could tell him more about jazz than that swollen head of his could take. As for girls being the weaker sex.—WILLI—Freda Addison, S.W.11.

Not just jazz

I, FOR one could hold an intelligent conversation not only on jazz, but on a number of other subjects—which is probably a slight more than Mr. Gillett can do!—Mrs. B. A. Scullie, Salford, 7.

Ella, Sarah

PERHAPS Mr. Gillett has never heard such great British names as Betty Smith, Kathy Stobart and Coo Laine. And don't even Ella and Sarah exist in his small world?

The Rodgers and Hammerstein story—

They made it now Business as history



WHEN one door closes, it is said, another one opens. This certainly seems to have been the case with both Richard Rodgers and Oscar Hammerstein II.

The crash in 1943 of Rodgers' first partner, Lorenz Hart, came at a time when they were riding high in the history of the theatre and musical shows.

Remember that Rodgers had never written a single show with anyone except Lorenz Hart, and many people doubted whether any single collaborator would be able to step into Hart's shoes.

Rodgers has always written to set patterns in lines to have a finished lyric in front of him before starting on the music, though some people believe this method old-fashioned.

Jerome Kern

Now for many years Hammerstein had been writing with a number of well-known composers, including Jerome Kern, and it was Kern who was associated with dozens of musical shows which have become famous all over the world.

He wrote both the book and lyrics with the help of the lyricists with "Wildflower," he followed it readily with "How to Succeed in Business Without Really Trying" and "The Desert Song."

In 1927, with Jerome Kern, he derived one of the greatest musical shows ever written, "Showboat," created a new form of musical, to be known from then on as the musical.

Songwriters

This coupon entitles you to free advice on any song which you may have written, on request to a songwriting guru. You must have name and address of the sender, and send to Songwriters Advice Bureau, "Melody Maker," 4, Arne Street, London, W.C.2.

I would like a conversation with the poor misguided Mr. Gillett—if he talks the same way he writes, even I, a mere housewife, could lose him.

OUCH!

I CAN assure Mr. Gillett that the phenomenon he mentions does exist.

I can only wonder whether the females of his acquaintance can hold an intelligent conversation on anything!—Miss Brenda L. Holland, Quardon, Dorset.

Three little words

FOR Mr. Gillett, three little words—GET AROUND!—Miss P. J. Christie, Worsley, Cheshire.

World outside

ONE can only conclude that Mr. Gillett hasn't discovered the world outside Slough. Because he hasn't met any female enthusiasts in his home town, he seems to believe there are none anywhere.

Empty vessels make the loudest noise, which may be the answer.—Miss Pamela Hucklestep, Rochester, Kent.

Two weeks ago, reader G. L. Gillett, of Slough, received an LP for his letter saying he had never been able to hold an intelligent conversation on jazz with a "member of the weaker sex." Here are some of the replies from the girls. Next week—the male view.

Too far

WHAT does Mr. Gillett want from me?—a machine or a girl friend?—I can't be both—"we" being the representatives of the weaker sex.

We think we are more intelligent in a lot of things than Mr. Gillett, to be expected to know everything about jazz as well is going too far.—Two of the weaker sex, Slough.

Housewife

I AM 23, married, most emphatically female—and I happen to be a fan of both modern and traditional jazz.

I like the MM every jazz concert, never spend some of the housekeeping money on records—which should surely enable me to hold an intelligent conversation on the subject.—Mrs. Stella Southwell, Birmingham, 32.

LP WINNER

The clubs

MR. GILLETT has obviously never frequented the "Fountain of the Florida" club.—Miss M. Purdue, Dagenham, Essex.

play, as against what he had always termed musical comedy. Oscar Hammerstein continued to write with Gillette, who could guarantee a successful score to his libretto and "Showboat" was followed by another 10 successful Broadway productions.

In 1943 Jerome Kern announced his intention of transferring to the film musical. At that time Hammerstein had no intention of going to Hollywood, so he began casting about for another collaborator.

With Richard Rodgers also in mind and dry it was left to Theresa Herbart, director of the Theatre Guild, to put a suggestion to Rodgers which literally changed the destiny of Show Business.

Oscar Hammerstein had long wanted to do a musical version of a straight play called "Green Grow the Lilacs" and taking this over with the Guild Theatre, he remembered that Richard Rodgers had also once mentioned to her the same

possibility. What more natural than to arrange a meeting between the writers to discuss ways and means?

"Green Grow the Lilacs" developed into "Oklahoma," and there could have been no better suggestion than to an understanding of each other's ability. Produced at the Guild Theatre from 1943 to 1944, "Oklahoma" ran for four years, breaking all records with 2,246 performance.

It is estimated that, with four touring shows, the States and six Broadway productions in other countries, the show was seen by more than 30,000,000 people and netted \$100,000,000.

Film rights

From this vast turnover Rodgers and Hammerstein received \$500,000 each. But their personal earnings were much greater, for they had the income from sheet music and record broadcasting and performing fees, and later, a mammoth sum for the film rights.

It is doubtful whether any other pair of songwriters have ever done so well on so many times—and all in the space of 15 years.

Both Rodgers at 57, and Hammerstein, at 64, have won every possible award and acclaim in a grateful world cast give them.

IT'S HERE!

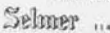
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TV PARADE

Edited by TONY BROWN

Come show in colour

—they have it now in the States but we're still talking

Is colour TV for Britain on the way? The question is given topicality by Lew and Leslie Grade Agency executive Sydney Grace. Back in this country after accompanying Dave King to America, Grace has this to say:

- "It was great to see the Perry Como Show in colour. It adds tremendously to a spectacular of this nature for viewers to see wonderful decor, dancers and the rest in colour. What a revelation it would be to our viewers!"
- Many American TV shows are transmitted in colour, but colour viewers are in a small minority, owing to the prohibitive cost of receivers.
- Over here colour TV is still in the planning stage. Few, except technicians and members of the trade, have actually seen it, though the BBC has been transmitting colour broadcasts experimentally for some time. These can be picked up by a normal receiver, but viewed only in monochrome. How long have we to wait for the real thing?

'SNAGS MORE THAN TECHNICAL'

- "The snags are more than technical," says Roy Norris, Technical Editor of "Electric and Radio Trading." "Colour TV is involved with the long-term future of TV itself, as a social and political force, as well as with big business in both the entertainment and industrial spheres."
- The Television Advisory Committee will soon be giving the Government its recommendations on the technical basis of the system. On this the Government will decide the budget—how much the country can afford for new receivers, transmitters and studios and how cash for producing programmes will be raised."
- The backbone boys are concentrating on simplifying receiver design to get the price down. Current estimates indicate that British colour TV receivers may be only 30 per cent dearer than black and white models.
- But with so many complex problems still to be solved, it is unlikely that we shall be seeing the Perry Como Show in colour in the very near future.



Exclusive!

This exclusive picture of Dave King (left) with Perry Como was brought back from the States by Sydney Grace of the Lew and Leslie Grade Agency. Dave King can be seen tonight (Friday).



A man who gives orders

On duty and off, the Commander is a man who knows how to give orders. He is a man with the power of command.



"Gordon's all round, please—three pink and one with just this much lime"

The Commander knows that an order of any kind should be clear and explicit. Ashore, at sea, he commands attention because he knows how to give an order.

You'll always hear men like the Commander naming the gin they want. The clean, fresh taste of Gordon's is unmistakable to them. And one of the great things about Gordon's is that you can be sure of getting it, wherever you go, no long as you ask for it by name.



Gordon's
the party spirit

Granadiers get the build-up

THE Granadiers' new Thursday night series, "Song Parade," is a logical reward for the first British vocal group to be produced as television specialists.

"It was inspired by the Walter Schuman group in America," says Cliff Adams, the brain behind the Granadiers. "For 'Chelsea At Nine' there isn't need for a photogenic choir that could move gracefully before the cameras."

I auditioned 150 singers to choose 16. Looks added to vocal quality was what I went for. That isn't a common combination. When a Granadier has to be replaced, it's still a headache.

After those early auditions, achieving his ends, for years there had been a snobbish reputation. Choral societies sang arias, crooner combinations did the job. He set out to bring the pop.

"Everyone enjoys good singing but the 1950s musician can't sing. He's got to have a pop quality with pop lyrics."

Next problem was to give his singers a modern style. There were times when they must have felt like singing up, but they couldn't. He knew that he had to blast the snobbishness that struck singers can never learn to phrase a song in the 1950s.

"Some of course can't," says Adams. "But there is always a sprinkling who have the up-to-date sound. They were snobbish places the day he met 'Lollipop' up in rehearsal. After the first reading session, Adams faced the snobs."

"In future," he said, "don't meet at a song with you can sing it."

Producer Mark Stuart found the Granadiers had to move around here in a choir-grapher.



• JANET WATERS



• CLIFF ADAMS

"Don't call them dancers," said Adams. "That's hardly that. What they do is a mixture of miming and rock music routines. It's something popular to TV."

Adams is gratified at the talent that has emerged from the Granadiers, notably Janet Waters, Toni Eden and Andy Cole are rising fast.

Toni Eden, daughter of artist Christopher Columbus, sang with Ted Heath before joining the pop duo on the BBC's "Night Ride."

Janet did her first solo broadcast last September and has been on the air every week since then.

ON OTHER PAGES

- Steve Race 14
- Letters 14
- 'Music Shop' 15
- Jimmy Haney 15
- Eric Delaney 16

MM readers talk television

This week the MM

GET JAZZ MORE OF THE MUSIC ON TV!

CONGRATULATIONS upon your television supplement.

Remember what Maurice Burman did for jazz on the radio. I think the Melody Maker ought to campaign for more jazz on television.

A programme could be put on at least once a month.

A completely empty studio could be used, free from audience or props, with various groups and big bands playing arrangements from their current repertoire.

Jazz films, too, suitably edited, could be used on a monthly jazz hour. Several suitable comedies spring to mind—Ray Ellington, Steve Elace or George Melly, Christian Simpson would be the ideal producer.—R. G. Harrison, Liverpool 6.

Some again

THERE are various TV programmes devoted to classical, popular and rock 'n' roll music. But I have not noted any series devoted to jazz. When will television authorities start to cater for jazz-lovers?—J. Crewer, Preston, Manchester.

Copy

"DRUMBEAT" is nothing more than a cheap copy

—and re-run some of the old films, please

of "Oh Boy!" The show could have held its own with just the John Barry Seven, Vince Taylor, Russ Conway and Denis Lotis. There was no need for the other artists.

The producers will have to find more original ideas if this programme is to avoid the same fate as "Oh Boy!"—Gordon P. Sampson, Brig-house, York.

Stale

WHY doesn't the BBC stop trying to copy ITV? They have not succeeded in producing an original best show in "Drumbeat," only a stale re-production of "Oh Boy!"—H. T. Elliott, Wembley Park, Middlesex.

Trash

WHY does the music-appreciating public have to stomach one half-hour of absolute trash every Saturday in the form of "Drumbeat"?—David J. Williams, Waltham-ston, A.Y.

Professional

AFTER seeing "Drumbeat" on Saturday I am wondering just how low the standard of entertainment can sink. Denis Lotis stood out like a

professional guest. Mar on "Amateur Night"—Trevor Thompson, Harrow, Middlesex.

Recognition

SO at long last Alvin Ainsworth and the BBC Northern Dance Orchestra have finally been recognised. I have listened to their broadcasts on the Light Programme and have loved every minute of them, for the past six years. Now, on TV, I wouldn't miss them.—A. Watt, Keth, Banshire.

THIS IS YOUR TELEVISION SHOW

Here's what happens at Camera Rehearsal

LAST week we left our imaginary TV show, "The Johnny Dankworth Story," at the beginning of Camera Rehearsal. The time is 2.30 a.m.; the place, MM-TV's television studios in a London suburb, later used as in the plan below.

The Director begins rehearsal. What the viewers will eventually see is (a) a series of introductory captions, superimposed over film shots of Newport from the air; (b) an opening speech by Johnny in his studio; (c) a brief acted-out sketch by Mr. and Mrs. Dankworth Senior discuss the name they will give their infant son; and (d) a clergyman saying "I name this child Johnny Dankworth."

First, caption boards are placed in front of Camera 2 and 3. Deputy-Conductor Dave Lindup, wearing earphones connected both to "programme sound" and to the Director's cubicle, stands ready to play the opening caption music.

Upstairs in the control gallery the Director speaks on the internal telephone to the Television Room, where the "Newport from the air" film is ready loaded in the projector.

A strip of numbered film has been spliced on the front—the telecine man calls it a "leader"—so that the machine can be run up to speed without robbing the viewers of the first shot.

Downbeat

Four seconds ahead of starting time, the Director calls "Run telecine." The diminishing numbers flash on the monitor screen in the control gallery. On "1" the Director says "Cut orchestra. Fade up 3." Dave Lindup gives the downbeat. The Vision Mixer "punches up" the telecine film, with superimposed "Newport from Camera 2." "MM-TV Presents..." After four seconds or so he takes out the picture on 3, and replaces it

with that of Camera 2 ("Pat Brand's Saturday Jazz Hour").

Meanwhile the caption board in front of Camera 3 is changed to read "The Johnny Dankworth Story." He mixes to 3, and the viewers read the title of the show.

After a few seconds the Director calls "Cut Johnny. Mix to telecine." The Floor Manager signals to Johnny Dankworth, who begins to speak. At the same time the Vision Mixer fades out the film picture from telecine. Studio men remove the caption boards.

Blinge

In order to suggest a flashback, the Director has arranged for an optical effect known as a "blinge" on Camera 1. This is done in the technical area, where the camera is given a curious wobbling effect as if the picture were dissolving in water.

Without thinking about it, the viewer accepts such optical tricks as a sense that they represent the passage of time. During the blinge the Vision Mixer cross-fades from Camera 1 to Camera 2, which is lined up to receive the scene (shot of two people). During the Dankworths' parents' scene, Camera 2 is focusing on a close shot of Mrs. D's face (Shot 6), and Camera 1, now released from its film, is moving silently across the studio floor to the BP Screen (Shot 8).

The Dankworth parents' scene completed, the Vision Mixer cuts to 3 for the close-up. Meanwhile the Back-Projector has centred up his first slide, which is of a church interior. In the Vision Room the Floor Manager cues him to speak. Johnny Dankworth waits in the office set to resume his narration (Camera 3). That is what should happen during the first 45 seconds of transmission. There are a hundred other things that should happen during the first 45 seconds of Camera Rehearsal. Consider first the sound problems. On the plan, each blob represents a microphone. The

Sound Mixer, working in his control booth, sits before a panel on which each of the 11 mikes is coupled to a volume fader. As Johnny says "Good evening..." he must take down the volume on all the orchestra mikes, and bring up the main boom for Johnny. If any of the orchestra mikes were still "open" at that point, they would pick up the distant sound of Johnny's voice.

During the blinge into Shot 5, his boom operator must swing the microphone over to the Home set in time to catch Mrs. D's first line. This is just possible if the Floor Manager delays his cue to the actors for a second or so.

Solution

A further complication arises in Shot 5. When the boom microphone is in the correct position sound-wise it casts a shadow across Mr. Dankworth's face. The only practical solution is to move Mr. D's chair a foot to the left. This increases the distance between the two chairs, and makes it difficult for Camera 2 to keep Mrs. D's face in shot without "blighting off" (i.e. showing the edge of the scenery and the studio wall beyond). A compromise is finally reached, but at the cost of 10 minutes rehearsal.

And so it goes on. None of the problems is exaggerated for the purposes of this article, as anyone with extensive television experience can testify. It would be easy to spend the whole morning periculating a mere five minutes of programme time.

(To be concluded.)

King with Como

IT'S KING who has been the "Perry Como Show," ABC tonight (Friday) and "Let's see how you do" to Mr. King's "The King with Como" will be on TV. King's "The King with Como" will be on TV. King's "The King with Como" will be on TV.

CAMERA ANGLES

EDDIE FISHER is in line to appear on ATV at the end of May. The singer is General here next month with Elizabeth Taylor who is due to start work in Britain on the Columbia picture, "Suddenly, Last Summer."

THE WEAVERS, the famous American trio group, will appear on British TV about in Granada's "Cinema at Home" in June. The group will arrive in Britain on May 15.

ROBERTO CARDINALI, 34-year-old Italian-born singer who appears in BBC-TV's "The Music Man" will have a 15-minute solo spot on May 17. He is the "Serenade," which could be the prelude to a series.

BILL FORBES retains in the BBC's Billy Cotton in "Wake-up Town" tomorrow (Saturday) and ABC-TV's "Oh Boy!" on April 22. He is at Liverpool Empire on Sunday.

DICKIE VALENTINE has a featured part in the second of the "Honey" series, "Make Mine Music" on April 22.

GUEST stars in Lonnie Donegan's ATV series starting on May 22

GUESTS

GUEST artists in ATV's "Jack-Jack" show on Wednesday will be Marty Wilde, Betty Miller, the Mudlars, Lita Ross and the Tony Kinsey Quartet. On Monday, May 18, the records on ABC-TV "Cool for Cats" (a comedy) will be recorded at Razzam! "A Clip Off The Old" (a comedy) will be recorded at Razzam! "I Know At Your Throne" (a comedy) will be recorded at Razzam! "Wooden Train" (a comedy) will be recorded at Razzam! "The Kingston Trio's 'Tijuana Jail'" will be recorded at Razzam! "The Kingston Trio's 'Tijuana Jail'" will be recorded at Razzam! "The Kingston Trio's 'Tijuana Jail'" will be recorded at Razzam!

SEE an excerpt from "WHAT KATY DID" A wonderful new musical by JO MASTERS

On A.T.V. Channel 9 on Tuesday, April 21 at 7.0 p.m. SEC complete production on May 11 & 12 at 7.30 p.m. at the Town Hall, Cardiff (Further details at the Station, 134 Colford Way, Newport, Gwent, Newport 428)

may not be announced until each programme comes to the screen. We may catch the surprise package, the producer, Colin Clow. "Artists will be at an unusual time. The programmes will be seen every Friday by six weeks." Length: "Drumbeat" is 30 min. (BBC-TV tomorrow) and 15 min. (BBC-TV) on May 18.

BBC-TV cameras spent four long work filming sessions run by Ronnie London, Jazz Club. The tele-rehearsal will be seen in "Roundabout" on May 17 and will include shots of the Bob White String Quartet and the Roy Speller Country and Western Group.

BROADWAY singer John Hault was due to arrive in London yesterday (Thursday). He stars in ATV's "Sunday Night at the London Palladium" this Sunday.

ANNE SHELTON, despite a heavy cold, on Monday recorded her ABC-TV "Anne Shelton Show." The programme will be seen this Monday (20th). After the show, Anne returned home for a few days' rest.

PLAN OF THE TV STUDIO



gives you a preview of this Sunday's 'Music Shop'



Discussion point—Alma Cogan talks to Jack Parnell and arranger Ted Brennan has a word with Teddy Johnson.

"Your cuppa, sir," says Pearl Carr to husband Teddy Johnson while pianist Derek Scott studies a score.

It has been a long, tiring session and guitarist Dave Goldberg takes 45 minutes during a break in the proceedings.

In my view..

INTERESTING point is raised by R. G. Harrison on page 14 this week. He wants a campaign for more TV jazz.

Up to now "You can't put jazz on TV" has been the parol-cry of many TV producers. Probably we've been too docile in accepting this. We've seen a succession of rock-n-roll shows. Is this spurious jazz more visual than the real thing?

Nowadays jazz itself has infinitely greater variety—and it certainly commands as great a following as rock—and among all age groups.

A TV jazz show could include singers of diverse styles. Lonnie Donegan, Cleo Laine, Cliff Lawrence, George Mads, Beryl Bryden and Neva Kaphouri spring immediately to mind.

And skipping the controversy on what constitutes a jazz singer, there are many posters who would jump at the chance of tackling some of the jazz standards for a change.

There are vocal groups worth considering—the Folkies Dots, Kenosias and others. Musical content of a jazz show could be as varied. Dankworth, B.A. . . . Duke, Colver. . . .

If readers have their own ideas, this department will be glad to see them and publish the best. But, meanwhile, here's a memo to the BBC and ITV. How about looking after the needs of viewers instead of concentrating on the more idiotic of teenagers?

Disappointing

Jazz presentations need more care. The television world, the Clara Ward Singers and the Humphrey Lyttleton band in London are a disgrace. At the London Palladium. . . .

"Frankly disappointing," comments Bob Dawson, who says that the Ward Singers failed to achieve the tremendous impact they made at the Lyttleton Club. Watching them from the comfort of an armchair, the excitement of being a member of an audience may be missing.

But some blame must rest with the Lyttleton band, which was messy and far too loud. Humph was the worst culprit.

Balance panel

That's one viewpoint. Max Jones is more inclined to believe that something went wrong at the balance panel.

The stars are merely chalk marks!

OUTSIDE ATV's Wood Green studio the autograph hounds may be lurking. Inside the objective of their adulation are being reduced to mere chalk marks on the floor.

The chalk does more than position "Music Shop" stars for pre-arranged camera shots. It also confirms their subordinate standing in the whole TV set-up.

An ear-phoned studio manager pushes them ever-so-politely around. And back there in the glass-fronted control box an incessant stream of instructions issues from a being god-like in authority despite a somewhat lurid taste in work-clothes—producer Dickie Leeman.

Compre Teddy Johnson affably admits it. "I'm just the front-man. I look after the request spot and interview guest artists. But Dickie books them."

The stars parade a hollow importance within the light confines of the home screen. Out of camera range, they drift right into the Technical Age.

Automatons

They are surrounded automatons in ear-pieces enveloped in a cloud of pre-occupation that the babble over the intercom ignores. The voice of Leeman is heard against a stream of interpolation from the assistants in the "aquarium"—camera cues by numbers from this girl, break prompts from another.

The directives may concern any- or every-body. Each technician unscrabbles those intended for him.

Any layman watching is impressed by the highly professional unconcern

of Jack Parnell's Counterhands. Above the earnest consultations between the studio manager and Teddy Johnson, the voice of trombonist George Chisholm rises in a tortured tenor, with a resounding raspberry added for emphasis.

Behind-the-screens report by PAT LYNCH; pictures by BILL FRANCIS

Compre Johnson is now interviewing film star Anthony Newley. "I always wanted to sing on the screen," remarks Newley. "The character I play was completely different at first. Then I said: 'Why don't you make him a rock-and-roller who gets called up.'"

He signs a number from "Idle On Parade" and two technicians applaud mechanically.

In a lonely corner stands vocalist Joy Laskman. She has sung "Embraceable You" twice and is ready for more. But time hangs tediously between rehearsals.

Pearl Carr moves in to join husband Teddy Johnson for the request duets. On two separate stands, request cards, copied slightly larger than life by artists, await the camera. "You can't read the originals on the screen," observes Johnson.

The studio manager obligingly stands in for Alma Cogan for the second time. "That's a nice dress

you're wearing," grins interviewer Johnson.

On a later run-through, there are renewed calls for Alma and she answers unexpectedly from behind the scenery.

Mina Cogan in street clothes, promptly warbles her merry way through "Pink Shoelaces," her latest plug disc, then returns to the canteen to eat apple pie.

"No, there isn't any script so far as I'm concerned," Teddy Johnson tells us. "They just leave space for me to say a few words."

We take a look at the sheet he's holding. More gibberish. Fade up telecine. Cue sound. Mr. CAM. A. Resounding caption. No understandable wordage apart from song lyrics in full—and some of those don't make too much sense.

Jazz says as we gaze at that revolting caption—a dream-looking card perched on a decrepit turntable. An assistant spins it by hand.

Admiration

We gaze in admiration at the elegant Folkies Dots. As they start, one singing "Hey Lilley Lilley Lo," we wonder off.

We meet the ditty who presides over "Music Shop" in the nearby pub, Dickie Leeman, rubicund, plumpish and astoundingly casual. "Don't care what you write as long as you mention the show," he announces.

Then a cross-looking secretary opens the saloon bar door and chides him for exceeding the break. Dickie Leeman scuttles out.

Even the gods of television, it seems, take orders.

by Tony Brown

Milligan—known then as Terence—divided his attention between guitar, bass and trumpet.

Scriptwriter Cyril Bennett recalled the panic in the studio the day someone suggested that Milligan's sweater should be removed. Spike took it off and went on to remove a few other items.

That gooney should be clad bare seconds before the red light. Prospects for British artists on American TV are bright, according to top British agent Leslie Grace.

Open doors

"Plenty of talent in this country that America could use," says Leslie. "It all depends on Frankie Vaughan and Dave King. If they do well over there this summer, the doors will be opened for others."

"The ice just needs to be broken—and Frankie and Dave are just the men to do it."

Jack Parnell bewailed to me that the men who dish out the TV cash are paranoiacous about music.

"Book an extra violinist and they pull it over their lips. They don't seem to realise how important musicians are to them. If the music isn't right, a whole show may fall flat."

JIMMY HENNEY's office is on the top floor of Chappell's music publishing firm in Bond Street. For Mr. Henney is not only the popular "Oh Boy!" comper, he is also the Professional Manager at Chappell's.

Jimmy has held this job for 18 years, and though he looks about 35, is wary about disclosing his age.

"Let's just say I am the oldest teenager in the 'Oh Boy!' show. Our artists are anything from 15 years apart from the band, and they can be any age."

"Although I am the oldest teenager, I still regard myself as a new boy. I first went on to TV as an interviewer on Jack Payne's 'Off TV Record,' and later I was the Tin Pan Alley rooster in the 'Tin Pan Alley Show.'"

Frightening

"On the very first programme, where I had to memorise the script and talk fast, Princess Margaret sat 15 feet away from me. . . . It was a frightening boy's experience, and I am glad to say I never made a mistake; and I was told later that the Princess wanted to know who I was."

Southampton-born Henney, of uncertain age, is over six feet tall, dark, blue-eyed and handsome. And he has the diplomacy of a publisher.

Let's just say I'm the oldest teenager, says Jimmy Henney

In an interview with Maurice Burman

He is also captain and organizer of the famous Show Biz Football 11.

"On 'Oh Boy!'" he continued. "I never use a script. I work out what I'm going to say, check it with Jackie Good; then memorize it. I have plenty of time. I get to the studio at 12 a.m. on Saturday; everybody is rehearsing; and I get the level of the show."

Frown

His pleasant look changed to a thoughtful frown: "I can't bear myself talking and I have to concentrate on the camera and get over to the next act. . . . And, believe me, it's very difficult because there's such a screaming and bawling on."

"What do you think of 'Drumbeat'?"

"I have never seen the show," he answered diplomatically.

"What did you think of 'Dig This!' then?"

Wrong

"I think it was very wrong that another programme of the same kind should have been put on at the same time as 'Oh Boy!' Our show was already a big success and the 'Dig This!' team had tremendous competition before they started."

He sighed. "I'd like to be on a show where time isn't the all-important factor. I love doing 'Oh Boy!' I just stop to take a breath, because poor artist has left half a chorus. . . . That's how fast the show is."

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Melody Maker

APRIL 16, 1959 EVERY FRIDAY 6d.

Kruger-Green row goes on... and on

NEW YORK Wednesday—The transatlantic battle of words between Jack Green, of Associated Booking Corporation, and London Flamingo Club boss Jeff Kruger continued this week with a cable from Green to Kruger yesterday (Tuesday) expressing "surprise and amazement" at Kruger's cancellation of a deal for Anita O'Day.

Originally, Miss O'Day had asked \$200 a week more than Kruger's offer, and word had been received by Green via Harold Davison that Kruger had reluctantly accepted this deal.

Later, according to Green, Kruger changed his mind, as if while on the plane, and went out on a limb and got Anita O'Day to accept the offer. Kruger either winced the extra \$200 per week.

"Now Kruger says, 'Forget the whole thing,'" says Green. "I have a signed contract from Jeff Kruger—his original offer, which I brought back from London with me many weeks ago—and I have told him that my deal is in London on May 15 ready to work.

"If this deal does not work out, we will probably seek other London venues for our group of top jazz names.

"I have advised that my agency now had exclusive booking rights for both Donna D'Amico and Dakota Slaton, even though Slaton is currently singing Miss Slaton in the States.

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"Specials" closely associated with him, such as "Oranges and Lemons."

He plans a small modern-style album with which he expects to open in Sweden on August 1, monthly staying for 12 to 15 months.

It will feature two singers, including his current vocalist, Gene Williams.

My new outfit will be entirely different," says Eric. "Let's just say it will be 1959-10."

to the musicians

Eric is negotiating for a new leader and is deciding on the exact instrumentation and opening date for the revised band.

The "caretakers" are Bill Bodford (tp), Alan Cameron (pno), and Eric Weaver (tr). Eric is permitting them to use his entire library, except for

MORNING MUSIC

The Oscar Habing Band, directed by David Edge, makes its first appearance on the Lads Programme's "Saturday Club" this week-end.

'O Bo!' package for the West End

MIDLANDS promoter Arthur Howes is presenting a try-out concert of "Oh Boy!" stars at the Odeon, Tottenham Court Road, London, on Sunday, May 3.

He will stage it at nationwide cinemas.

If the show is successful, Cliff Hildard has the Odeon comprise Cliff Hildard and the Bertie Collier Quartet, including Vernon Giris, the Dallas Boys, Neville Taylor and the Cutlers and Sandy Dandy.

New group

Also appearing are a new vocal-instrumental group, the Four Fawcays, who have not yet appeared on the "Oh Boy!" show.

Complete are Tony Hall and Terry Marsh.

Cliff Hildard has weeks in variety at the Chislehurst Empire (May 18).

And the BBC's Saturday Club, has a Jack Jackson and Donny Atkins on April 27 in singer Maria Pavoni. She will be accompanied for the first time by Frank Kruger and continues her second week with Walter Kalkin.

ROSEMARY SQUIRES AT THE NEEDLEWOMAN

146 Regent Street, W.1.

APRIL 21 from 12 noon to 2 p.m.

TO AUTOGRAPH A NEW LITER KNITTING LEAFLET (No. 910)

in which she wears a LAVERDA hand-knit sweater

CHRIS BARBER SINGS HOLLAND

PIROCEP band exchanges involving the Chris Barber Band, and the Dutch Slinger Orchestra and College group are stopped by the Musicians' Union this week.

In a statement to the MM on Wednesday, Harry Francis, assistant secretary of the MU, said that both the British and Dutch Unions had objected to the exchange of the Dutch Slinger Orchestra were to be sponsored by Dutch agent Lou Van Hove.

No settlement

Said Francis: "Members of both Unions—as well as those of the German and American Unions—were already barred from accepting engagements from Van Hove."

"We have made every effort to resolve the difficulty but have been unable to reach a settlement."

The Dutch Slinger College had been set by Jazzworks for concerts at Liverpool, London and Birmingham next month and had received an offer to play the Tyneside Weils Jazz Festival on May 11.

Yolanda opens the new USAF club

Jane Singer Yolanda and the Geoff Sowerden Band, on April 26, play the first cabaret date of the new club at the USAF House, Lancaster Gate.

Yolanda will have a series of cabaret appearances at American clubs on April 29 at Boringstone, She then plays Disney Park (27th Avenue, S.W. 28th St.) and South Huislip (29th).

MELODY MAKER

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"Big bands are finished" declared drummer-leader Eric Delaney to the "Melody Maker" this week.

And, putting his words into action, he is handing over his 11-piece band to the musician's after an appearance in Bournemouth on June 5.

'Caretakers'

Three members of the band have formed a committee to work out the future of the band, which will still be open at London's Palace Theatre for the final instalment of the current variety season.

Also on the bill are French pianist André George, drummer John Osborne, a "World Of Paul Shikley" organ, its run at the Palace from Tuesday, May 5.

'PALACE' SEASON FOR LITA ROZA

ON Monday, Lita Roza will open at London's Palace Theatre for the final instalment of the current variety season.

Also on the bill are French pianist André George, drummer John Osborne, a "World Of Paul Shikley" organ, its run at the Palace from Tuesday, May 5.

Back today

The couple are due back from their Irish tour (Friday).

Eric will spend the summer in the "Five Past Eight" show at the Glasgow Alhambra, and from April 26, she starts in a series of six Sunday-evening Light Programme shows entitled "Good Evening."

Produced in Glasgow, they will feature a different guest star each week.

ARRANGERS FORM PUBLISHING CO.

THREE famous British pianist-composer-arrangers have joined their own music publishing company. They are Norman Beal, Malcolm Lockyer and Geddiell, Malcolm Lockyer and Geddiell, Malcolm Lockyer and Geddiell.

Named Maestro Music, the firm is based at 10, Finsbury Court Road.

Norman Geddiell told the MM: "We aim to get more British music on the air. There isn't nearly enough and we think that it should be exploited more."

Among his first numbers are "Send No. 1," composed by bassist Joe Muddel and recorded by Anne Reginald on single, and "Moon On The March," written by Malcolm Lockyer.

Phil Kahl here to boost song winner

Phil Kahl, chief of the Pineapple Club group of music publishing companies in the States, will be in Britain on a business trip on Wednesday.

While here, he will arrange for the release of the winning number 1 record, "Surroundings Song Contest." Phil Kahl has been a frequent visitor to singer Domenico Modugno to record "1903."

English lyrics are now being set to the number.

Bert Barnes ill

Pianist-arranger Bert Barnes this week entered The Anne, Fitzroy Hospital, Devonshire Street, W.1, for what is expected to be a period of some weeks.

Reg Vale Quintet at Jack o' Clubs

Violin Reg Vale opens on May 4 at the Jack o' Clubs, with a quintet in which the Frank King Band which leaves after a four-year residency. Barbara Joy will continue as vocalist at the club.

Opening in cabaret at the Jack o' Clubs on April 27 is singer Maria Pavoni. She will be accompanied for the first time by Frank Kruger and continues her second week with Walter Kalkin.

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APRIL 21 from 12 noon to 2 p.m.

TO AUTOGRAPH A NEW LITER KNITTING LEAFLET (No. 910)

in which she wears a LAVERDA hand-knit sweater

CHRIS BARBER SINGS HOLLAND

PIROCEP band exchanges involving the Chris Barber Band, and the Dutch Slinger Orchestra and College group are stopped by the Musicians' Union this week.

In a statement to the MM on Wednesday, Harry Francis, assistant secretary of the MU, said that both the British and Dutch Unions had objected to the exchange of the Dutch Slinger Orchestra were to be sponsored by Dutch agent Lou Van Hove.

No settlement

Said Francis: "Members of both Unions—as well as those of the German and American Unions—were already barred from accepting engagements from Van Hove."

"We have made every effort to resolve the difficulty but have been unable to reach a settlement."

The Dutch Slinger College had been set by Jazzworks for concerts at Liverpool, London and Birmingham next month and had received an offer to play the Tyneside Weils Jazz Festival on May 11.

Yolanda opens the new USAF club

Jane Singer Yolanda and the Geoff Sowerden Band, on April 26, play the first cabaret date of the new club at the USAF House, Lancaster Gate.

Yolanda will have a series of cabaret appearances at American clubs on April 29 at Boringstone, She then plays Disney Park (27th Avenue, S.W. 28th St.) and South Huislip (29th).

MELODY MAKER

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EDITORIAL OFFICES: 4, Arne Street, W.C.2

Telephone: TRISTAN 3450

ADVERTISING OFFICES: 96, Long Acre, W.C.2

Telephone: TRISTAN 3442.

Ad. Manager: JOHN A. O'BRIEN

Principal News Editor: JERRY DAVISON

2-8 Colindale Ave, Haverhill 1, Central 3333