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'WHAT'S MU LINE' ON TELEVISION FILMS?

Swiss leader in London jam



IS the Musicians' Union having second thoughts about its embargo on TV films? Earlier this year, the Union outlawed such means of making a living to its 29,000 musician members. Johnny Dankworth, offered a contract to make a film for American television, obeyed the MU edict and turned his back on £750.

A few weeks ago, Edmundo Ros was offered a similar assignment—and accepted. On Wednesday, September 15, Edmundo Ros and a contingent from his orchestra worked on a film at Elstree studios. The film is for showing on American TV.

But to date the Musicians' Union has made no official protest.

News of Edmundo's film project was published in the Melody Maker two weeks ago. The story was read by officials at MU headquarters. "It was the first we knew of the matter," said a high Union executive.

A week later the same official, when questioned, said that the MU could take no action until Edmundo Ros had been contacted.

But he was unable to get in touch with the rumba king. When an MM reporter phoned Edmundo a few minutes later he was told: "No, I have not heard from the Union."

"I am a law-abiding person. But I have many musicians who depend upon me for their bread and butter—and any jam I can put on it."

Some musicians would like to see the ban removed. "The lucrative work that will be made available for musicians when the new commercial blocs start work cannot be ignored," said one.

Meanwhile, the MU is scheduled to discuss the subject of TV films at a meeting in London next week.



EDMUNDO ROS: MADE TV FILM

STAR BILL

Jack Payne

(Page 2)

Eric Winstone

(Page 3)

Alma Cogan

(Page 4)

Ted Heath

(Pages 6 & 7)

Tal Farlow

(Page 13)

Irving Berlin due here for film premiere

FAMOUS American song-writer Irving Berlin is coming to Britain in November for the gala premiere of "White Christmas," the VistaVision musical which takes its title from one of his most popular songs.

The film, which stars Bing Crosby, Danny Kaye, Rosemary Clooney and Vera-Ellen, opens at London's Plaza Cinema during the first week in November. Irving Berlin wrote ten new songs for "White Christmas," the first picture with original Berlin music for more than a decade.

Songs credited to the composer include such standards as "Alexander's Ragtime Band," "Blue Skies" and "Check To Check."

Laine for BBC?

Negotiations are proceeding between the BBC and Frankie Laine's London agents for a series of radio programmes on Laine.

Jazz vanguard arrives



"I got money on the Giants," exclaimed George Fredendall (r.) as he stepped from the "Queen Mary" boat train at Waterloo on Tuesday. George, husband-manager of Sirrah Vaughan, had arrived to pose the song for the Vaughan package tour of Europe. The "Giants" he was so anxious about had nothing to do with Shirley Rogers—he was referring to the famous American baseball team. (Drawing here is Doug Fobart, of the Herald's cartoon office. (Story on Page 8.)

Wally Fawkes joined Claude Aubert's band when it accompanied Sidney Bechet on a Continental tour earlier this year. Wally returned the Swiss soprano leader's hospitality by putting him up during his recent holiday in London. Last Saturday, he took Claude along to the Humphrey Lyttelton club, where he is pictured (extreme right) with (l. to r.) Wally, Humph, and bassist Mickey Ashman.

HOT CLUB OF LONDON PLAN WAR ON BAN

THE British jazz world, which for so long bore the burden of a faction-split organisation—the NFJO—is to be represented by a new national body, the Hot Club of Britain.

Some of London's most prominent jazz club proprietors are uniting in the formation of this body, which will be run on the same business lines as the Hot Clubs of France, Belgium, Sweden, etc.

It is the French Hot Club, under Charles Delaunay, which is responsible for France's regular Jazz Fairs with their attendant American jazzmen. "We, too, intend to do something about getting Americans in," said a spokesman of the British Hot Club this week. "We will do all we can to overcome the difficulties that bar American jazzmen from these shores."

It is also the intention of the Hot Club to work for the exchange of British and Continental bands and artists. Concrete steps have already been taken in negotiations between this country and Scandinavia.

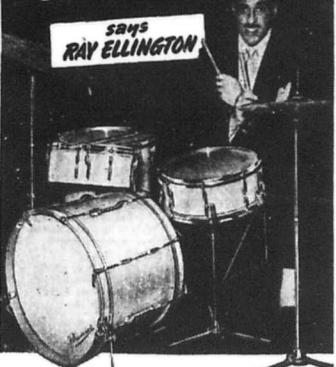
Main forces so far united in this Hot Club venture are the Back Page, Col. 1

Mantovani set for Dublin

IT is likely that Mantovani will be featured for two days (four appearances) at Dublin's Theatre Royal at the end of November. The Orchestra will be presented on similar lines to Stan Kenton and Woody Herman.

Gracie Fields is scheduled to appear at the Royal on October 28 for one night only, and Al Martino plays a week there commencing November 14.

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MUSICIAN
(Continued on page 18)

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The girl who kept on trying

FAMILY FAVOURITES No. 17
ALMA COGAN

It was in 1946 that 14-year-old Alma Angela Cogan, whose home was in Worthing, was taken by her mother to visit an aunt in Blackpool. As a special treat, Mum took her schoolgirl daughter to the Winter Gardens to see and hear Ted Heath's Band playing its first season there. Young Alma was thrilled, and thought how great it would be to sing with such wonderful band. Back home, she continued to nurture this ambition—and eventually mother, too, caught some of the child's enthusiasm.

They talked—and talked—and made a decision. And so mama Cogan took Alma—gym, slip and all—to Ted Heath's London office, walked in, and blithely asked to see the great man himself.

Ted was in. He saw them; was persuaded to hear Alma sing, and gave her some good advice. "You have a good voice," he told her, "but you're much too young to start a singing career. Work hard, take lessons and perhaps in six years' time you'll be ready for a hit like mine."

'Dress well'

"And when you start singing, remember two things: Dress well and try to sing in your own good voice—never get anywhere. This was good advice—and Alma Cogan had never forgotten it. Nor has she forgotten always to want the best in everything she herself a high standard and work like mad to get it."



Alma was born in North London the second of three children. At the age of seven, her family moved to Reading and she was sent to St. Joseph's Convent School. When she went to a similar school in Worthing.

At 15, she was singing with Willie Price's Band at Worthing and was heard by a Mr. Albert Rose, who had an offer for her at the Grand Theatre, Brighton. She liked her singing and offered her a week at the theatre. Alma accepted, and duly appeared around top to Max Miller. She revelled in her new-found fame.

Second time she received help and encouragement from pianist-arranger-producer Alan Crooks, whose wife, the distinguished Alma should see Clarksons Rose, who was in Brighton auditioning for a new tour of his agents show was offered a two-year contract for £200 a week for the first year and £300 for the second. Not bad for a kid of 16!

Alma was in a seventh heaven of delight. This was it! But her parents wouldn't consent to furthering her plans for a career—but they did not relish her touring at 16 and an age. She was heartbroken.

Later, she heard that Dennis Blue was a vocalist for Billie Holiday's Aquarium, and applied for the job. She had 20 children in the post, and stayed with Dennis Blue and his family, and then returned to London.

As she gained experience, she

begin to vacillate, and decided that she would like to appear in a musical show. Again, Alan Crooks proved helpful.

Alan heard that the Jack Hinton office was looking for singers for a new West End show, and took Alma along to see Hugh Lammont. Hughie was sorry—but there was nothing just then.

They were just about to leave the office, when in burst producer Robert Nesbit. "There's a session for you on the 10th until 8 a.m. the following day."

Once on the set, she couldn't reach a phone, and her parents spent the whole night calling her friends and searching London for her. She was "lost."

So great was their relief when she eventually returned, that they were only too ready to forgive her. The next film she worked on was "Dance Hall."

Her mother couldn't see any future in this type of work, and insisted that she pursued it no further, so there was a period of no work—and no prospects. Until she met the proprietor of Selby's restaurant.

He suggested that she attend one of his Monday auditions, weeks work as a cabaret act. The next talent to be on the bill was Alan Crooks, who had a cabaret act at the Café Anglaise. He took her to Selby's for three weeks for her at the Cumberland Hotel.

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Lucky

He looked at Alma. "Are you a country?" he asked.

"I suppose so," she answered.

"You look like a deep voice," he said.

Robert took her to an audition room in London, and she sang a song and fixed her hair. She sang a chorus of "High Button Shoes" and "I'm a Little Bit of a Bird."

They were both prepared to help all she could towards furthering her plans for a career—but they did not relish her touring at 16 and an age. She was heartbroken.

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No voice

Just at this time, although a non-singer, she began to have trouble with her voice. She started to cough and to lose her voice. She was told to rest her voice and to see a doctor. She was told to rest her voice and to see a doctor. She was told to rest her voice and to see a doctor.

Important

But during this time, several important things happened to Alma. When she started, she was singing with what she herself now describes as "the most shabby, money American agent in the world." He was the most land leader Joe Burns tried hard to get her to sing with an English agent. She tried to get her to sing with an English agent. She tried to get her to sing with an English agent.

Audition

She was asked to take part in a script-reading audition with Frank Blair and Dennis Blue—and then with Dick Bentley and Jimmy James. She was in—and waited. At last came the news: "You've got it!"

"Take It From Here" from November 1947 to early 1948 year when it came off for the summer season.

She introduced "Bell Bottom Blues" earlier this year in a programme, "Cartoon Theatre and Company" had a cabaret act.

"Make Love To Me," "Little Birdie," "I'm a Little Bit of a Bird," "Canoodling Rag" have all sold well.

"I'm a Little Bit of a Bird" and "Canoodling Rag" have all sold well.

Hear ALMA COGAN...

Bell Bottom Blues; B 10653 (78)
Love me again 7M 1188 (45)

Make love to me; Said the little moment B 10677 (78)
7M 1196 (45)

Little things mean a lot; Canoodlin' Rag B 10717 (78)
7M 1238 (45)

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ALMA COGAN

Louis Armstrong's publicist, Ernie Anderson, writes about the late BRAD COWAN



THE trouble with the phonograph record is that it doesn't hold more jazz than you can hear with your ears. And really that's only part of it. Take Brad for instance. The trace of Brad that is left today in the grooves of the records he made with a dozen combinations on a hundred labels over thirty years is only the merest, slightest shade of what Brad represented as a jazz musician.

Solo shout

For a while he favoured a dark-coloured Russian blouse with a large collar and a wide, white, ruffled necktie. He was a man of style and he was a man of taste. He was a man of style and he was a man of taste.

Legacy

Brad did love baseball, and the only thing that pleased him more than talking about it was playing it. He was often the instigator responsible for groups of hollow-eyed, pale-complected young men from the Greenwich Village area who gathered on cinder lots and engaged in the most dangerous of afternoon sunbathing going through the streets of New York City.

Recently shifted to a hybrid valve-lamp in Bobby Hackett's and Eddie Condon's bands, on the coast he fell in with Nappy Lamer, Eddie Miller, Ray Sauter and company, who never showed up a brand that I ever heard of.

Brad's tipple

Bourbon whiskey was his usual tipple—but he was always willing to go along if the bandstand jug was gin and tonic. He was always up late in his time and he did have a few drinks. But nobody can say Brad didn't enjoy himself or that the people around him didn't enjoy themselves more because of it.

Ernie Anderson

Ernie Anderson, the world-famous foreign correspondent, and myself were holding a small party for Brad the other night. But you can't talk Brad very long without a smile or two. "Did you see Brad's last Christmas card?" And there it was—the famous picture of the old-time jazz musician to the gramophone that's been a trade mark for so many years. Only the line wasn't "His Master's Voice." Brad's card had "Fido" written: "How much is that Jaguar in the window?"

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B. A. E. "26" model	£24	24/0	24/0

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VAN OF U.S. JAZZ PARADE

6 times winner GROUP SHIPS IN

GEORGE TREADWELL, husband and manager of poll-topping U.S. vocalist Sarah Vaughan, arrived in the "Queen Mary" on Tuesday. He is here in advance of Sarah Vaughan and her trio, Coleman Hawkins and the Illinois Jacquet band, to arrange details of the tour with the Harold Davis son Office, and to discuss Sarah's forthcoming concert at the Royal Albert Hall on October 24.

Today (Friday) he meets the Jazz Parade musicians at London Airport and flies with them to Stockholm where the four open tomorrow. In Scandinavia, the Jazz Parade will carry an additional name—pianist Mary Lou Williams. After playing in Germany, Germany, Holland, Brussels, France and Switzerland, the Parade visits Britain on Friday, October 22, and returns to America to complete the European schedule in Hamburg on Friday, October 22.

The MM met George Treadwell as he stepped off the boat from the Waterloo. His first words were: "Did you hear anything on the World Service yet? I got blown on the Glaston. They're my own. I pulled them through last year."

Wonderful trio After that he met the "wonderful" trio which Sarah has now—Jimmy Jones (piano), Tommy Banks (bass) and Harold Davis (drums). Jones worked with Sarah for six years before he decided to retire for a while. Treadwell has been back a couple of months now and he's very happy about his return. Since he left Britain last time, Treadwell has opened his own office on Broadway. Besides managing Sarah's affairs, he also handles a vocal quartet, the "Four Four's," and the popular and blues singer Ruth Brown.

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WHICH IS SAX SWITCH?



Notice anything unusual in this picture? No, you're not seeing things. It's Johnnie Scott and Johnny Dankworth's saxophone player and Ronnie Scott. They swapped instruments last night, where they were.

JAZZ CLUB MEETINGS BARRED AT HARROW

HARROW Jazz Club, which has been meeting at North Harrow Assembly Hall since August 6, has been refused a licence for the year by the Harrow Licensing Committee. This decision was made by the Licensing Committee, and communicated to club members last week.

IVEY MEETS STARS ON STATES TRIP

Mr. Ivey told the club members that he had just returned from a tour of the States. He said that he had seen some of the best jazz playing in the States. He also mentioned that he had met some of the leading jazz musicians, including Duke Ellington and Charlie Parker.

DUNCAN WYTHE MOVE

Trumpeter Duncan Wythe has moved to a new flat in the City. He is now living at 12, Gower Street, London, W.C.1. He can be reached at 4811.

ROY ON RECORD

Orestis vocalist Roy Edwards has made his second record for Parlophone. The record is "I'm a Fool to Think That I'm Lonely," and it is being released on October 11.

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Strict tempo records for dancers

A RECORDING session which took place at the EMI studios last Monday is aimed at creating an interest in jazz amongst people who in the past have been among its strongest opponents—competition dancers.

PAUL WHITEMAN MAN IN TOWN

Adolph Deutch, London-born composer and conductor who arranged for Paul Whiteman and other top-flight American bands, arrived this week from the States on a holiday visit.

AMBITION

Tommy Rogers and his wife, Hilda, are well-known Manchester dancing teachers and conductors. Tommy is also a professional dancer and has been a member of the Royal Academy of Dancing.

HOAXER CALLS POLICE TO JAZZ CLUB

Police were called to the Blue Note Club in Manchester on Friday night. A man who had been drinking heavily had become violent and was causing a disturbance.

JERRY DAWSON'S PROVINCIAL ROUND-UP

The Irish Federation of Music Clubs is planning to revise its constitution and to hold a conference in London. The new constitution will be based on the principles of democracy and self-help.

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Randall changes and augments for Green's

CLARINETTIST Dave Shepherd, drummer Stan Bourke and vocalist Jo Seale have joined Freddy Randall's Band. Dave and Stan replace Archie Gemple and Colin Norman.



NEW MD

Jo Seale, who with Freddy Randall has worked with Harold Smart and Kenny Greig, is augmenting his six-piece band to 15 for the two-week season at Green's Pizzeria, Glasgow, commencing on October 11.

ALEX WELSH BAND FOR NORTH TOUR

Alex Welsh, Drieleaders, who made their broadcasting debut last Monday in "British Jazz," commences a tour of the North of England and Scotland at the Free Trade Hall, Manchester, on October 15.

LEWIS AT GARGOYLE

Drummer-vocalist Harry Lewis opened with a trio at the Gargoyle Club, Dean Street, W.1, on Monday night.

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Hedley for All Britain

BY winning the South Britain (Eastern) Regional Final at the Royal, Tottenham, last Friday night with 146 points, Fred Hedley's Orchestra qualified for the sixth time for the All Britain in 1952.

Out of 48 contestants since 1928, Fred has won 20 and come second 16 times. He was fourth in the All Britain in 1952.

Fred commented: "I have been competing for 26 years, and hope to carry on for a long time. My band consists of 12 points, and I am proud to be a member of the Hedley's District Championship."

High Wycombe in May, Ken Stone, who was judged the outstanding musician of the night with 82 points, is District with Tommy Bane.

The 1st regional final of the season, the South Britain (Western), will be held at the Ritz Ballroom, London, on October 12.

Above right: Kirchin (r), resident leader at the Royal, Tottenham, presenting the cup to Fred Hedley.

Peter Maurice
THE EXCITING NEW HIT.

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with Tony Hall & Mike Butcher

ROYAL FESTIVAL HALL
SATURDAY, 30th OCTOBER, THE NATIONAL JAZZ FEDERATION'S "BRITISH FESTIVAL OF JAZZ"
5.30 p.m., Modern Concert. Tickets now available: 5s, 6s, 7s, 8s, 10s.

Tito's solo debut as Variety act

Tito Burns, who broke up his band in 1952, is making his debut as a solo variety act at the Royal Albert Hall, London, on October 15.

On that date, he opens as a solo variety act, and follows with a band consisting of ten members, including piano, bass, drums, and saxophone.

Tito promises that his new role as a solo variety act will be a success. He says: "I shall be on a modern kick with humour," he says.

Dave Carey forms new jazz group

Dave Carey, jazz writer and pianist, has formed a new jazz group. The group consists of ten members, including piano, bass, drums, and saxophone.

Dave Carey's new jazz group will be performing at the Royal Albert Hall, London, on October 15.

Nat opens shop

Basist Nat Slavin becomes the new manager of the Royal Albert Hall, London, on October 15.

ROY ON RECORD

Orestis vocalist Roy Edwards has made his second record for Parlophone. The record is "I'm a Fool to Think That I'm Lonely," and it is being released on October 11.

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GEORGIA WHITE Was I Drunk? Moonshine Blues

Recorded 4th September, 1956
Recorded 19th May, 1957
V.1038
with Piano, Guitar and Bass Accompaniment

SIX JOLLY JESTERS (An Ellington Group) Goin' Nuts; Oklahoma Stomp

Recorded 29th October 1959
V.1041

JESSE JAMES Lonesome Day Blues; Southern Casey Jones

Recorded 3rd June, 1956
V.1037

KANSAS CITY STOMPERS Good Feelin' Blues; Shanghai Honey-moon

Recorded 2nd July, 1950
V.1039

VOICES OF VICTORY (Negro Choir) I'm So Glad Jesus Lifted Me; I'm Trusting In Jesus

Recorded 25th September, 1953
V.1040

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Song girls at home—

JOE DANIELS' IRISH BOYS



Vetricie Kleiner, who won the MM's nationwide vocal contest to become "Miss Melody Maker" last week, has now been chosen "Miss Holiday Princess" at Butlin's Ocean Hotel. Here is Miss Kleiner's Prize Picture of the week.

BANDLEADER Joe Daniels, who recently toured Ireland, has been banned by the Irish Federation of Musicians. He is alleged to have failed to comply with IFM regulations. These require that the IFM receive a month's notice of tour, payment of a licensing fee, and a list of the relief bands to be employed. IFM secretary Paddy Malone says: "Mr. Daniels may have to face the consequences. One thing is definite—in future we will resist all efforts by him to tour Ireland, officially or unofficially." Joe and his band arrived in Ireland on September 21 for a nine-day tour which the IFM declares it knew nothing about. Mr. Malone says he was advised last week to advise all their members to clear engagements with the IFM before accepting any such offers. "Mr. Daniels did not do so."

He was contacted at Ennis by our Limerick branch secretary, Mr. Con Phelan, but discussions between them broke down. At once the 800 members of the IFM were instructed not to play any dates opposite Joe Daniels, and the MU was acquainted with the facts. Joe Daniels told the MM: "I booked my tour direct with the CIE Social Club in Cork, and at this body is a Transport Workers' Union. I assumed that the arrangements would be acceptable to the IFM. No one told me I was infringing regulations. Why didn't Mr. Malone get in touch with me and explain what was wrong? Why didn't I hear from the MU? I just can't understand it."

—and abroad

HOT CLUB CONCERTS PLANNED

From page 1
Humphrey Littleton Club, its concert-running agent, has arranged the Florida Club, Feldmans and the Hot Club of London. Nottingham Jazz Club is the first outside-London club to offer its support. The new Hot Club of Britain aims to work for the presentation of the best in British jazz in the concert hall and club, and on radio and television. The International Department of EMI has expressed its willingness to cooperate in the recording side of the venture, which at once opens extensive foreign markets to British jazz. The Hot Club starts its promotional activities in two weeks' time. Its first concerts—at the Free Trade Hall, Manchester (15th), and King's Hall, Newcastle (16th)—will feature the bands of Chris Barber, Alex Welsh and Cy Laurie.



Don Smith picks Purley dozen

Trumpet-vocalist-leader Don Smith has now chosen his 12-piece lineup for the Orchestral Purley, which he opens on Tuesday week, October 12. Tuesday is usually visiting name-band night at the club, but will on this occasion be devoted to a big opening party for Don.

Don's personnel will be Ronnie Macaulay, Eddie Morris, Harry Nicholas (trp.), Billy Horley (bar.), Ray Martin, Billy Turner (tp.), Kenny Woodman (tmb.), Peter Coleman (gtr.), Freddy Hooper (bass), Johnny Smith (dr.), and Kathy Maguire (vcl.).

Valentine and party escape in car crash

DICKIE VALENTINE, his fiancée and his father all narrowly escaped death when they were involved in a car crash in the early hours of Sunday morning. The party was returning from Dudley—where Dickie had been appearing at the Hippodrome—when the crash occurred just outside St. Albans. Dickie and his fiancée, Betty Fryer, suffered bruises, but all fortunately escaped serious injury. Betty's father, who was driving the car, was done to the car. After about an hour's delay they were able to continue their journey to Tottenham where Dickie took part in his regular Sunday "Forces Show" broadcast as scheduled. The wedding date of Dickie and Betty, previously fixed for October 28, has now been changed to 11th, however, the wedding is still playing at the Chiswick Empire.

BARBER OFF ON DANISH DATES

Chris Barber's Jazz Band left London yesterday (Thursday) for a ten-day tour of Denmark arranged by Kay Knudsen, of Denmark's Storyville Records. The band will offer a series of club and concert dates, and is likely to broadcast two dates in October 13 and 14. The Barber band plays two dates in Belfast. The trip has been negotiated by Mervyn Johnson, of Belfast's Gramophone Shop, who hopes to feature a number of British jazz bands in Northern Ireland in the near future.

David Hughes puts off American trip

David Hughes has postponed his projected trip to America in November in order to take over the singing spot in "The Forces Show" for 12 weeks from October 31.

DISC HEATH FLOATS TED SHOW ON RAO

Ted Heath is to put out a new 12-inch show featuring artists associated with gramophone records. Entitled "It's A Record," the show will open at the Grand Theatre, Southampton, on October 18, and will star Diana Dors, Monty Norman, Tony Martin, Jack Watson and Bobby Lamb.

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BACKSTAGE



IN February, 1932, London was introduced to a new type of entertainment—non-stop revue.

On opening night at the Windmill Theatre, Vivian Van Damme told the audience: "If the venture succeeds, we shall be paying £300 to £400 a week to British artists. If it doesn't, we shall be paying £150 to £200 per week to American film renters."

It was difficult for the owner of the Windmill then, Mrs. Laura Henderson, to see the joke. During the first four years she lost over £20,000. When Van Damme took over the production himself in 1936, the theatre began to make a profit.

He persisted with his original policy of discovering talent rather than buying dearly that discovered by other people. His boast is that he has never engaged a principal artist. All graduated from the chorus.

Among those whom Van Damme took a chance in the early stages of their careers were John Tilley, Beryl Orde, Eric Barker, Richard Murdoch, Erikson, Kenneth More, Charmian Innes, Jimmy Edwards, Tony Hancock, Alfred Marks, Michael Bentine, Robert Moreton, George Martin, Harry Secombe, Bill Kerr and Arthur English.

Even so, some talent was to him indiscernible. Jean Kent was sacked after three years for lack of personality. Why does he take a look at the behind-the-scenes activities in this busy little theatre? For the readers of BACKSTAGE readers. What we found is reported on the next two pages.

Exuberant Ray in Glasgow

by BOB RUSSELL

THE Ray Ellington Quartet came to Glasgow this week and the fans crowded to see him on the first night. But, Mr. Ellington, you have yourself to blame for that thin Tuesday night audience. Why does such a fine rhythmic quartet have to pander to Variety tastes to just such a degree? The patrons wanted to hear Ellington at the Quartet's exuberant best, rocking with that particular kind of rhythm which has made them famous, delighting in that neat, precise drumming which made a name for a man called Ellington in the first place.

Instead, they heard Ellington the vocalist. From start to finish, Ray (and believe me, I like the man) tried to please everyone—and, need I add, didn't really please anyone.

For a certain raiser, the Quartet, badly set out on stage, did "Sky Blue Shirt." Ray sang it with lots of energy. But the background was disconnected. It took quite some time to distinguish Don Fraser's accomplished guitar among the wreckage of string accompaniment from the pit orchestra. Then, once more, Ray the vocalist in "My Mother's Eyes." I have no doubt that when planning his Variety tour, Mr. Ellington said something like "Gotta include something for the older folks," and chose this number. Nicely done. Praise like the man tried to please everyone—and, need I add, didn't really please anyone.

Conclusions? I have none. One thing I would say. Don't be afraid, Ray, let the folks have it. This watered-down stuff will not do. Later, the man himself explained: "We could have played things like 'The Hawk Talks'—but would it go?" For Glasgow, let me answer. There would have been a riot. Closing the first half of the show, South African songstress Ewe Howell put on her usual polished performance. This girl, whom I first saw a couple of years ago, has developed a fine technique—and she does know what the audience wants. Of course, she sang "Sugar Bush" and "Oh Baby Mine." That's what the audience wanted to hear from this sweet little singer—but she also tackled a really fine arrangement of "Little Things Mean A Lot," and here there is a bouquet for Robert Dore and the Empire orchestra—the backing was really a treat. Tasty, but, and without a hint of clumsiness. But, to get back to Ray Ellington by the way, it is a fact that he won £75,000 in a football bet at the end of last season. Please Ray, let's have more of your own music, and not that sort of stuff.



Ray Ellington, contemporary man of music: his home looks that way, too, as you will see inside

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Film Notes

BY TONY BROWN

THE rumour still persists that an independent British film company will make the life story of Jelly Roll Morton. That indefatigable researcher Alan Lomax was heard to express great interest in such a project some months ago. And as influential a man as Jose Ferrer is quoted as wanting to play the title rôle. The third name that rumour invokes is Lena Horne.

But so far, all seems to be rumour. There may be reasons for secrecy. It isn't unknown for two companies to be interested in the same subject, for one to get a hint that the other has actually started, and then to rush in to steal a march.

The same subject, for one to get a hint that the other has actually started, and then to rush in to steal a march.

But supposing the deal were already agreed. Lomax would obviously be a very useful man to prepare the script. It was he who sought out the aged Jelly Roll and took down his story.

Jose Ferrer as Morton? He may be something of a pianist. Is known to have a liking for jazz. But surely the part demands a Negro player? Quite apart from important considerations of colour, the inflections of the speech demanded would surely defeat even the most accomplished player.

Yes if one of a thousand talented but relatively unknown Negro actors were cast as Morton, what box-office appeal would the film have?

MORTON have ambitious plans for singer Vic Danone. In "Athena," he is teamed for the first time with Debbie Reynolds. Producer Joe Pasternak thinks the two will click both in this and their second appearance together in "Hit The Deck."

Recent comment on the "Athena" production confirmed Pasternak's opinion that he has found a promising new romantic comedy and musical coupling.

BINGO CROSBY'S latest starring vehicle, "Country Girl," is likely to be his biggest test as an actor. He plays an ageing and hard-drinking musical comedy star.

Crosby is known as a man undaunted by such challenges, even by being co-starred with Oscar winner William Fielding.

When Fielding's columnists, intrigued by this set-up, cross-examined Bing on his reactions, he answered them handsily with airy generalities on baseball, his son Gary's prospects as a singer, and life in the old days.

But he did comment on the Crosby-had-to-start-all-over-again theme.

"It would be a lot tougher," he admitted, "There are so many singers now. Just look at the list of records any week. Thirty or forty listed regularly, all sung by top people."

"When I broke in there wasn't nearly the competition there is now."

RALPH BLANE and Hugh Martin, composers of "The Traveler Song," contribute a dozen new songs for RKO-Radio's "The Girl Rush."

WARNERS "The Young In Heart"—inspired by the Sinatra recording of the same name—has reached the production stages. It stars Frank with Doris Day.

Sinatra has already recorded three titles from the film—"But, Not For Me," "Someone To Watch Over Me" and "One For My Baby, One For The Road."

Incidentally, the Day girl sports a feminine equivalent to the crew cut in the film. In case the girls are interested, it's called the Princeton Butch style.

RELEASES

ROMEO AND JULIET (Odeon, Leicester Square): In one word, magnificent. Beautifully staged, imaginatively directed, skilfully acted by a mixed British and Italian company. This production is freed from schoolroom shackles.

HER TWELVE MEN (Empire, Leicester Square): Great Garson as a teacher in a boys' school. Shows some artificialities of story to give performance sensitivity and high intelligence. "Why did I know him to marry a musician?" he asks one of her twelve men. "A good point," replies Garson.

MEN OF THE FIGHTING LINES (Empire, Leicester Square): Get war over your heads that builds up to a climax which somehow doesn't materialise. Impressive above-the-clouds device of mock heroics.

THE IRON MASK (Cameo, Polytechnic Regent Street): Remise of 1928. Douglas Fairbanks, Senior, classic of swashbuckling. Fast, dashing and nostalgic. New musical background and commentary by Fairbanks Junior.

THE RISING SUN (Radio, Coventry Street): Drama about the liberation of a youth by a woman. Delicate and moving. Concerns the flowering of adolescence. Romance, and performance from Eddie. Pierre-Michel Beck and Nicole Berger. Realistic and strictly for those above glowing age.

CINERAMA

LAATEST phase in the battle of the screens and diffusion of sound in Cinerama—the first development in large-screen and super-sound presentation which has only just arrived in Britain.

Briefly, Cinerama seeks to take audiences into the film rather, as in 3-D, to hurt the film at them. Natural sight gives us a 180-degree view. While standing forward, objects at both sides are also seen. These are thrown on to the screen by three separate projectors. Biggest snag is that the points where these separate images merge are still disconcertingly visible—a disadvantage that will doubtless be overcome eventually.

by Tony Brown



Singer Connie Russell rehearses the new ballad, "This Is My Love," which will be featured in the film of that name. The film stars Linda Darnell, Dan Duryea and Faith Domergue.

All emerged from the Customs shed with unshaken morale, gathered close against the strangeness of the atmosphere, until the small shoal of welcome broke the party into conversational twos and threes on the way to the dining-room.

Here was band agent Harold Davison, who drove an impresario's Jaguar to meet his boss. There was his road manager, Douglas Tubutt, to establish liaison as the man who knew the times and dates.

Some dined; others wine-d; all talked. They told of the pinocchio games that sustained them against sleep over the sea. Jack just ordered roast beef and a whisky aperitif. "This," he said of the world, "is the real stuff. They make it here."

Two of the party, (trying to see the inside of an English pub, had already wandered off, past the administration buildings, out on to the main road, and there was a pub. Chuckling at their unquenched thirst, they ordered stout and light ale, smacked in antic-

Melody Maker

WORLD'S LARGEST NET SALE: OVER 90,500 COPIES WEEKLY

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Vol. 30, No. 1099 OCTOBER 9, 1954 [Registered at the G.P.O. as a Newspaper] EVERY FRIDAY - 6d.

15 U.S. JAZZMEN

AT precisely 11.40 a.m. last Friday, "Jazz Parade" flew into London Airport. When the airliner doors opened, the package spilled out on to the tarmac—a swarm of jazz talent imported for the delectation of Continental jazz fans and exiled Americans.

There was the legendary Coleman Hawkins as affable as a star of two decades can be expected to be so early. There was the much-discussed Illinois Jacquet—a small man, an eager talker. There was the childlike Sarah Vaughan, talking in her second view of England with deceptive naiveté.

All emerged from the Customs shed with unshaken morale, gathered close against the strangeness of the atmosphere, until the small shoal of welcome broke the party into conversational twos and threes on the way to the dining-room.

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—JUST PASSING THROUGH

union ban. The Merry Maxes remarked that many of its readers would like to hear the boys play.

"Well, sure, we'll play for them," said Jacquet. "That would be impossible, we regretted."

"How's that?" said Jacquet. When we told him that the story went back to the old days, when Pettillo's union put the ban on the Flynn band, his perplexed look told us that we were recounting news.

"Something," he observed, "should be done."

THE "Jazz Parade" musicians were in London last week-end—but not to play. They broke their journey from New York to Stockholm at London Airport. Here they are pictured leaving the plane for a breather.

L. to R. (Front) Cole Johnson, Al Lucas, Coleman Hawkins, Jimmy Jones, Illinois Jacquet and Sarah Vaughan; (back) Johnny Carrey, Saibub Shihab, Matthew Gee, Russell Jacquet and Joe Benjamin.

Conversation

Our choice was either to attempt to engage a scattered party in conversation, flicking this one and that with a greeting, a question, or to single out for ourselves a subject and to annex his brief respite between planes.

Chance solved that one. Our camera broke in on Johnson and Lucas just as they sipped their first beer on English soil. We slightly bruised their good-humour by insisting on taking down names, in all politeness, a necessary task.

In no time at all, we were in on a serious discussion. It was a startling sequence. There were questions and answers on the colour bar, drinking, and its existence had led to an anti-white complex among coloured musicians.

There was flat criticism of the cool "from Johnson. "I don't like it. Jazz has got to be emotional. Those cool boys are making a new kind of music."

Page 6, col. 2

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FRENCH OFFER FOR HEATH BAND

PARIS, Wednesday. The French Radio wants Ted Heath to play at one of the greatest balls of the Paris season (writes Henry Kahn).

Called La Nuit du Piano (Piano Night), the event will be held at the Palais de la Musique on November 10, and will be attended by the President of the Republic and other dignitaries from all walks of the profession.

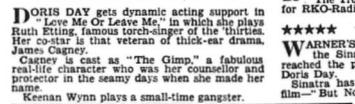
Piano Night is a charity affair, but as an inducement to devote to the history of the Ted Heath, the French Radio is prepared to give his orchestra half an hour on the radio and a similar period on TV. It is also hoped that there will be a European hook-up.

Armstrong and Jack Divalé the organizing genius behind the event.

Afterwards, dancing will take place until dawn to—It is hoped that the Impulse Day is an important holiday here.

The concert and the ball are being held to aid music students and the charities of the RadioDiffusion Francaise.

This is a great offer by France—and a great honour to Ted Heath and British jazz.



DORIS DAY—SHE PLAYS RUTH ETTING.

DORIS DAY gets dynamic acting support in "Love Me Or Leave Me" in which she plays Ruth Etting, famous torch-singer of the thirties. Her co-star is that veteran of thick-ear drama, James Cagney.

Cagney is cast as "The Gimp," a fabulous real-life character who was her counsellor and protector in the seamy days when she made her name.

Keenan Young plays a small-time gangster.

"Miss World" 1954
WORLD'S MOST BEAUTIFUL WOMEN
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ROSE BRENNAN - HOWARD JONES - TONY VENTRO
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50a Eastfield Road, Peterborough. Tel. 3492



The Melody Maker went to London Airport in force to meet the all-star American jazz contingent. Here, Tony Brown left to greet Sarah Vaughan, Coleman Hawkins and Illinois Jacquet. On page six, Max Jones gives his impressions of a luncheon with the "Jazz Parade" stars.

Laurie Henshaw's

Watter Watter

GOOD or bad taste is not necessarily the prerogative of one nation; it does, however, seem that our benefactors west of the Statue of Liberty have their fair quota of the latter.

Tin Pan Alley is likewise not slow to miss a trick that may turn up trumps dollar-wise—which, perhaps explains to some degree an attempt to capitalize on the Hydrogen Bomb.

JAZZ REVIEWS ON PAGE 13

Nightmare?

The song is "Thirteen Women," which is sung by MIZIE HALEY and HIS COMETS (Brunswick 05317). It deals with much dream of being left with such a hardware as an H-bomb explosion.

Of I gathered. For Bill Haley's diction is so poor that one can hear only about one word in two. Perhaps as well other words. Perhaps as well the reverse. We're gonna Rock Around The Clock, is K. & B. field will probably be the end of it.

THE BILLY WILLIAMS QUARTET "Sh-Boom" (Q2012) sounds like a very quartet. But it's not far below the standard one group. The bass player is particularly strong.

Successor

A man makes a record, it proves a smash hit. He looks around for a successor. Who can do it better?

Distilled

If AL LOMBARDY ("The Blues" "The Boogie" London HL2076) is an American band, then there must be some substance in those travellers' tales which tell of the rank-and-file musical bands which have flourished in the States in far below what we hear on records.

It seems as though KING ALBERT may have been the first to do this. This has the plaintive quality of a trumpet. Ed projects it with a feeling. "Spider Web" is a tasteless H. & B. effort with jump tenor of the Jacques school.

Current Releases on

PHILIPS Long-Playing Records

DUKE ELLINGTON and his Orchestra Ellington Uptown BBL.7003

FRANK SINATRA with Orchestra under the direction of George Szabo Sing and Dance with Frank Sinatra BBR.8003

ERROLL GARNER—Piano Wyatt Rutherford—Bass "Fats" Heard—Drums Erroll Garner plays for Dancing BBR.8002

PHILIPS The Records of the Century

Philips Electrical Limited, Gramophone Records Division, 175-181, Great Portland Street, London, W.1.

There must be some explanation as to why the post-war, rhythmical and easily the many songs revolve from the most atmospheric version to the most trivial.

Perhaps the reason is simply that the quality of the post-war songs is below par when compared with the pre-war. But I'll let the publishers fight it out themselves.

Let another odder current enjoying a revival is "In The Chapel In The Mountains" (Capitol CL14073).

And about the best of the date is NELSON RIDDLE'S (Capitol CL14073).

The Cl is a bell and organ gimmick opening, the general projection of moonlit, chapel, sermons, make this irrefutable.

possibly the singers could have sounded more celestial, but the side as a whole again illustrates the Americans' illustration of orchestration—even when it comes to such an unaccommodating commercial pop as this.

Of the kind of the scale, TINY ARDRAHAY makes a shamboo of another TPA mainstay—Billy Reid's "The Clap" (Parlophone R3094). Bradshaw gets a label credit for the vocal; it would have been kinder to have left this anonymous.

The reverse, "Spider Web," is a tasteless H. & B. effort with jump tenor of the Jacques school.

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one of those songs that makes the wince. But TOMMY MERCER AND THE CHORAL handle it with the requisite reverence.

ERNEST BORNEMAN'S TROPICANA

MIGUELITO VALDEZ Y SU ORQUESTA (Parlophone R3094) (45) ***Harlem Special (Prado) (45) (Vee-Jay SMC) ***Summertime (Prado) (45) (Vee-Jay SMC) ***If you like (Vee-Jay SMC) ***Cuban music of the old Sexteto Habanero, and the man recent Orquesta Tropicana, disc you want like any of the best records which is saved, some that belatedly, for the sake of Valdez's music is scored, not improvable, it is extremely well scored and beautifully particular, is unusually thoughtful and full for a mambo band. The opening of "Summertime," with its father Ellington's foreground rip, and the Gerahwin theme in the background, is ingenious and oddly moving.

"Harlem Special" is straight mambo—played with rather less bite than Prado or Mancino would bring to it, and sounding a bit like the "Harlem Special" we expect El Rey's grunts and squeals. But Miguelito has fully adapted Prado's traditional cross rhythms trumpet against records.

The rhythm section itself needs less to say, is superb enough to make you despair of ever getting non-Cubans to produce anything like it. The recording is excellent.

NORO MORALES AND HIS ORQUESTA (LP) ***Danzon (Merlot) ***Orbita Gata (Omnes) ***Danza Brasileira (Merlot) ***Samba Blanca (Rodriguez) (Merlot) (112 608)

DAMIEN AND HIS ORQUESTA ***Listen To My Piano (Damiron) ***Tropical Rhapsody (Damiron) ***Piruli (Omnes) ***Santo (Damiron) (Merlot TV12 609.) (Vegw L9896.)

I CAN'T see any reason why a Cuban band leader should be more successful at Viennese waltzes. All the Morales discs are mambo—and poor stuff at that. "Choro Brasileiro" is the best side because of some very nice flute playing. The rest is waste.

Damiron's music is interesting, for it gives us a taste of an almost forgotten Viennese waltz. What we used to hear from the "Lecora" Boys, Don Asplazi and all the other rumba bands. His "thirties was commercial dance waltz—there was no one rumba folk group among them.

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TWO-POINT U.S. VIEWPOINT

STAN KENTON "explicated on to the stage of San Diego's open-air Bowl and—with the cymbal crescendo and the ever-thrilling "Artistry"—the newest Kenton Orchestra was launched.

With just four rehearsals the band was a little rough. But it should very soon equal any of the inspiring Kenton bands of the past.

The records should definitely say any Kenton sax section is superb. And individually, with Kenton has assertive altoists, coming out of his ears! The trombones have an authoritative lead in the old Kenton "Swart-Fingens" style. And the exciting, ebullient Rosolino trumpets are convincing, too.

Back to the Orchestra—and last group was the masterful Frank Roelino's vocal and instrumental effort (see recent "Presenta" label plus his "Peninsula From Heaven," heard last year by some of the European audience). Frank's singing is comic and entertaining and his trombone is masterful and magnetic.

It is unfortunate that, with a couple of good deals on bass sax, he can't provide the only "go, go, go" in an otherwise well-recorded jazz show. With the Ventura All-Stars is Mary McCall, who combines with a jazz style and sound that is probably an acquired taste.

STAN KENTON

HOWARD LUCRAFT REVIEWS STAN KENTON'S NEW 'FESTIVAL' SHOW

The only weak section is the rhythm. Guitarist Ralph Bizio is strong, assured and impelling, but so far, lacks the Stan level of "Big Bencher" from the Sauter-Fingens stable. It is an impressive band who suffers because of non-implication.

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THINKING you might be curious about what kind of show Norman Cranx will be bringing to Europe this season, I went to the JATP concert at Carnegie Hall the other night.

The evening started with the front line playing its usual concert library of jazz tunes, complete with blues and "I Got Rhythm."

Having thus expanded its repertoire, it turned to the customary ballad medley; with nothing else left to say, I turned the stage over to something for which no tune was required.

It was the entire "Big Band" of the show. My friend was really wailing in most of the prevailing mood, but Duke and Ben could be said to have cut in.

SUGGESTION!

SCANNING the more popular section of the MM dated October 2, I came upon a most interesting article by one who appreciated the points he made concerning the entry of jazz musicians, but feel that his argument could be reinforced by the inclusion of a special Anglo-American contingent of all colors as well as Eddie Blair, Dizzy Gillespie (trp.); Jim Lunnie, Frank Rosolino (trbs); Ray Kinzie, Wardell Gray (trbr); Frank Foster (trbr); Louis Armstrong (trbr); Ronnie Verrell (trbr).

Next Cranx added a surprise. Just for this evening, Lionel Hampton was to make a guest appearance. After one number, everybody cleared the stage except Buddy Rich and Hampton, who moved over to the second set of drums and succeeded in bringing the show to such a degree that Buddy Rich, whose solo spot this was supposed to be, was bewitched, bolstered and bewildered.

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RINGS ON HER EARS

THE most important items in June Phillips's wardrobe are her ear-rings. And others have shown as much interest in them as she does herself.

While playing cabaret in Cairo some years ago King Farouk called her over to admire the ear-rings she was wearing. Now she collects them.

She has several dozen pairs including creations shaped like gold candelabra, silver baskets of fruit and a pair of antique silver horns.

June (pictured on left) toured for a good while in the "Twinkles" show during the early days. Now this Birmingham singer has beaten stiff London competition to get the first spot in cabaret at Chadwick Manor Hotel, luxury sister of the Midlands. She opened there last week.

Sid hooked the singing waiter

THE barber sang while he gave his customers a shave. You know him today as Perry Como.

And we've all heard about the singing call-boy. He's Dickie Valentine.

A singing waiter is a logical follow-up. But whether he treads the path of a Como or Valentine remains to be seen.

Certainly he's got off to a good start. He was singing as he served Sid Phillips with lunch at the Queen's Hotel, Torquay.

But his was no ordinary voice. It has intonation and confidence.

GEORGE BARTRAM RECOUNTS AN UNUSUAL STORY OF SUCCESS

"Do you sing with a band?" inquired Sid. "Oh, no," came the reply. "I am a member of Torquay Operatic Society's Hoteliers Choir."

Sid was interested and made arrangements to hear the waiter rehearsing with the choir.

As soon as he heard his solo of "Santa Lucia," he knew that Allan Cadman had a voice which could make the grade in the dance music world.

Band job

He immediately offered to take him under his wing and train him until he had gained the necessary experience. Now, 30-year-old Allan Cadman is appearing with the Sid Phillips band at theatres and ballrooms all over the country.

What is more, it looks as if Sid's prophecy is coming true—the man repeatedly call for this most modern young hit song, "Lisa."

How does Allan fit in with Sid Phillips's forthright Dixieland style? He sticks to the sentimental numbers to which he is suited in contrast to the more rhythmic style of Betty Miller.

Allan took up singing during the war when he was asked to sing at Naval concerts. While serving in America, he sang at the "Blue Bird" club in New York. Before being spotted by Sid, he had mainly performed musical comedy and spirituals.

His style of presentation on the stage is based on that of Tony Brent, from whom he has received much helpful advice.

Odd notes

I HEAR that Georgia Brown, now crooning at the Kit Kat, Rome, after a long period with Bernard Hilda's band at Rome's Del La Roca, is shortly coming home. Snap up this lively thrush, someone.

I LIKE the smoochy Mills' Brothers version of "So Blue on Decca. This is the only combination that has been able to resist the advance of the Deep River Boys.

I ADMIRE Dorothy Squires' financial acumen in sinking her own personality into a third of the Andrews Sisters' act.

I WISH that all records in future, could be "forty-fives." That way one

SHOW BIZ BEAT

could find some space, in a small flat, to store them!

I DEPLORE the Musicians' Union's attitude to films made for American TV. It's work isn't it? It's paid, isn't it?

An American singing Scottish might have expected some sympathy from the Scotch. But Bill Johnson won't be a big hand of the year from the audience—particularly the three aside the microphone wearing a genuine beard and a "bonnet," when he takes over Broadway to release Alfred the Lion opening of the "Three Coins in the Fountain." He has "ra" he took the audience's choruses with him—and the straight-up show-conditions of "Three Coins" were his.

Bill Johnson plays Finsbury Park then the gimmick will be "Annie" at the Coliseum.

Bow Bells

A FIRST-CLASS "short" called Bow Bells is supporting *The Belles of St. Trinian's* at the Gaiety Haymarket, and will soon be coming your way.

It is necessary because it successfully gets away with a commentary which relies solely on traditional Cockney songs. John Haver and Jean Steward are the vocalists, and Betty Lawrence not only plays the piano accompaniment but also is responsible for the arrangement.

I would hate their work to go unnoticed. It is an audacious idea which could come off brilliantly.

DEPARTMENT OF CONSIDERABLE PROGRESS!

When Tommy Tinder goes to work at the Empress Hall this Christmas it will be his first that you hear in song and dialogue.

Clare Langdon tells me that it has cost thousands of pounds and a couple of years' research to devise a method which will cut out the "dabbing" that has always proved so irritating. Aren't we lucky people!

BRITAIN'S STARS ARE TOPS

BRITISH Variety artists have a big future in Irish Variety. Who says so? Manager Paddy Gogan, of Dublin's 4,000-seater Theatre Royal. And the statement came after Lita Roza played in Dublin's stronghold of Variety.

Paddy Gogan told BACKSTAGE: "We have not had a big dose of British Variety artists here this season; but the ones we did have did big business."

"Two biggest successes? Lita Roza and Ronnie Ronalde. The latter packed the house the week before the ex-health vocalist played Dublin."

"Ronalde was as big as anything we've had this year," said Paddy.

That's a big tribute. Just look at the names that have played the Royal: "King" Cole, Frankie Laine, Vivian Blaine, Roy Rogers and Dale Evans and Guy Mitchell.

Their tours were highly publicized in the national Press and in sponsored radio programmes; they were greeted by Press conferences and radio interviews.

On the other hand, Ronalde and Ronnie practically "sneaked" in.

At home with Mrs. (AUDREY HEPBURN) Ferrer



TV money

AUDREY HEPBURN, star of *Sabrina Fair*, spins some records at home. The labels show a leaning towards the more swingy pops. There's likely to be a lot more jazz in Audrey's new home, though, because Mel Ferrer—whom she married last week—is a keen jazz fan.

He was a disc-jockey early in his career, and it was probably because of his jazz interest that Benny Goodman proposed him to play the title role in *The Benny Goodman Story*.

Tony Brown writes about the Goodman role on page 19.

WHAT'S IN TV? Money among other things, as the American song publishers have discovered to their delight.

Harry Fox, an American accountant, who was appointed last year by ASCAP publishers to act as trustee in issuing TV licenses for pop tunes and old standards under their control, has finished his first year's operation with a gross of close to a million dollars.

All this consists solely of earnings from TV films—not from live television shows—and covers fees as low as \$500 and as high as \$5,000 per tune.

It includes a fee of \$1,200 to Shapiro-Bernstein for the use of "Wagon Wheels" in a series of TV westerns, \$500 to Bobbie and Hawker for the use of "Splendor in Victory" in the TV series "Treasure Men In Action" and another \$500 cheque to Laurel Music for parody on their "Cross Over the Bridge."

But most of the heavier earnings came from the astounding number of new TV music films—both classical and popular—that have gone into production during the last two years. There are over 100 films now with the pianist Liberace, 39 with Florian Zlabac, 26 with Peggy Lee, and a lot of others.

The Frankie Laine film, which partnered him with Connie Haines, were made for Guild Films and directed by Duke Goldstone.

The Peggy Lee series, still in production in Palm Springs, is produced by Peggy herself, written by Roy Amateau, and directed by Bernie Drew.

A third series, "This Is Your Music," has just been finished by Jan Productions. Hollywood, with Byron Palmer and Joan Weston in the lead.

Now they're talking about "THE BIG MAN" OF BRITISH JAZZ

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Nick Richards

IN about a week's time it will be too late to do what most of us planned last year. To have our Greetings cards ordered, delivered, signed and addressed to avoid that last-minute rush!

Yes, Christmas is nearly here! And so is pantomime. Is it too late to hope that a few original songs may yet be written and included in this year's pantos? Despite all the premature mourning, Panto is not dead. But it can retrace mortally wounded if this year's pantos are not observed.

(a) Star artists must not be allowed to go out of character and drag in their "trade-mark" ventriloquial, juggling, thought readings, conjuring or comedy routines at the expense of the plot.

(b) "Top Ten" songs must not be plugged just because they happen, currently, to be the disc-jockeys' delight.

There is absolutely no justification for "Cinderella" going into a hot chorus of "Gilly Gilly Osenfetter Katzenellenbogen By The Sea!" But it could happen—probably will.



TAKES YOU ON THE...

her in a radio series called "Talking About Jones."

But, since she was a kid, Lind has also been a stage performer. Why, then, is she not used in pantomime, musical comedy, revue or summer-season seaside shows? I don't know the answer. I just pose the query.

Blood!

I THOUGHT you might like to know...

It was Irene Koehler who coached redhead Adrienne Corri for her terrific piano-playing sequences in the new Robert Donat film, *Leslie O'Life*. Irene provided the sound, Adrienne, the finger-symphonics. And to such effect that, after the final shooting there was blood on the keyboard!

I now copyright the title of a new film: "Blood On The Keyboard!"—Don't Shoot The Pianist, He's Doing His Best!

Poor Liz

Lizbeth Webb, who did such a good job in the West End as the *Saltonstall Army girl*, is happening, currently, to be the disc-jockeys' delight.

Some Hollywood music-maestro must have done a magnificent job on Jean's voice to make her worthy of this role—judging by the last time I heard her warble uncertainly at a party!

Window player

WHEN you see the new, murder-thriller, *Rear Window* you will pro-

bably keep your eyes firmly on James Stewart and Grace Kelly. Or on George Darcy, a shapely miss who portrays a high-kicking chorus-girl.

In the cases of Miss Kelly and Miss Darcy, I shan't blame you. But don't forget the man who plays a composer—Ross Bagdasarian is, himself, a notable pop music writer. He was responsible for Rosemary Clooney's "Come On—My House." That can be an accolade—if you liked that song.

Wasted

IF you get bored about reading a column of wasted talent then this column will not be for you. I have something of a fetish about the subject.

There's a girl named Lind Joyce who became nation-wide famous as the TMA singer. Recently she has been a cabaret music (or, indeed, any music) TV show as "Kaleidoscope." Had to wait until 9 p.m. with very soon you will be hearing

Dangerous

I ALWAYS knew that nightclubbing had its perils—apart from loss of sleep. Then Len Young, the Singing Fool, walking around with his arm in a sling or, rather, he was just before he went into hospital this week.

He fractured something-or-other gained when some jovial speaker removed Len's arm at the Stork Club. Why don't these joke merchants listen to the cabaret instead of teyng with the furniture?

Big hand

An American singing Scottish might have expected some sympathy from the Scotch. But Bill Johnson won't be a big hand of the year from the audience—particularly the three aside the microphone wearing a genuine beard and a "bonnet," when he takes over Broadway to release Alfred the Lion opening of the "Three Coins in the Fountain." He has "ra" he took the audience's choruses with him—and the straight-up show-conditions of "Three Coins" were his.

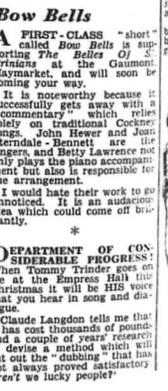
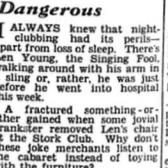
Bill Johnson plays Finsbury Park then the gimmick will be "Annie" at the Coliseum.

Artistry

He introduced Angel Marlo—a cute blonde with a lovely voice—in a couple of duets, and concluded his act in Shakespearean style—wig, tights and beard—this one false, and applied to the audience which showed Angel shed her shoes at him and sang in the name of the wife and the assumed bitterness at her command.

By the time this appears in print I sincerely hope to have Howard Keel at least once more. I could not estimate all this artistry in one viewing. His performance left me with the feeling that so many popular singers are just cheap—and hope I am neither a snob nor a "square."

Howard Keel is a performer with a capital "P."



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Film Notes



BENNY GOODMAN
—he wanted Mel Ferrer to play him in his screen biography, but—



TONY CURTIS
has been picked for the role by Universal International.



ADOLPH DEUTSCH
tailed about musical balance to Tony Brown in London last week.

MANY of those who had thought of Tony Curtis (if at all) as the young man with the fetching curls will be shortly taking another look.

They might be wondering if someone a trifle less decorative would have been a more convincing contender for the role of clarinet idol Benny Goodman.

It is doubtful whether B. G. himself was particularly happy over the choice. He is known to have fancied a more mature actor, Mel Ferrer, for the part.

Will Curtis essay the Goodman blandness with the characteristic B. G. rimless specs? It would not be in keeping with the glamorisation of Benny Goodman for box-office purposes, nor would this do more than heighten the dissimilarity of the Goodman and Curtis visages.

Shooting of *The Benny Goodman Story* will commence as soon as Curtis has finished *The Purple Mask*.

Coaching

He has made it very clear to Universal-International that he is keen on musical subjects—has even submitted an outline of a musical picture to the company—and would like to be teamed with his wife, Janet Leigh.

To back up his bid are reports of an impressive song-and-dance showing in *So This is Paris*, which co-stars Curtis with Gloria Jean, Corinne Calvet and Gene Nelson. For this, Curtis had intensive training from singing coach Johnny Scott.

Trial recordings made at this time were "They Didn't Believe Me," "Blue Moon" and "I'm Sitting On Top Of The World"—all, according to studio publicity, given modern treatment by Curtis with a certain amount of improvisation.

Sweating

And Curtis has been sweating it out at dancing routines—at least with the music—and at the studios with Gene Nelson.

The future Benny Goodman will be seen next on our screens in *The Black Side Of Faloria*, due for release on October 14. He plays a medieval knight!

Passion

LOUIS FORBES has composed the score for a forthcoming RKO-Radio film, *Passion*. Following the now-established pattern, he set out to produce a pop song from his musical themes—and gave it the form of a tango. And he ran true to form it could, of course, have a one title.

You've guessed it. "Passion Tango!"

Good turn

IN the new Norman Wisdom film, *One Good Turn*, now in production at Pinewood, Norman Wisdom is to play a concert conductor by an eccentric Russian conductor, London.

Show-stealer

RARE treat for the important people invited to the premiere of the new British comedy *For Better For Worse* at the Warner Theatre last week a pianist played in the lounge. And such a pianist! Composer Sam Coslow in person—there to plug his title song for the Associated British-Film film.

Sam carried out this chore while the arrivals took their seats in theory. But the theatre manager had difficulty in persuading some of them away from the piano so that the film could run on schedule.

Musical score of *For Better, For Worse* is by our own Walli Stott, and bright stuff it is.



BY TONY BROWN

STANLEY BLACK MUSICAL director **ADOLPH DEUTSCH** has long been known as a composer of happy-go-lucky scores with Jean Carson, Fred Astaire, and other stars in *THE FILM, DURING OF BREAK IN SHOOTING*.

Deutch points out that the engineers are co-operative enough when a musical problem is propounded to them in terms they can understand.

"Remember that their conception of correct balance and recording levels has a purely technical perspective. As such it may be perfect, but from the point of view of mood and atmosphere, for example—the musician's objective—it can be inadequate."

Every recording and broadcasting handi-capper in this country will be in fervent agreement. How often has an excellent technical balance the band—and left the "sound" behind!

The answer, it might seem, would be to take a short course in technical jargon from Edgar "Ed" Jackson.

ON balance in London last week at the start of a European holiday, MGM musical director Adolph Deutsch talked long and with quiet authority, on balance.

There was that Hollywood men of music had to learn how to translate their musical ideas into technical form to get the best service from recording engineers.

Johnny Green has really gone into the subject," said London-born Deutsch. "He can come right back at them in disbelief. And at home, he has wonderful up-to-the-minute recording equipment. He could record a symphony there."

GERALD COHEN (MELANA PRESENTATIONS) PRESENTS
TED HEATH AND HIS MUSIC
DENNIS LOTIS - KATHY LLOYD - BOBBIE BRITTON
LEEDS Town Hall YORK Rialto Cinema
THURSDAY, NOVEMBER 4th
FRIDAY, NOVEMBER 5th
SATURDAY, NOVEMBER 6th
SHEARS & ALLEN, 101, 2088
RATON, 81, 716

NEWCASTLE City Hall - Friday, Nov. 12th
8.30 and 8.40
BOX OFFICE OPEN TILL, OCT. 12th AT WARRINGTON, Northumberland Rd. (12175)
YORK RIALTO - Sunday, October 10th, at 7 p.m.
ERIC DELANEY'S BAND - BILL MCGUFFIE

FRANK WEIR & HIS ORCHESTRA
RECORDING SITE OF HAPPY WARRIERS & NEVER-NEVER LAST, TON.
SUNDAY, OCTOBER 17th-7.15
STOUGHTON PALAIS
FRIDAY, OCTOBER 15th
with Guest Stars
CHRIS BARBER'S JAZZ BAND
8.00 (127) — 2.6, 4.1, 5.6

STARLIGHT ROOF, LEEDS
SATURDAY, OCTOBER 16th
8.00 (127) — 2.6, 4.1, 5.6
MELANA COHE—GERALD COHEN, 33 CRANBOURNE STREET, W.C.2

REGAL - EDMONTON
THIS SUNDAY, OCTOBER 10th — 6 & 8.40 p.m.
ED. W. JONES Presents
TED HEATH
3/- to 6/- — EDM 5223

GAUMONT THEATRE, BRADFORD
SUNDAY, NOVEMBER 7th, at 5 & 7.30 p.m.
ED. W. JONES presents the World's top-selling "Dikker"
GUY MITCHELL
with TEDDY FOSTER & HIS ORCH. etc.
3/- to 6/- — Bradford 26716

REAR WINDOW (Plaza, Lower Regent Street)
A new Hitchcock-directed thriller that falls in its purpose. Basic situation—that of a fractured photographer (James Stewart) confined to a wheelchair, who spies on his neighbours—a too contrived to be convincing. But the device serves to bring to light a murder and to dissolve what seems to be a professional incompatibility between photographer and girl-friend (Grace Kelly). The charm of Miss Kelly almost justifies everything.

DEMITHRUS AND THE GLADIATORS (Odeon, Grafton Way)
Victor Mature as a Christian persecuted by the Emperor Caligula and seduced by a "pagan" vicar, but offers spectacular fight the biggest screen in Christianity.

FOR BETTER, FOR WORSE (Warner, Leicester Square)
The new film, the last newly-weds, with Susan Stephens and Eric Robson as the unlikely couple, might come off largely with amusing caricatures. Reception from Cecil Parker as a bluff father. Dennis Price in good form as a suspicious neighbour.

Melody Maker

WORLD'S LARGEST NET SALE: OVER 90,500 COPIES WEEKLY
Vol. 30, No. 1100 OCTOBER 16, 1954 [Registered in the G.P.O. as a Newspaper] EVERY FRIDAY - 6d.



DAVID WHITFIELD EDDIE CALVERT FRANKIE LAINE GUY MITCHELL DICKIE VALENTINE JACK PARNELL ERIC ROBINSON

MUSIC TO THE FORE IN ROYAL VARIETY

REGAL laurels have fallen thickly upon the popular music profession to make the big event of the theatrical year—the Royal Variety Performance—a truly "Family Favourites" programme. Even the swing bands are to be included. For not only is Ted Heath making his second Royal Variety appearance—but his ex-drummer, Jack Parnell, will also be leading his Music Makers on to the stage for this auspicious event.

This year's Command Show is at the London Palladium, international Mecca of Variety artists, and the theatre's resident orchestra—the Skyrocks—conducted by Eric Rogers—will also be on the bill, their sixth appearance to date.

Eddie Calvert, the instrumental star who has soared to the top ranks in the Variety and recording spheres in the past year, has won his just reward. Sharing the bill with these stars will be many of their compatriots in the vocal firmament—both British and American.

Representing the home contingent are Dickie Valentine, David Whitfield and the George Mitchell Singers.

Money-spinner
Valentine is yet another Heath alumnae to appear before the Royal Family, since leaving the band he has made a big name for himself in Variety; David Whitfield has proved to be one of the fastest and biggest money-spinners in the long history of British show business.

The American singing stars selected for the big night are Frankie Laine, Guy Mitchell and Howard Keel. All three are firm favourites with Britain's record and Variety public.

Among the many other celebrities on the bill are such radio, film and recording favourites as Max Bygraves, Noel Howarth, Bob Hope, Norman Wisdom, Jack Buchanan and Arthur Askey.

Pre-war visitors
"As you know, many American bands carried out resident engagements in this country before the war, but similar facilities were never given to English bands wishing to work in the USA. Furthermore, a great number of American individual musicians were permitted to work here for long periods and were in fact holding out the best engagements in London.

"Here now a situation I am sure will be a welcome change to our Back Page, Col. 3

STOP PRESS

Negotiations proceeding for the French Piano Night Ball, Nov. 10, will feature a quartet from French Radio.



The Legend of Crosby

WHO was the world-famous film star who made his first film while he was "in jail"?
WHO was the great big office draw who sang to an empty theatre?
WHO was the respectable, rich sportsman who was thrown out of his hotel in Canada?
WHO is the man who has become a legend in his own lifetime?
On all four counts—BING CROSBY.

But what of the man behind the legend? What of the human being behind the microphone? Who was the crooner—Crosby the jazzman, Crosby the singer, Crosby the humorist, or Crosby the family man?

The real Crosby story will be told for the first time in a great new MM series. Don't miss it!

Starts in next week's MM

Today's modern drummers realise that first-class drumming requires first-class drums—so naturally they choose PREMIER the drums acknowledged by the finest drummers in 67 countries to be the tops for tone, quality and durability.

SHEELAGH PEARSON
of the glamorous
GRACIE COLE BAND
chooses
Premier

SEE YOUR DEALER TODAY
Or send now for details—6d. for full catalogue.
PREMIER DRUM CO. LTD.
27 Regent Street, London, W.1. Tel. 2377
WORLD'S SUPREME QUALITY

HACKNEY EMPIRE
SUNDAY, OCTOBER 17th, at 7.30 p.m.
ARTHUR HOWES presents
JACK PARNELL & HIS ORCHESTRA
Dennis Hale - Annie Ross
2/6, 4/6, 5/- Telephone: AMHerst 1048

TOWN HALL, BIRMINGHAM
FRIDAY, OCTOBER 15th, at 6.15 & 8.45 p.m.
ARTHUR HOWES presents

TED HEATH AND HIS MUSIC
Dennis Lotis - Kathy Lloyd - Bobbie Britton
4/-, 5/-, 6/- Civic Radio Services, 278 Paradise Street.
Telephone: M10221

KINGSTON EMPIRE
THIS SUNDAY, OCTOBER 10th, at 8.30 p.m.
ARTHUR HOWES presents

KEN MACKINTOSH and HIS ORCHESTRA
PATTI FORBES - KERRY BARRELL - GORDON LANGHOPE - DEN CAMERON - THE MACKIES
GUEST STAR, The famous Radio Luxembourg Disc Jockey, GREGORY EVERTITT
3/-, 4/-, 5/- Telephone: K1Giston 3131

CHISWICK EMPIRE
SUNDAY, OCTOBER 17th, at 7.30 p.m.
ARTHUR HOWES presents

JOHNNY DANKWORTH & HIS ORCHESTRA
Cleo Laine - Frank Holder - Tony Mansell
2/6, 4/6, 5/- Telephone: CH1wick 7651

VICTORIA HALL - HANLEY
SUNDAY, OCTOBER 17th, at 7.30 p.m.
Arthur Kimbell presents THE ALL-STAR SHOW
DOLORES VENTURA - GERRY BRENTON
RONNIE SCOTT ORCHESTRA and ARTISTS
TICKETS: 2/6, 3/-, 4/-, 5/-, 6/-, 7/-, 8/-, 9/-, 10/-, 11/-, 12/-, 13/-, 14/-, 15/-, 16/-, 17/-, 18/-, 19/-, 20/-, 21/-, 22/-, 23/-, 24/-, 25/-, 26/-, 27/-, 28/-, 29/-, 30/-, 31/-, 32/-, 33/-, 34/-, 35/-, 36/-, 37/-, 38/-, 39/-, 40/-, 41/-, 42/-, 43/-, 44/-, 45/-, 46/-, 47/-, 48/-, 49/-, 50/-, 51/-, 52/-, 53/-, 54/-, 55/-, 56/-, 57/-, 58/-, 59/-, 60/-, 61/-, 62/-, 63/-, 64/-, 65/-, 66/-, 67/-, 68/-, 69/-, 70/-, 71/-, 72/-, 73/-, 74/-, 75/-, 76/-, 77/-, 78/-, 79/-, 80/-, 81/-, 82/-, 83/-, 84/-, 85/-, 86/-, 87/-, 88/-, 89/-, 90/-, 91/-, 92/-, 93/-, 94/-, 95/-, 96/-, 97/-, 98/-, 99/-, 100/-

LAURIE HENSHAW'S



SO Decca have bowed to a publisher's request that LOUIS ARMSTRONG'S bop parody of "The Whiffenpoof Song" should be withdrawn.

Perhaps we should be too critical of Decca's desire to avoid giving offence to the copyright owner. But it does seem a pity that a large prospective public—particularly the Mezzor MAXX element—should be denied the opportunity of hearing one of the most amusing vocals Louis has yet committed to wax.

No malice

Fortunately, Decca had already despatched a considerable number of the discs (Brunswick discs) for the complaint was lodged. There is no malice in my use of the word "retroviser". I merely count myself lucky to possess a review copy of a recording that, quite apart from its artistic merit, must already be considered something of a collector's item.

(That colleague Max Jones has been attempting to write me a controversial "Whiffenpoof" article since classic Bernhard is proof of the fact.)

Dallas SAMBARACAS... They're as essential as Carbon Dioxide. Provide a multitude of effects giving the true Latin-American rhythm. Played in the sexy way as Maracas.

CARLTON "Titer" HI-HAT CYMBAL PEDAL... Indispensable to modern performance! Height and angle adjustable. Action lighter and faster than anything you have ever experienced.

"SYMARA" CYMBALS... The finest obtainable offered at any price. 1157 Medium, 12" for Hi-Hat £1.12.0. 1158 Medium, 13" for Hi-Hat £1.15.9. 1159 Medium, 14" for Hi-Hat £2.11.3.

Alma Warren—her sister is Lila Roza

Alma Warren... Her sister is Lila Roza. She is a talented singer and pianist.

Talented... SAMMY DAVIS, JR. is a Negro impressionist. He is also a young man of considerable talents.

No malice... Fortunately, Decca had already despatched a considerable number of the discs.

STEVE RACE

MY favourite magazine has been getting better than ever recently. The short story standard has always been high, and the editor's letters (worth a guinea each) all have interesting comments.

Yes, Midday's Journal is way ahead of any rival, and it has recently been strengthened by the inclusion of self-critique features.

Why the shock is enough to unbalance you. I can understand why my second favourite periodical, which you hold in your hand at the moment, doesn't try something similar, especially if the lady readers. For instance:

WILL YOU MAKE A MUSICIAN'S WIFE? Yes = 10 points. No = 10 points.

- 1. Don't you think a drum looks rather cute in a sitting room? Yes... No...
2. Can you think that every local girl is a potential vocalist for your husband's band...
3. Isn't it fun to sit on the edge of a bed and watch a man...
4. Which would you rather do...
5. Sunday morning is the perfect time for band rehearsals...

Britain's new leader has an intellectual slant

TODAY, Tony Crombie is prepared to concede that at one time his drumming may have been a little heavy. But he is not apologetic. "That's the way I felt it," he explains. Then, with a sly grin: "Maybe I just couldn't bear what some of the others on the stand played."

TOUGH It is probably a front built up during a childhood spent in the depressing environs of London's East End, where a boy—particularly a Jewish boy—had to be a bit tougher than the next. It is certainly the kind of front that discourages the casual approach. Crombie may walk with the heavy sleepiness of a man who has just got out of bed, but his appearance is still that of a big, rough customer who should not lightly be disturbed.

It was completely hostile to the music we started playing. When we finished it was in the vein of our usual. Deucher, Scott and others were given credit. Crombie objects bitterly that he might just as well not have played. Yet, years ago, the most famous jazz pianist of our persuasion regularly quoted Tony Crombie as his own favourite.

By EAR... His association with Winston... Crombie took his second name from the Scott orchestra. Crombie took his second name from the Scott orchestra. Crombie took his second name from the Scott orchestra.

CHORDS... Crombie took his second name from the Scott orchestra. Crombie took his second name from the Scott orchestra. Crombie took his second name from the Scott orchestra.

Frankie Laine's piano

(Coincidence is an amazing thing. When piano-accompanist Al Lerner was asked to fill the gap left in Frankie Laine's organization by the tragic death of Carl Fischer, two remarkable facts came to light.)

They had known each other in a casual way since 1926. In 1945, Frankie asked Al if he would like to throw in his lot with him, but Al couldn't make it because he was already with Dick Haymes. When he and Frankie did join forces, earlier this year, they discovered that Al (married in 1941) and Frankie (married in 1950) both celebrated their anniversaries on June 15.

Secondly, they each discovered that they had a mutual interest in a young singer from New York named Bobby Mitchell.

He did, however, call at the Laine home for a chat with Laine whose wife expressed his interest. He had the boy to contact him as soon as he had finished school, when either one might be considering sponsoring him.

AL LERNER... of course on Premier SOLD BY THE WORLD'S BEST DEALERS



TONY CROMBIE

Other valuable experience was gained from tours with Duke Ellington and Lena Horne, and an eight-week trip to the States with Ronnie Scott. And Crombie was one of the enthusiasts who made the trip to Dublin to hear the Kenyon band in person. "I enjoyed the music," he says, "but the trip brought me down. All that poverty over there."

And he leans in to protect himself against any accusation of sentimentality. "It's purely a selfish viewpoint. I don't like poverty because it depresses me."

It is somewhat startling to discover that Tony Crombie is something of an amateur pianist. Get him on the piano and he will play for hours. He has a good technique. Also, he has lately acquired something of a reputation as an arranger, characteristically without ever studying the subject in the accepted fashion.

REALITY... and he'll come out with the artist and the musician synthesis certain aspects of life-of-experience. Music should be in part educational. That means that it should have a message. It should bring the listener a bit nearer to reality.

Part of the Crombie philosophy comes from books, part is drawn from his own observations. He reads because he contends that it has a practical value. "Development of the mind is a man's range of expression musicwise."

There, too, to modern jazz, you see, that a hot trumpet.

Hofner "CONGRESS" 12 FHS... speed frets, curved fingerboard, adjustable bridge, built-in capo. NEW FLAMENCO MODEL 93 Cms.

VALERIE'S NEW BOSS



Ken Moule ponders as Valerie Kitcher suggests songs for her debut with his band.

Ken Moule signs MM vocal contest find

VALERIE KLEINER, 16-year-old South London singer who won the Melody Maker "Girl Vocalist Of The Year" contest of last year, has been signed by pianist-leader Ken Moule.

She makes her professional singing debut with the Ken Moule Sextet at South Place tonight (Friday), and follows up at the New Ballroom, Guildford, tomorrow.

Valerie has given up her job as a model with a West End fashion house to concentrate full time on her new career.

Voice-and-Beauty
Her big break with Ken's up-and-coming band was negotiated by agent Ted Kruser, who introduced her to Ken when it became apparent that drummer-leader Tony Crombie would not be able to use her, due to his recent signing of Annie Ross.

Valerie has also joined into the semi-finals of the All-Britain Beauty Contest run by Bullitt's, which stage the finals at their annual Reception at the Albert Hall in February.

Gift from Connie
Connie Howell, herself a polo victim, is donating the royalties from the Melody Maker contest to the Heart Trust. You'll be a Houston family stricken with polo.

MUSCANT TAKES OVER
Joseph Muscant, touring MD with Al Martino, is conducting the whole of the show at Durdley Hippodrome this week in the sudden illness of resident MD Hugh Thompson.

REGENT CLARINET
Buxton system, B-Bat, 12 keys, 6 rings, 6mm. Silver-plated.

1955 contracts
Joe told the MM this week that from the damaging effects of the IFM's actions during the recent tour, he has no more contracts for Ireland, in January and March, 1955, which are likely to be adversely affected by the IFM's actions. He has still heard nothing from the IFM, and he has been in touch with the MD, who says that they have not been informed of any complaints about him in the circumstances, as placing the matter in the hands of my solicitor.

More British men playing in Nairobi
KEVVA, Wednesday—Clarinetist Tony Coy, who used to be with drummer-leader Joe Daniels, is in Nairobi as a musician serving in the famous 101st. There is at present no definite news of either Vic, but one son, bassist Vic, Jr., is playing in saxist Ted Kretzer's band at the Queen's Hotel.
His brother, bass-vibist-Drummer Jan, is with Herwig's Orchestra at the Flamingo Room of the Hotel Avenu.
Francis-accordionist Reg Manau leads a trio at the Brackenburn Hotel, completed by Nival Laksh (dr.) and Don Chantman (tr.).

Kenny Baker in Brass Band Festival

TRUMPET-LEADER Kenny Baker will make musical history at the Albert Hall tomorrow (Saturday) when he appears as star soloist in the Daily Herald Brass Band Festival Concert.

It is the first time a jazz musician has been selected to play at this traditional annual event which climaxes a country-wide contest involving about 500 bands.

Kenny is an appropriate choice for apart from his present status in the brass band world, his musical career on concert with the West Hill Brass Band at the age of 11.

Becoming interested in the trumpet, he took his first step towards ultimate fame by winning a Melody Maker band contest as a semi-pro.

Records and radio for Monshin Band
Bernard Monshin and his Orchestra have made their recording debut on Polygram. Their new disc will be issued this week-end.

The orchestra starts a series of broadcasts on October 24 to be heard on the radio at 10.30 a.m. (L.I.) until December 26.

Oscar signs Wise girl
The event will take place as usual at Belle Vue, Manchester, on Monday, 17th, 6th, 6d, and 4s. It is obtainable now from the G.O. Office.

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JOHNNY FRANKLIN JOINS PHILIPS: LEONARD SMITH RESIGNS

SURPRISE changes have taken place this week in the recording of Philips Electrical, Ltd. Leonard Smith has resigned his post as Commercial Manager for the Phonogram Records. He has been appointed Artists Recording Manager of the same concern.

Both changes take effect on November 1st. Leonard Smith created a sensation in the gramophone industry almost exactly two years ago when he resigned his position as Commercial Manager of the Phonogram Company following a disagreement on policy with his directors, and moved to Philips Records. Leonard Smith is at present on leave pending his resignation becoming effective. His successor has not yet been announced.

Pianist and coach
Johnny Frank brings to an end no fewer than 17 years' association with the Francis and Taylor music-publishing group in order to take up his post with Philips.

Recognised also as one of the finest accompanists in the profession, he has been associated with top-line artists as Anne Shelton, Eve Boswell, Smith, Carole Carr, Vivian Blaine and the Sisters. He has also been responsible for the orchestral arrangements for these artists on the stage and for recording purposes.

He told the Melody Maker: "Although my appointment will naturally occupy the greater part of my time, I still hope to find time for my great love for the instrument would be to give it a permit me to disregard it."

For many years past, Johnny has also been responsible for the discovery and coaching of new talent. This, together with his expert knowledge of present-day popular music trends, has provided him with a wide experience for his new position, in which he will be responsible for the selection of new artists and compositions for the Philips Record label.

Two new pianists for Nussbaum
Pianist Ronnie Franklin has replaced Ronnie Boulton in the Nussbaum Trio in the Victoria Palace. A smaller, more refined Eric Lowe at Wimbledon Palace.

Reg Hubbard has succeeded Les Piper on piano in Joe's quartet at the Jack of Clubs, and at both venues, leading different personnel.

Arresting scene!
The London Branch Office of the Metropolitan Police has arrested a man who was found in a car which had been involved in a collision with a bus. The man was found in a state of unconsciousness and was taken to hospital. The car was found to be a 1953 model and was registered in the name of the man who was arrested.

Des Williams leaving Brighton Aquarium
Des Williams leaves Brighton's Aquarium Pools on October 31, when the hall closes for redecoration.

LEADER HURT
Fred Hobson, leader of the Coliseum, Bournemouth, was treated for stomach injuries following an incident at the ballroom last Friday. Another member was also injured.

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ANNOUNCING 45 R.P.M. RECORDS ON

DECCA RECORDS	Capitol RECORDS	Brunswick RECORDS	LONDON RECORDS
DAVID WHITEFIELD with MANTOVANI AND HIS ORCHESTRA and Chorus Cara Mia; Love, tears and kisses 45-F.10327	FRANK SINATRA Three coins in the fountain; I could have told you 45-CL.14130	KITTY KALLER Little things make a lady; I don't think you love me any more 45-05287	NORMAN BROOKS A sky-blue shirt and a rainbow; This waltz with you 45-L.1228
THE JOHNSTON BROTHERS The Band; THE KEYNOTES A dime and a dollar 45-F.10302	NAT 'KING' COLE Smile; Make her mine 45-CL.14149	THE FOUR ACES Featuring Al Roberts Wedding Bells 45-05398	SLIM WHITMAN Rose Marie; Standing at the altar 45-HL.8061
JOAN REGAN Two kinds of tears; with THE JOHNSTON BROTHERS Wait for me, darling 45-F.10362	DEAN MARTIN Sway; Pretty as a picture 45-CL.14138	WOOHY HERMAN AND THE NEW THIRD HERD Woodie; Moten stomp 45-HL.8013	THE HILLTOPPERS From the vine come the grapes; Time will tell 45-HL.8026
LOHRAE DESMOND With Bob Sharpley and His Music Hold my hand (from the film 'Susan slept here'); On the waterfront (from the film) 45-F.10375	GORDON MACRAE C'est magnifique (from 'Can-Can'); How do you speak to an angel (from 'Living it up') 45-CL.14168	MANNY KAYE Knock on wood; All about you (Both from the film 'Knock on wood') 45-05296	

THE DECCA RECORD COMPANY, LIMITED, 1-3 BRIXTON ROAD, LONDON, S.W.9.

2,000 songs for MM Competition

NEARLY 2,000 entries have been received for the Melody Maker's song competition. This section of the competition, which called for original eight-bar melody phrases, closed on Monday.

The judging Panel, comprising publisher Lawrence Wright, impresario and disc-jockey Jack Harte, Ed Longbrake, contrabassist Hubert W. David and editor Pat Brand, is now at work selecting the best entry.

Next step will be to find the lyric to fit the winning melody phrase, and the opening of this section of the competition will be announced shortly.

The winning composer and lyric writer will each receive a cheque for Ten Guinea, and then compete the prize under the jurisdiction of Lawrence Wright, who as final prize has guaranteed publication.

Meanwhile, the usual Song-writer's Advice Bureau Coupon printed on page 10 enables our writer readers to submit their complete songs for expert criticism.

Interviewed Lil, Bechet & Nicholas
Dick Hughes, Journalist with the Australian Consolidated Press and writer-time traditional pianist, recorded interviews with Lil Armstrong, Sidney Bechet, and Albert Nicholas while in Paris on holiday last week.

The interviews will be broadcast by the Australian Broadcasting Commission in their weekly programme, "Rhythmic Dimensions".

Lil Armstrong and Albert Nicholas told Dick Hughes that they intend to name their new book "Memphis To Paris On A Piano Stand".

Don's damaged De Soto
It is just 12 years ago that Walters and Mercer started Cantol Records in London. It is now in one back room on the same Vine Street.

Ogden moves from circus to ballroom
When Blackpool Tower Circus ends this week-end, Erik Ogden will take his 14-piece band into the Winter Gardens Ballroom, at the Charles Farrell and his boys take a fortnight's rest.

On Monday, November 1, Erik moves to the Tower Ballroom for two weeks, deputising for Freddie Platt and his Orchestra. Erik has signed Manchester drummer Lou Fraser for this four-week period.

ALBANY CHANGE
Drummer Roy Havel has joined Rudy Romer's Band at the club, and Johnny Club, replacing Les Lombard.

Union move
The General and Registered office of the Musicians' Union have been moved to 29, Catherine Place, Buckingham Gate, S.W.1 (Vic. 1348).

The London Branch Office remains at 22, Sicilian Avenue.

DAVIES AT MAZURKA
Bass-vocalist George Davies has joined pianist Frank Williams at the Mazurka Club in Denman Street.

HOWDY!
The recently formed Hot Club of Britain—an amalgamation of a Britain's leading jazz clubs and agencies—has swung quickly into action by arranging band exchanges with the Calé Jazz Club and the Belgium.

Lyttelton Club and the Dutton Agency, secretary of the new organisation, told the MM on Monday that the band exchanges until contracts have been completed, but one British leading traditional bands will visit Norway in the next few days. A Norwegian group will play here with the Hot Club of Britain in an exchange of modern groups with the Hot Club of Belgium. Being received enthusiastically by the Hot Club. We have had a good response from all over the country. Many jazz clubs, including the Hot Club of Dortmund, the London Jazz Club, the Coventry and Nottingham clubs have offered to co-operate with us.

AJAX PERCUSSION!



GREATEST TRIUMPH at the Jazz Jamboree 1954
MAX ABRAMS M.S.B.C. Jamboree Band
MARGARET MASON Gracie Cole's Orchestra (Vib)
EDDIE TAYLOR Bill McGuffie
LENNIE BRESLOW Ken Moule Band
BASIL KIRCHIN The Kirchin Band
EDDIE TAYLOR Tommy Whittle Quintet
ALAN GANLEY Johnny Dankworth Orchestra
TOMMY CAIRNS The Squadronaires
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The recently formed Hot Club of Britain—an amalgamation of a Britain's leading jazz clubs and agencies—has swung quickly into action by arranging band exchanges with the Calé Jazz Club and the Belgium.

HOWDY!
The recently formed Hot Club of Britain—an amalgamation of a Britain's leading jazz clubs and agencies—has swung quickly into action by arranging band exchanges with the Calé Jazz Club and the Belgium.

Johnny Rogers in Glasgow accident
Atto-assist Johnny Rogers met with an accident on Monday night at Green's Pathway Ballroom, Glasgow, where he was playing the first of a series of engagements with the Hot Club of Britain. He was injured in the accident and is recovering in hospital.

SONNELI AUGMENTS
Sonnell, resident leader at London's day club, is augmenting his Quintet with three sax and a trumpet.

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J.S. JACQUET

HAROLD DAVISON'S Jazz Parade has marched to triumphant successes on the Continent. The jazz trail first blazed in Germany has already spread through Holland and France where the star-studded U.S. package has three fans and MM critics with enthusiasm. From ROTTERDAM, Anton Kop Jr., reviewing Saturday's concert at The Hague, writes:

Coleman Hawkins played fluent, inspired and swarming improvisations on such classics as "Body And Soul".

Outstanding Hawk

It was a great pleasure to find out personally why the Hawk became one of the outstanding names in jazz. Illinois Jacquet soon discovered he could play to the gallery. He honked and screamed his way through several up-tempo tunes, culminating in a crazy performance of "Flyin' Home". Jacquet, however, sounded acceptable in slow tunes like "September Song". But it was Sarah Vaughan who stole the show. This girl is truly Divine. Never before has such a noisy audience been so suddenly stilled.

3 bands picked for Scarborough Spa

Impresario Henry Hall has engaged noted violinist Eugene Pini to lead a 10-piece orchestra next summer in the new Pain Court of Scarborough Spa.

Shawcross and his Orchestra will play in the Grand Hall, appearing in a modernistic presentation called "The Charlie Shallock Show".

There will be a pit orchestra and a vocal group. The new band will again play in the ballroom.

'GOOD LUCK' HAYDN JACKSON

The concert was brought to a close by the Dixie Satcha. She sang "Tenderly," "Perdido" and "Dear Old Moon" all full of subtle shades and colors reminiscent of the great Ella Fitzgerald.

In Britain

In their first British appearance the Jazz Parade Orchestra will play at the USAP Camp, Scarborough, on Monday, where the Tony Kinsey Trio, with Joe Haydn and the Dixie Satcha Band, will also appear, and at the USAP Camp, Loughborough, on Tuesday, in company with the Koo Moon Six.

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Skegness Urban District Council invite rent tenders for above popular sea-front attraction. 5-year lease with renewal option. Average annual turnover £12,737. Details and conditions of letting from the undersigned. Closing date for receipt of tenders 3rd November, 1954.

IVOR M. CULE, Clerk to the Council, Town Hall, Skegness.

PARADE SWEEPS



The "Bean" (above) jumps while Jacquet squeals. Two action shots taken during the Jazz Parade's tour in Germany last week-end. On the right is Illinois' trumpeter brother, Bazzini.

MM contestant hurt in Midlands crash

TWENTY-ONE pints of blood were given to Midlands leader Lee Lombard—a well-known MM dance band contestant—following a severe accident on Tuesday night.

Lee Lombard, a well-known MM dance band contestant—following a severe accident on Tuesday night. He was taken to Birmingham General Hospital and given the blood transfusion.

His injuries are reported to include the loss of two fingers, broken ribs, fractured arms and severe back and head injuries.

Another newcomer is Jimmie Wright, on tenor. (Alma) will play with Cab Calloway for a long period. He has also played with Benny Carter, Count Basie and Lionel Hampton.

HEATH

From Page 1
sure you would not have tolerated had you been the chairman of the British Musicians' Association, so, quite rightly, the inflexion is curbed.

Unfortunately, since then no sound basis has been worked out for the benefit of the musicians on both sides.

Can I, respectfully suggest that you let my hand into the ring for a trial period of four weeks, in exchange for an American combination for the same period, and let's see how it works out.

Finally, as I consider this a matter of great interest to the entertainment industry, I have taken the liberty of making this letter available to the trade papers, both here and in the USA.

MU policy

When told of Ted Heath's proposal to Petrillo, Harry Francis, Secretary of the MU, commented: "If a concrete proposal came forward for an exchange of that kind we would give it favourable consideration. It would be in accordance with the MU's policy."

Heath's idea, Ted Heath, 46, the general public who are interested in dance music had the position clarified.

Ted and his band make their first playing trip to France when they appear for the U.S. Forces at six one-night dance commissions at Fontainebleau on Wednesday next.

The band returns to Britain in time for its next programme the "The Big Beat" during Session series on October 26.

TRUDE FOR COLONY

American vocalist Trude Adam is to play four weeks in cabaret at the Colony Restaurant commencing on November 15.

STOP PRESS

S. Britain Western Regional Final results: 1st, Raymond Kaye—2nd, and Outstanding Musician, Russ Jones. Report, pictures, next week.

Cole Porter's CAN-CAN

BACKSTAGE



LEADING LADY IRENE HILDA

"NUMBER Twenty-one," the sports-coated pit conductor was shouting above the noise of re-tuning brass and strings as we walked into the empty Coliseum auditorium. "Number Twenty-one—the last half. I want to beat you out one, two, three, four and five.

"Right? Start at bar 79; that's from where the principals exit to the first kick by the girls."

He raised his hands; the noise died away. He paused—then dropped the baton. And that was our introduction to Cole Porter's "Can-Can."

Dress rehearsal

It was a dress rehearsal. The house lights were up, the curtain still down. Except for photographer Ron Cohen and ourselves, plus three knots of people animatedly conversing in the front rows of the stalls, the vast theatre appeared to be empty.

But when the 25 gentlemen of the pit had finished with Number Twenty-one, we saw unmistakable signs of furious activity. A girl in black trousers and a short white duffie coat ran down the centre aisle to confer with MD Charles Prentice ("Dendre Vivian" Choreographer) who whispered PFO Fred Grattan into our ear from the row behind us.

There was a murmur of voices and a shuffling of feet from behind the dark curtain. A man in a blue blazer came out on to the stage box. The three knots of people dispersed—either to tables set up in the aisles or to a box behind the stalls temporarily fitted up as a producer's ops-room.

The man in the blue blazer came out in front of the curtain again.

"Okay?" he called.

"Okay," echoed an American voice from the back of the auditorium. "Take it right through."

Naughty dances

"Can-Can" is set in Paris—in Montmartre, to be exact—in the last quarter of the nineteenth century. The story concerns an upright and pious judge ("Gary And Dolls" star Edmund Hockridge), determined to put a stop to the "naughty" dances featured by the owner of an illegal Montmartre cabaret (Irene Hilda). And, of course, his inevitable conversion to the viewpoint of the Latin Quarter artists and girls, Miss Hilda's in particular.

The naughty dances are very naughty indeed. The costumes are brilliant—particularly in a suggestive and witty ballet dealing with Eve, the snake and other creatures in conubial pairs frolicking in the Garden of Eden.

Lynn—predict that Gillian Lynn—one-time star of the Sadler's Wells Ballet—will be hailed as a new commode.

(She plays a big part opposite comedian Fred Marks as well as being principal dancer in "Can-Can.")

"I can certainly predict that Irene Hilda will be a riot.

Vitality

Her timing and technique, allied to the typically French voice-with-ooz-in-it, her very considerable range and the sheer, dazzling vitality she brings to her role, make her a "natural" dancer.

At one point in the show, in that near-empty theatre, with no audience reaction at all and men in shirt-sleeves at the side of the stage, she was really almost to tear—tires—in the middle of a song, too!

The rehearsal was saw larked Alfred Marks. He had a sore throat, but he was really in his place was taken by the stage manager—a young man in a green corduroy jacket and grey trousers.

The run-through was only interrupted twice, once by a despairing fellow from the back of the stalls, and once when God's sake!—once when the producer asked him Marks's understudy to take over a vocal the stage-manager for a vocal

Continued inside



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Continued inside

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COUNTY BOROUGH OF ST. YARMOUTH
MARINA OPEN-AIR THEATRE

There are limited for the provision of popular entertainment at the Marina for the period May to 15th September, 1954, inclusive, with a view to the entertainment of the public. The Marina is situated on the sea front of the town and is a most desirable place for the provision of entertainment. The Marina is situated on the sea front of the town and is a most desirable place for the provision of entertainment. The Marina is situated on the sea front of the town and is a most desirable place for the provision of entertainment.

The successful tenderer will be required to provide at his own expense a band of 25 members, comprising 12 brass instruments, 10 woodwind instruments, and 3 percussion instruments, and to provide a vocal soloist. The band and soloist will be required to perform at the Marina for the period May to 15th September, 1954, inclusive, with a view to the entertainment of the public. The Marina is situated on the sea front of the town and is a most desirable place for the provision of entertainment.

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U.S. JAZZ PARADE SWEEPS CONTINENT

HAROLD DAVISON'S Jazz Parade has marched to triumphant successes on the Continent. The jazz trail first blazed in Germany has already spread through Holland and France, where the star-studded U.S. package has fired fans and MM critics with enthusiasm.

From **ROTTERDAM**, Anton Kop Jr., reviewing Saturday's concert at The Hague, writes: Coleman Hawkins played fluent, inspired and swinging improvisations on such classics as "Body and Soul."

Outstanding Hawk It was a great pleasure to find out personally why the Hawk became one of the outstanding names in jazz. Illinois Jacquet soon discovered he could play to the gallery. He hooked and screamed his way through several up-tempo tunes, culminating in a crazy performance of "Flying Home."

3 hands picked for Scarborough Spa Impresario Henry Hall has engaged noted violinist Eugene Pini to lead a 10-piece orchestra next summer in the new Pains Court of Scarborough Spa.

'GOOD LUCK' HAYDN JACKSON In their first appearance on the Jazz Parade package, Haydn Jackson and his orchestra will play at the Grand Hotel, Scarborough, on Monday, where the Scottish-born, jazz-loving "Tommy" Kinsley Trio, with Joe Harrod and Trio with Joe Harrod, will also appear, and at the Pains Court, Scarborough, on Tuesday, in company with the Ken Moulds Seven.

Blue Rockets back at Tottenham The Blue Rockets return to the Tottenham area on October 18 at the Royal Tottenham. The band, which goes up to Tottenham on Monday, where the "Blue" Rockets, led by Vic Abbott, will play at the Royal Tottenham. The band, which goes up to Tottenham on Monday, where the "Blue" Rockets, led by Vic Abbott, will play at the Royal Tottenham.

HEATH From Page 1. You would not have tolerated had you been the head of the British Musicians' Union, quite rightly, the intux was undecided.

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SUN CASTLE, SKEGNESS Happy Rendezvous for Holiday Makers. Music, Dances, Light Refreshments, etc. Skagness Urban District Council invite tender for above popular sea-front attraction. 5-year lease with renewal option. Average annual turnover £12,737. Details and conditions of letting from the undersigned. Closing date for receipt of tenders 3rd November, 1954.

STOP PRESS 6. Britain Western Regional Final results: 1st, Raymond Kaye—2nd, Outstanding Musicians, Russ Adams. Report, pictures, next week.

Bill Coleman off on German tour Pass, Wednesday—Trumpeter Bill Coleman left Paris last week for a two-month tour of Germany. Members of his band include saxists Curby Alexander, who has played with Claude Hopkins, Hot Lips Page, Lucky Millinder, Dizzy Gillespie and Charlie Parker.

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The "Bean" (above) jumps while Jacquet squeals. Two action shots taken during the Jazz Parade's tour in Germany last week-end. On the right is Illinois' trumpeter brother, Russell.

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Cole Porter's CAN-CAN

BACKSTAGE



LEADING LADY IRENE HILDA



"NUMBER Twenty-one," the sports-coated pit conductor was shouting above the noise of re-tuning brass and strings as we walked into the empty Coliseum auditorium.

NUMBER Twenty-one, the sports-coated pit conductor was shouting above the noise of re-tuning brass and strings as we walked into the empty Coliseum auditorium. "Number Twenty-one—the last half. I want to beat you out one, two, three, four and five."

Dress rehearsal It was a dress rehearsal. The house lights were up, the curtain still down. Except for photographer Ron Cohen and ourselves, plus three knots of people animatedly conversing in the front rows of the stalls, the vast theatre appeared to be empty.

Naughty dances "Can-Can" is set in Paris—in Montmartre, to be exact—in the last quarter of the nineteenth century. The story concerns an upright and principled judge ("Clara And Dolly" star Edmund Rockridge, determined to put a stop to the naughty dances featured by the owner of an illegal Montmartre cabaret (Irene Hilda). And, of course, his inevitable conversion to the viewpoint of the Latin Quarter artists and girls, Miss Hilda's in particular.

Vitality The timing and technique, added to that typically French voice-with-a-sob-sist, her very considerable range and the sheer, dazzling vitality she brings to her role, make her a "natural."

Continued inside

Richard GOLDEN CANE REEDS ACCURATELY MADE IN EVERY GRADE. FROM MUSIC DEALERS EVERYWHERE. Trade Distributors: ROSE, MORRIS & CO. LTD., LONDON, E.C.2.

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ON THE SHOW-BIZ BEAT WITH—

Dick Richardson

YOUR ROVING COLUMNIST

ERIC MASCHWITZ and George Fosford are approaching the end of an eleven months' lepack-and-aspirin stint. They've been turning that venerable thriller, "The Ghost Train," into a lively vehicle for Reg Dixon.

You make a musical out of "The Ghost Train" and you succeed when "Happy Holiday" hits the Palace on December 22, after a few weeks' tour.

Eric Maschwitz, battle-scarred in many a West End musical affair, admits that it has been a tough assignment. "I hope we've pulled it off, but we've had to bring a musical slant to the play without losing any of the suspense."

report that, as I left the theatre, one young couple was nostalgically whistling "That Old Black Magic." Why not vary it, Leslie?

At the cafe WITHOUT remotely touching "Marlene Dietrich" business Kay Thompson has been doing very nicely for the Cafe de Paris, thank you. Now, with Noel Coward back in his favourite haunt as from Monday, the Cafe's winter season should start with a bang.

And if, as they hope, Mae West writes us all to come up and see her some time at the Cafe de Paris towards the end of the year, then everybody can relax for a while.

But what a rod they've made for their own backs by setting up such a wonderful cabaret standard! After all, how many names have got the pulling power needed to fill this plush nicker?

Kaye, Hope, Crosby, Cantor, Judy Garland, Doris Day, Sinatra's "Yes," all of them. But just try and get 'em!

Man's world THE Royal Variety Show is certainly a merry bill—even if, less and less each year, it resembles real Variety. But I guess there are dark mutterings on the distant side of the pop vocal brigade.

What, no Lita Roza? No Joan Regan? No Vera Lynn? No Eve Boswell? It's a man's world, girls—although, of course, many of the boys will blossom out as a nightingale.

Stan Stennett brushes up his trumpet... COMEDIAN Stan Stennett, always longed to play the trumpet. In his days as a guitarist in Cardiff, when he played guitar and sang vocals with local bands, he looked Louis Armstrong.

So he bought a battered old trumpet, swapped it for a gleaming new one when appearing at Glasgow Empire with Billy Daniels, and now practices nightly in his dressing-room to his own guitar accompaniment.

Look out, there! No—he is not a con-records list, too! He records the guitar part on a tape recorder, plays it back and joins in on trumpet.

GAUMONT • LEWISHAM SUNDAY, 24th OCTOBER — 6 & 8.30 p.m. ED. W. JONES presents

JACK PARNELL ORCHESTRA • JOAN REGAN BOB MONKHOUSE • TITO BURNS • TERRY DEVON 3/- to 6/- — LEE 1331

ODEON • ROMFORD SUNDAY, 24th OCTOBER — 5.30 & 8 p.m. ED. W. JONES presents

AL MARTINO • THE 'SQUADRONAIRES' 3/- to 6/- — ROM 300

TITO DID PLAY with his gloves on!



MUSIC AT WOOD GREEN

FIFTEEN years ago, a shy, shaking youth stood in the wings of a large theatre ready for his first concert. His knees were trembling, and he thought they would buckle under the weight of the monster accordion strapped to his chest.

And there, standing behind him, was his first big bookie—Ambrose; the great Ambrose himself; the Ambrose whose name people whispered.

"You're on," said a gruff voice, and the youngster was nudged into the pool of floodlights.

And as he stood there, the vast crowd waiting before him, his fear left him. The ordeal wasn't such an ordeal after all. Before he knew it, it was over. And he was backing, off the stage, beaming at his hard-won triumph. He'd never played like that before. He knew it.

The applause welled-up from the auditorium, and young Tito Burns patted himself on the back.

He walked now only for the crowd, and he walked with his gloves on.

Last Monday, Tito faced a first Variety audience that he could play just as well with his gloves on.

Come in, Mr. Ambrose! He quipped as he walked off stage at the end of his 15-minute act. But a lot of people missed the gag in the applause.

Tito's first house in Variety could hardly be described as wildly hilarious—but, then, it wasn't exactly a hilarious audience.

However, a week at Wood Green Empire should set Tito on the right road to success.

For a brief break in the middle of the act they switch to orthodox instruments for two fast jazz numbers—"Honeyuckle" and "Sweet Georgia Brown."

Straight, jumpy stuff; no gimmicks—but very commercial. And I don't use the word in any derogatory sense.

Gags Personally, I think Tito should increase the proportion of music in his act to a great degree. And I don't suggest this because I think Tito ought to "think of the people who've come to hear him play jazz."

But I think you're bending over backwards to please them. Tito, the man in the street likes music, too, you know. And the way you put it over certainly won't antagonise him.

If you're frightened of giving them too much music, take a look at the Trinidad Steel Band which is on the same bill. Their act is music—and nothing but music—and their reception was far from cold.

Never thought to see a Steel Band in British Variety—but they cope with the situation admirably. The four men, with their converted old drums, play tunes from the Top Ten and a couple of calypso.

For a brief break in the middle of the act they switch to orthodox instruments for two fast jazz numbers—"Honeyuckle" and "Sweet Georgia Brown."



Tito Burns showed the audience at Wood Green last Monday that he COULD play with his gloves on.

Green this week—and believe me, the intriguing plink-plonk music makes fascinating listening—try to catch these airings.

From the Wood Green programme it would seem that Variety is drawing more and more from the music world. For, in addition to Tito and the Steel Band, there is a musical running act—and topping the lot is Dorothy Squires.

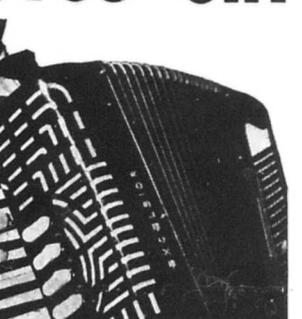
Dorothy knows how to please a Variety audience. She gives it all she's got; even number is a grand finale, with all the gusto and tortured grimaces that go with it.

To give the thing even more pomp, Miss Squires takes the stage backed by two pianos. At one is her accomplished accompanist—Will Pyrie, Jr. At the other is a handsome young man named Eric Dunstall, who, so far as I could see, wasn't even depressing the keys.

A couple of times Dorothy Squires forgot the words, but her thumb in mock embarrassment, and sailed serenely on with a little giggle to show what a bad girl she was.

The only thing that really got my goat was singing the epitaph of a chimney sweep whose adventures would have caused raised eyebrows at a smoking concert.

—Mike Nevard



Astaire will be— A MONG new musical films in production, a or about to go into production, are Pat Jones, Gags And Dolls, Oklahoma, Porgy And Bess—and, of course, Azerty Lake You and Carmen Jones.

Pat Jones, the John O'Hara-Richard Rodgers-Lorenz, Hart musical, will be produced by Jerry Wald for Columbia Pictures. Gags And Dolls, the Damon Kunyon play with songs and lyrics by Frank Loesser, has Xavier Cugat and Abbe Lane in the cast (writes Ernest Borneman).

Oklahoma, the Rodgers and Hammerstein musical which established the new idea of carrying part of the plot in dance form, will once again have Abbe Lane as choreographer in the film version.

Porgy And Bess, the Gerashwin opera, which was supposed to have been filmed in Hollywood this year by Berman Schwartz, the producer of the filmed New Faces show starring Eartha Kitt, on a 10-day schedule with a \$100,000 budget, has now been postponed till February, 1955. It will then be filmed during the stage show's forthcoming European tour at the Geiselskaetz Studios, near Munich.

Robert Green, producer of the stage show, proposes to use the original stage cast, making a bi-lingual or possibly even tri-lingual film version. "We don't have to bother with dubbing," he explains, "because nearly two-thirds of our people speak either French, German or Italian in addition to American."

Budget for the production has now risen to \$700,000. Among other American screen musicals on the way is Diddy Longlegs, a new Fred Astaire film produced by Sam Engel with only Century-Fox, with Leslie Caron; Chicago Syndicate, produced by Sam Katzman and featuring Xavier Cugat; and Grease, a new Blues Opera, by Harold Arlen and Johnny Mercer.

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No war! GLASGOW Empire is pulling out of the annual Christmas pantomime "civil war" this year. Instead, the Empire is going abundance on a six weeks' season of variety-cum-

Question ANY significance, I wonder, in the postponement of Edmund Purdom's visit to his native Britain—which was due this week?

Purdom's MGM film, "The Student Prince" (with Mario Lanza doing the warbling), opened on Thursday—the same night as "The Egyptian" in which Purdom also stars. But for Twentieth-Century Fox.

Could it be that MGM thought that Twentieth-Century might cash-in a little too much on their Golden Boy?

Big laugh FOR my money, the blindest laugh of the week comes with the rumour that Mario Lanza has been completely convinced that he is the natural-

Remember the Moscow musical show that made quite a hit on TV recently? Claude Langdon is bringing it over for a season in April.

Remember pianist-singer-composer Hamish McKenzie? He's started a new night spot in Chicago called "The Black Orchid." This brilliant but temperamental Scots laddie is drawing the town with his songs at the Joanna.

Odd notes I HEAR that Lorraine Desmond has left for a Forces' tour of the Middle East at the moment. She'll be a bona Assute hit with the boys.

ANTICIPATE with relish the appearance of the Crazy Cleaners in the Victor Cruzag show at the Victoria Palace. Memo to Astute Edna: "Yes, Teddie Knoch will appear as a female female."

I WATCHED TV's Henry Cavendish (the "Lancelot" producer) doing a very snappy piece of nocturnal dancing with a glamorous girl. Leslie Caron at Churchill's a night or so ago—did I thought how nice it would be to be going again!

WONDER which is the worse piece of miscanthropy—Tony Curtis as Benny Goodman or Doris Day as Ruth Etting in the forthcoming "Love Me Or Leave Me" movie? We'll wait and see.

I THOUGHT that Robert Farley's "Journey Into Melody" (Home Service, last Monday) was as smooth a mixture of audio production as I have heard for quite a while. Shirley Abicoff and the Sidney Bright Trio helped no end.

From the Pit LESLIE BRIDGWATER I plumped for "Bewitched, Bothered And Bewildered" as the pit music for the wretched comedy, "Bell, Book And Candle" at the Phoenix Theatre. An apt choice. But I have to

Notes

YEARS ago, when Janet Gaynor was in the original "A Star Is Born," she played a cigarette girl who rose to be a Hollywood star.

In keeping with present-day trends, the rôle has been modified. In the re-make of the film, now completed, Judy Garland becomes the star. But she starts off as a dance band singer.

Florida

ANDRE PREVIN, known to record buyers as a pianist with a rather florid style, has been musical director of many MGM films. Now he gets credit as a composer. His assignment is to write music for "It's Always Fair Weather." In the score are twelve songs, to be shared between Dan Kelly, Gene Kelly and Dolores Gray.

Bingo!

BING CROSBY will be starred with French ballerina Jeanneane in "Anything Goes" scheduled to go into production in January.

Apart from the title song, it will be a treat to hear Bing croon versions of those Cole Porter classics, "You're The Top" and "I Got A Kick Out Of You."

Duchin

COLUMBIA are to make "Music By Duchin," life story of the famous Eddie, cocktail pianist whose toothpaste smile helped him to fame in the Thirties.

In the early days, bandleader Leo Reisman introduced Eddie to the world of Columbia. Jerry Wald. Wrote words about Eddie and the pair became quite pals.

Now Jerry Wald is executive producer at Columbia.

Duchin is dead. But the company doesn't have to colour Duchin's life to turn it into dramatic material. When the war came, Duchin enlisted in the navy, rose to lieutenant-commander. He was on O-Day and saw service at Okinawa and two Jims.

Camera!

"EXACTLY LIKE YOU," Frankie Laine's starring vehicle, goes before the cameras in December.

Superscope

IF you have already seen 3-D CinemaScope and CinemaScope, and hope to enjoy Crooner and Kaye in Vista-



VICENTE GOMEZ, ONE OF THE WORLD'S GREATEST GUITARISTS, IS SET FOR A SPOT IN "MOONFLEET." HERE HE IS ON THE SET OF "SHOWS OF KILMARNANO" WITH AVA GARDNER AND GREGORY PECK.

BY TONY BROWN

vision, you may care to make a note of yet another process—Superscope.

This has been adopted by RKO-Radio, enables any cinema equipped with Superscope anamorphic lenses to present any film of any system on screens of any size.

That was all we needed!

Moonfleet

VICENTE GOMEZ, one of the guitar greats outside the world of jazz, has been recruited for MGM's "Moonfleet." Gomez, who gave us an unforgettable dramatic background for "Blood And Sand," will write gipsy music for Parisian dancer

Liliane Montevecchi, and will be seen and heard in the film.

Timberjack

THERE are five new Hoagy Carmichael numbers in Republic's "Timberjack." Hoagy, who never wrote a really bad song in his life, gets lyrical help from probably the greatest of them all, Johnny Mercer.

And film fame seems to have caught up with Hoagy after years of fringe, he is co-starred in the film.

Suffering

ACTORS, as we've observed before, are ever ready to suffer for their art. John Gregson, who had to learn piano fingering for his role in "My Baby," is now learning how to handle a guitar "convincingly."

We wish him luck. If he succeeds, it will be the first time for any non-playing actor. They usually look as if the guitar has been locked in their grip by an electrical short-circuit.

Gracefully

CRACE KELLY, who scores with "James Stewart in 'Rear Window,'" is taking singing lessons. She wants to move in on musicals.

High hat

NOW that film biographies of bandleaders are in vogue ("The Glenn Miller Story," "The Benny Goodman Story," "Music By Duchin"), some company is bound eventually to get around to Ted Lewis. That is, if the vogue lasts long enough.

Just think what Hollywood could do with the Lewis story. Lewis's gimmick was to call himself "The High-Hatted Tragedian Of Jazz." Wonderful. They'd have him in love

with the beautiful socialist. He wouldn't get her, of course. If he did, they couldn't work the laugh, clown, laugh gag.

His band would be unsuccessful at first, depicted by a narrow-minded public.

And just as it was on the point of folding up, Lewis would have an INSPIRATION. He'd book a fifty-strong section of beautiful chorus girls and play to a search-fronted audience in the Carnegie Hall. He'd really tear 'em up in time for the fade-out.

Such a comedy starring Ted Lewis will never be made.

Says Lewis: "They're after me, but I'm not signing until I know it will be authentic. Don't want any of that phony Hollywood hokum they put in 'The Glenn Miller Story.'"

Dragnet

THERE'S a little jazz in the film version of "Dragnet," plus a talking part for hornman Dick Cuthbert. Cuthbert recorded music, too, for a cope scene with Ray Sherman, Matty Matlock, George Van Epps, Elmer Schneider and Nick Fatool.

★ STOP PRESS.—Two film companies reported to be after George Shearing's biography. Negotiations under way.

LOOK out for the 22-year-old girl who made "A Lady Gallop." She's Julie-Augustine of famous solos and bandleader Jimmy Dorsey. This is a small beginning for Miss Dorsey. The stars are Jane Wymann, Howard Hanson, Thelma Ritter and Charlton Heston.

Jazzy Ida

APPARENTLY British-born Ida Lupino, the actress who runs her own production company, is a modern jazz fan.

Soundtrack to her "Private Heat" is supplied by ex-members of the Kenton organization, while in "Mad At The World," the Howard Rumsey group plays and is seen as well.

Such a talented girl might be the first person to produce a really authentic jazz film. Sorry that she's not a jazz fan.

Jazz Dance

THE soundtrack from Roger Titon's film "Jazz Dance" reviewed on this page a few weeks ago, has been put on record.

The record is so far available only in America, and appears on the Jaguar label. This is new—even to American jazz fans—for the Jaguar label makes its entry into the jazz market with this LP.

The film was made at a jazz session at the Central Plaza in New York, and among the musicians seen and heard in it are Pee Wee Russell, Jimmy McPartland, Papa Foster, Jimmy Archey, Willie (The Lion) Smith and George Wettling.

The Jaguar label follows up this release with a couple of other jazz LPs and sets of calypso and mambo dance.

White Xmas

PARAMOUNT'S "White Christmas" reunites Bing Crosby with Irving Berlin, who wrote ten new songs for the film.

It must have been an occasion for mutual congratulation. The record of the title song has sold to date around 8,000,000 copies.

Now, we wouldn't hazard a guess at the Crosby percentage on the record. But even at a mere two-pence per disc, he would already have collected £25,000. Likewise, don't waste his time scribbling that miscopy.

Reviewed

LEASE OF LIFE (Leicester Square Theatre) Makes the welcome return to the screen of Robert Donat, playing an intellectual country parson. Sounds dull, but isn't. It has that prime reason for being—

—a good scenario. Skilful acting roasts characters into life. George Treloar's music is better and he gets magnificent support from a cast of first-class and unexpectedly entertaining.

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SUNDAY, NOV. 7th, 6.30 p.m. Arthur Kimbrell presents
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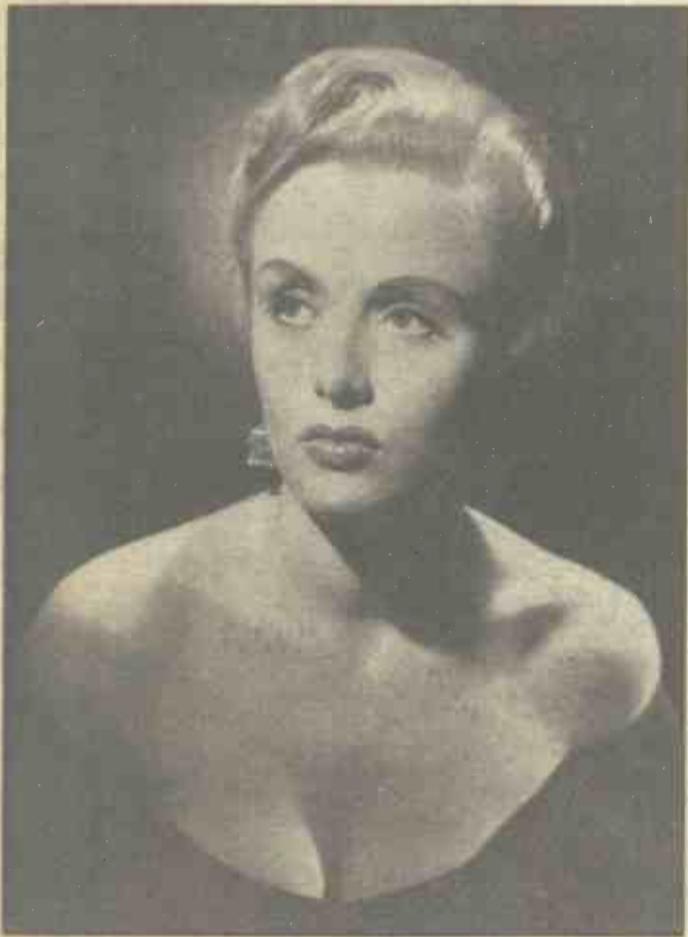
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as a Newspaper]

EVERY FRIDAY - 6d.

To star in new Pigalle Show



Yana Castle, the 23-year-old singer whose performance last Saturday in TV's "Variety Parade" whisked her picture on to the nation's front pages, has been signed to star in a new floor show opening next month at London's Pigalle Restaurant. She was spotted in the BACKSTAGE Supplement five weeks ago.

HEATH, MOULE 7 FOR ALL-BRITAIN

Lyne will not defend title

THIS year's All-Britain Championship—to be staged in the vast King's Hall at Belle Vue, Manchester, on November 14—promises to be the most exciting ever held. For the current champions, Johnny Lyne and his Orchestra, have decided not to defend their title. The field is thus left open for any of the 12 finalists from the 1954 contesting season to step into the championship class without Johnny's formidable competition.

To the thrills of this great band-battle—involving the cream of Britain's semi-professional dance band talent—will be added the powerhouse music of the great Ted Heath orchestra, with Dennis Lotis, Kathy Lloyd and Bobbie Britton, and the last-minute additional attraction of the Ken Moule Seven, straight from its success at the 1954 "Jazz Jam-boree."

Miss MM

Ken's boys will also be accompanying the girl who beat 1,000 other aspiring vocalists to win the title of Miss MELODY MAKER OF 1954—Valerie Kleiner. The whole five-hour event will be compered by no less a BBC personality than Franklin Englemann.

The event is certain to be a sell-out. Fifty per cent. of the tickets have already been sold. For those remaining—at 10s. 6d., 9s., 7s. 6d., 5s. 6d. and 4s.—early

Page 8, Col. 2

ANNIE COOLS OFF THE HAWK



Annie Ross and Tony Crombie were among the privileged few who saw the U.S. Jazz Parade Show at Sculthorpe on Monday (reviewed on p. 5). Annie, who sang with Coleman Hawkins in the States, here mops the "Bean's" brow during a session break.

Reg Owen seriously hurt as car crashes wall

ARRANGER Reg Owen met with a serious motor accident last Saturday night while on his way from London to Bristol, where his wife, American cabaret star Virginia Somers, was appearing in Variety.

His blue Ford Zephyr car plunged head-on into a wall at Wick, near Bristol, and he suffered grave injuries. He is believed to have a fractured skull.

Virginia rushed to Cosham Hospital, Bristol, and sat for 24 hours at his bedside while he remained semi-conscious. Doctors warned her that his condition was causing considerable anxiety.

'Slight improvement'

But early this week he was able to be transferred to the nearby Chesterfield Nursing Home, where he was reported on Wednesday evening to be "slightly improved." He may be moved to London next week.

Virginia was appearing last week at the Bristol Hippodrome in the Benny Hill show. She had expected to spend the weekend in the country with Reg before rejoining the show this



Reg Owen is equally well known as a racing motorist. He is seen above in his 500 c.c. Hill Special cornering at Goodwood.

week at the New, Cardiff.

She is appearing at all performances, but cancelled a booking for cabaret on the Continent at Christmas when doctors told

Back Page, Col. 1

CHARLIE SHORT TAKES OVER PARNELL BASS

Bassist Charlie Short has joined Jack Parnell's Orchestra, replacing Kenny Knapper, who has been forced to leave owing to illness.

It is understood that Kenny has been seriously ill with pneumonia, but is now making favourable progress.

Charlie Short's engagement with Jack's orchestra is a reunion for these two old colleagues of the original Ted Heath Band.

Benny Carter weds singer Diane Day

HOLLYWOOD, Wednesday.—Benny Carter was married secretly two weeks ago in Mexico to singer Diane Day.

Benny is now thinking of a combined honeymoon and solo tour in Europe.

'British Jazz' airing for Scott Orchestra

"BRITISH JAZZ" on November 15 will see the return of the Ronnie Scott Orchestra to the "home" BBC airwaves for the first time since last April.

Les Lombard group makes air debut

Singer Les Lombard airs with his own group for the first time tomorrow (Saturday) in "Club Piccadilly" at 10.15 p.m. (L.).

Les was drummer-vocalist with Roberto Inglez at the Savoy Hotel and kept the nucleus of the band together for gigs and broadcasts when Roberto left for South Africa.

He opens with vocalist Jill Allan's Band at the Casanova, W., next Wednesday.

Other "British Jazz" attractions scheduled are Kenny Powell and his Rhythm, Dill Jones and pianist Harry Walton (next Monday), Eric Delaney and his Orchestra (November 1)—the band's first appearance on the home stations—and Billy Amstell with a special dixieland outfit (8th).

Billy's personnel will comprise Cyril Ellis (tpt.), Aubrey Frank (tr.), Bobby Mickleburgh (tmb.), Sid Heiger (drs.), Reggie Beard (bass) and Jack Drummond (pno.).

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THE 1954 GOLD RUSH IN RECORDS

NEW YORK, Monday. THE panic is on! Many years from now, doddering jazz fans will probably recall wistfully the good old days of 1954, when jazz records were showering down on the bewildered fans like so many pennies from heaven!

Never before in the history of the recording industry has there been anything remotely like the flood of jazz LPs made available to 160,000,000 Americans in the last few months.

Since the recording companies discovered that, even if 159,998,000 Americans didn't buy one of these LPs, it is still possible to come out with a slight profit, the quantity (and even the quality) of releases has multiplied beyond anybody's most polytonal dreams.

Big output

Just to give you a close-up idea of what happens to anyone in these United States confronted with the problem of digesting this enormous output in its entirety, I jotted down everything that arrived in the mail for review last week. This, mind you, was a typical week:

Monday: A package from Hollywood containing three new LPs on Contemporary. Best was a remarkable quartet session by a great new alto man, Lennie Niehaus, playing some sharp originals and four fine standards. Also a new volume of Barney Kessel, with Bob Cooper very effective on oboe and tenor.

Third, a modern set of piano solos by Martial Solal.

Tuesday: A flock of exciting new Norman Granz releases on Clef and Norgran—one 12-inch and four 10-inch (the big one features Buddy DeFranco, with a quartet on one side and a large orchestra on the other); an all-star Buddy Rich set, featuring Benny Carter, Willie Smith,



VENTURA

George Auld, Harry Edison, Milt Bernhart; a beautiful set of standards by Benny Carter, including his own lovely melody, "Key Largo," with strings.

George Wallington's first Norgran LP and, finally, the big surprise of the set—eight piano solos by Toshiko Akiyoshi, a discovery of Oscar Peterson when the JATP unit was in Japan.

This chick is amazing! Accompanied by J. C. Heard, Herb Ellis and Ray Brown, she sounds as though she spent five years studying with Bud Powell.

Wednesday: A veritable avalanche today—Victor sent an album of two 12-inch LPs by Fats Waller, as well as two other 12-inch and two 10-inch LPs.

The Waller compendium contains dozens of items with Fats playing, singing and chatting very informally, all previously unreleased except as Muzak radio

by Leonard Feather

transcriptions. Some feature Fats alone, some just with Gene Sedric; others have the full Waller sextet.

The other Victors include a fine quintet session by trumpeter Nick Travis, featuring Al Cohn on tenor; an Alex Kallao Trio session with Milt Hinton and Don Lamond; a pleasant set by the Mundell Lowe Quintet.

A collection called Jazz On The Campus, Ltd., by Max Kaminsky and his Dixieland Bashers, with Hank D'Amico, Ray Diehl, Dick Cary and Cliff Leeman.

In addition to all this, a package from Prestige, one called "Zoot Sims In Hollywood." A Miles Davis Quintet LP with some beautiful work by Miles, excel-

lent Dave Schildkraut alto. Plus an LP and two EPs by two different Jimmy Raney groups.

Thursday: Two LPs from Debut, the progressive label run by bassist Charlie Mingus. One has a John LaPorta quintet, with this outstanding clarinetist doubling on alto.

On the other, Sam Most, a clarinet and flute soloist of whom you will certainly hear a great deal more. With him are Doug Mettome (trumpet), Urbie Green (trombone), George Dorough (piano), Louie Belison and Percy Heath.

Quiet day

Friday: A quiet day. Just two LPs from Jubilee, by Lou Stein's sextet and Stan Rubin's Tiger Town Five, respectively—the latter by a young Dixieland group from Princeton University.

Saturday: An LP from Coral called "Charlie Ventura's Open House." First side features him with a quartet, the other in big band arrangements with strings, scored by George Williams.

In the next package, three new LPs from the companion Brunswick label. One is the Tony Scott Quartet, featuring this outstanding clarinetist in his best recorded work to date.

The second has the Terry Gibbs Quartet with Miss Terry Pollard walling at her modern keyboard. The third, which bears the title "Jazz For GIs," is a recording of a concert at an army camp, with Mat Matthews, Tony Scott and others. And that's the lot.

All the above, mind you, comprises simply the new releases for the week, and only the strictly jazz ones. It does not include some great LPs of jazz of the 'twenties, which have just come out on Label X, nor a new 12-inch LP of George Shearing,

composed of reissues of some of his biggest hits.

Neither does it include several new LPs in the quasi-jazz field, such as a new Ray Anthony album, or the giant "Glenn Miller Limited Edition," volume two, composed of ten 12-inch LP sides on Victor, and priced at 25 dollars.

Neither does it include a number of 45 and 78 jazz releases I received during the same six days, since presumably most of them will be eventually released on LP.

How much would you have to spend to buy this single week's output, limiting it strictly to the jazz LPs, excluding all popular discs, all rhythm-and-blues, and all reissues? It still comes pretty close to a hundred dollars—well over £30!

A hundred dollars' worth of new jazz records in a single, typical week!

Sell?

Where do they all go to? How can they possibly sell? Isn't it ruining business to flood the market like this?

Amazingly enough, it doesn't seem to be—yet. I just talked to Jack Hooke, who runs Roost, a typical small, independent recording company, the kind you would normally expect to be squeezed out of business in a situation like this. Yet, when I asked him how things were going, he replied: "Just great—I can't understand it!"

Neither can I—but it sure is nice to know.

Now turn to pages 11 and 12 for our comprehensive coverage of Britain's growing record output.

RADIO talking point

BE consistent, a reader tells me. "You are always quoting the mid-thirties as being the golden age of broadcast dance music, and at the same time asking for more airings in order to get back to that standard. Has it escaped your notice that 20 years ago there was much less dance music on the air than there is today?"

Of course, he is right. The point, however, is that, today, the ratio of vocals to instrumentals is at least 2 to 1. Twenty years ago, it was about 50/50—and in those days no more than one chorus in any item was sung—the band usually played the first chorus and came back for the final bars. Perhaps the answer to the problem of how dance music is to regain its pre-war esteem is to cut down airtime and restrict vocal offerings to 32 bars in any number!—Bill Badley.

A CRI DE CŒUR, or, as the French have it, a Heart Cry, comes from a gunner stationed in the verdant corner of England known as East Kent.

He has read my article about hearing the new Sauter-Finegan LP. He would like to own the record. But it is issued only in America and he has no dollars; he gets paid only in florins. How can he obtain a copy of the record?

Well, of course, he can wait until it's issued in England and buy it out of his old age pension, which will then doubtless have risen to the dizzy heights of a couple of quid a week.

But, in addition to an army number resembling the population of China, my correspondent also has the impatience of youth. How can he get it now?

We assume he has no close relative on the spot; no GI bride for a sister, no fond aunt in Atlanta, Ga., Pittsburg, Pa., Richmond, Va., or Tampa, Fla. Not even a half-cousin in Rhode Island.

He has no lever on any resident in even one of the Forty-eight. He never lent money to Leonard Feather, went to school

with Howard Lucraft, or helped Ray Noble's granny across the road. He may be "well in" everywhere else, but not a soul in the US of A can be persuaded to send him that Sauter-Finegan LP.

Clearly, he must earn some dollars, and in that respect I think I can help him.

Dotted around this country in various places, living their own lives and keeping themselves to themselves, are a handful of American servicemen, any one of whom might allow him to perform some small service.

Theme

He could run errands for them, or take along a tape recorder and charge 50 cents a time to record A Message For Mom. He could disguise himself as a Japanese general and charge them a dime a handshake. He could fan them.

Given a certain amount of enterprise, I see no reason why he shouldn't knock up the dollar equivalent of about £5 in no time. But he will need that much.

You see, having favoured a music store in (say) Wichita, Ark., with his order, the record must go through quite a number of official processes. Before it's over, he will have to pay Export Duty, Import Tax, Postage, Freightage, Inspection Fees, Marine Charges and, possibly, Quarantine. He will have to sign a declaration that, to the best of his knowledge, neither Sauter nor Finegan are, or ever have been, members of the Communist Party.

He will have to persuade the music store in Wichita, Ark., to write on the label: "Free Sample; Christmas Present; Secondhand"—and get them to rub powdered chalk into the grooves to give the record that beat-up look so sought after by Atlantic disc-swappers.

When the package arrives in this country, he will be asked to sign a declaration to the effect that he didn't know it was coming, that he doesn't want it, that they can have it if they like, and that he didn't mind it being opened. It will finally be handed to him after due process of law, and it will very likely be bent in half.

Insurance? No, I'm afraid that's quite out of the question. The music store in Wichita, Ark., forgot to fill in the corner of the declaration which says: "Place cross here if package not to be sent at consignee's risk"

—If, indeed, they ever figured out what it meant. And anyway, he signed for it before he found it was bent.

Our gunner friend (who by now is gunning not only for the Royal Artillery but for almost anyone) has relieved himself of a fever in dollars and can now, if he wishes, make himself a beautiful shell-shaped Sauter-Finegan flower pot, with a centre hole for the water to drain out. Where did he go wrong?

Variation

His mistake, I feel, was in trying to obtain the record through such sordidly commercial channels. He should have approached the subject in quite a different way: with delicacy, and a dash of that low cunning for which life in the army provides such fine basic training.

In a word, he should have written direct to Sauter-Finegan. "Dear Eddie and Bill," he should have written, "I have been an admirer of yours ever since I was a bugle boy, and your latest LP has not yet been released in England. I can't wait to hear it, and I only want just one copy."

"Would you please write to HMV in England and ask them to hurry up and issue it so that I can buy just one copy? Then,



SAUTER AND FINEGAN.

when we hear it, all my friends can buy copies, too. Your constant fan (at 6/- per day), Gunner Blank."

Surely Sauter-Finegan would take the gentle hint. I don't think our gunner friend would have long to wait before a complimentary copy came addressed to him personally. And that would be that.

Finale

Well—perhaps not quite. He would have to pay Export Duty, Import Tax, Postage, Freightage, Inspection Fees and Marine Charges, and the record would very likely be bent in half on arrival. But you can't blame Sauter or Finegan for that.

—BUT HOW TO GET THEM?

asks Steve Race

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The Legend Of Crosby

THE man who can make a success of a career, amass a fortune and remain popular is likely to be regarded as unique in his day and age.

That is why, in thinking up candidates who are out on their own, one tends to keep coming back to Crosby.

Crosby has three very well-known talents: a voice neither too large nor too small for the largest measure of sentiment the human ear can comfortably take at one dose; the ability to parade the nicer sides of his character unblushingly before cameras; a debunking, but unspiteful, sense of humour.

He has one other that most people miss: a quite unsentimental, down-to-earth shrewdness.

Together, the four make the most formidable jemmy ever brought to work on the strong-room of show business.

Bing Crosby has been called, quite unjustifiably, Mr. Average American. He has himself conceded that he is about the laziest man in Hollywood. The legend has come about that he is completely casual.

The Crosby success, according to his autobiography, can be attributed to luck.

None of these claims bears examination. The average American is relatively unsuccessful, hardworking and a worrier. Crosby is about as lazy as the prizefighter who deceptively conserves his energy for the big punch. Casual? Were he as casual as the myth pretends, his luck would have run out long ago.

Nevertheless, the whole Crosby legend has grown out of a very understandable human ambition. Like the rest of us, Bing likes to do the minimum of work for the maximum pay. Being shrewd, he has never forgotten that

hard cash is not, in itself, true wealth. The pursuit of money is only justified if it can buy the creature comforts and time in which to enjoy them.

"I'll play the Palladium if ever I'm in need of the money," sums up, fairly, his philosophy.

It is gratifying, in a sense, to find the human weakness of that outlook. It is difficult to escape the conclusion that Crosby, secure in fame, is somewhat indifferent to the wishes of his admirers. His passion for golf, his need to sustain the multifarious Crosby business enterprises, will drive him into occasional contact with an

embarrassingly large and enthusiastic public. The loyalty and affection manifest then is largely a one-sided traffic.

The legend has it that Crosby is a simple, a modest man, who hates ostentation and limelight. Yet no man becomes a professional entertainer without being basically exhibitionistic. No man seeks the limelight who doesn't, deep down, welcome approbation. This has little or nothing to do with immodesty, for conceit is merely the difference between a man's self-esteem and his evaluation by the world around.

Thus Crosby could retain a high opinion of his professional

worth in a world that considers him wonderful and still rate as modest.

The mere fact that Bing Crosby has been able to gauge just what he has, and budget for it accordingly, has enabled him to seize his chances while other not un-talented people, tormented by self-doubts, muffled theirs.

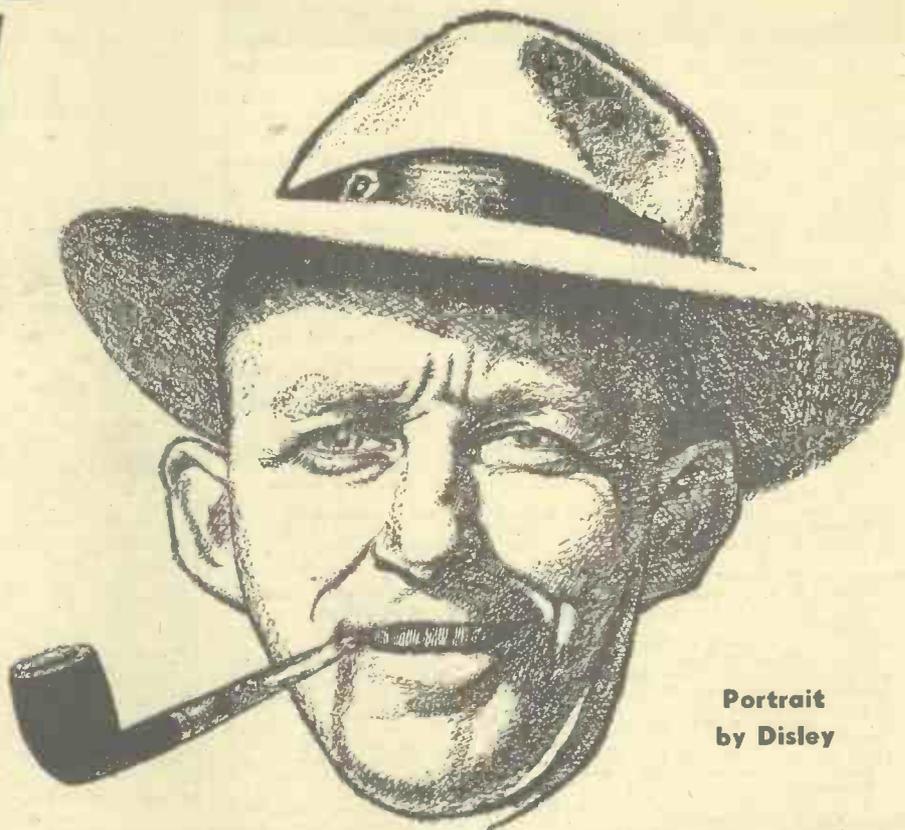
"I know only one thing," confided Bing a couple of years back. "Worrying won't get you anywhere. Whenever I press too hard on anything, it doesn't come out right. I tried pressing on a couple of songs—worked over them practically all night. When I got to the recording studio

there was a rasp in my voice." A mere couple of mistakes, mark you, had warned him of the dangers of trying too hard. Less shrewd people spend a lifetime knocking their heads against that very same brick wall. The less fortunate ones tie themselves into knots that the most expensive psychiatrist can't unravel.

People who have studied the Crosby singing technique over the years know that he hasn't always been relaxed. Compare his first recordings with those of today and you find that the 1930 Crosby produced style of a sort by an earnest, tortured determination. It was a contrived projection of emotion far removed from his present pipe-and-slippers approach.

It must be difficult for the younger generation to realise that Bing was the teen-age idol in his day. He was the man largely responsible for bringing down the

Continued on Page 5



Portrait by Disley

Starts today: the REAL Crosby story—as told by Tony Brown

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Jazz On the air

COMPILED BY F.W. STREET

WEEK COMMENCING SUNDAY, OCTOBER 24, 1954
(TIMES: GMT—CET MINUS 1)

SUNDAY, OCTOBER 24:
6.5-7.0 a.m. J: Morning Report.
10.30-11.30 J: Sunday Syncope.
1.45-2.30 p.m. DL: British Band Box.
4.33-5.15 A 12: Bechet-Luter Recital.
9.15-10.0 F 2: Heath Orchestra.
9.35-10.0 N: James, Rossotti.
11.5-12.0 J: Melody-Go-Round.
11.15-11.50 DL: Quiet Rhythm.

MONDAY, OCTOBER 25:
5.30-6.0 a.m. J: D-J Shows (daily).
10.30-11.30 J: As above.
12.0-12.30 p.m. J: Martin Block (daily to Friday).
2.30-3.0 J: Bandwagon (daily to Friday).
9.0-10.0 DL: BBC Show Band, with Sarah Vaughan.
9.50-10.0 N: Hampton.
10.5-10.30 J-271m, 547m: This is Jazz.
10.15-10.45 S: The Jazz Corner.
10.30-10.50 DL: Kenny Powell Quartet, Harry Walton.
10.30-12.0 J: D-J Shows.

TUESDAY, OCTOBER 26:
8.0-8.30 a.m. C 2: Xavier Cugat.
4.30-5.0 p.m. C 2: AVRO Jazz Contest.
6.30-7.0 DO: Rhythm Is Their Business, by Denis Preston.
6.30-9.0 F 1: The New Jazz, by Carlos de Radozitzky.
9.30-10.0 E: Doctor Jazz.
10.5-12.0 J: Band OB and/or D-J Shows.
10.20-11.5 and 11.20-11.50 DL: Heath Swing Session, with Carl Barribeau.

WEDNESDAY, OCTOBER 27:
12.15-12.45 p.m. DL: Johnny Dankworth.
5.30-6.15 DL: Geraldo.
8.0-8.15 F 2: Jazz Pianists.
8.38-9.0 N: "Miller Story" Sound-track.
9.15-9.45 F 2: For Jazz Fans.
9.30-10.30 K: For Jazz Fans.
9.40-10.15 Z: The Jazz Pattern.
10.5-12.0 J: Band OB and/or D-J Shows.
11.5-12.0 O: Experimental Jazz.
11.10-12.0 I: Rugoto, Lawson-Haggart, Renaud All Stars, Milt Jackson, J. J. Johnson.

THURSDAY, OCTOBER 28:
2.30-3.0 a.m. DO: As Tues., 6.30 p.m.
12.0-12.15 and 12.18-12.30 p.m. A 12: Champs-Elysees Jazz.
6.30-6.0 A 12: Jazz Magazine (Washingtonians, Ellington, Cohn).
8.0-8.45 DL: Say It With Music, with Jack Parnell Orchestra.
8.15-8.45 DE: Harry Gold.
8.40-9.0 F 2: Blues—JATP Session.
9.30-10.0 I: The Piano Era.
9.30-10.0 F 4: The Arranger's Role—Sy Oliver and Billy Moore, Jun.
10.5-10.30 J-344m, 55.03m: Henry Busse Orch., from Hotel Roosevelt, New Orleans.
10.30-12.0 J: D-J Shows.
10.30-10.50 C 2: Pia Beck Trio.

FRIDAY, OCTOBER 29:
6.30-7.0 a.m. DO: As Tues., 6.30 p.m.
3.0-3.45 p.m. DL: Ambrose.
4.7-4.30 N: Bob Scobey's Band, etc.
4.30-5.0 Z: Champs-Elysees Jazz.
9.15-9.45 B-258m: The Real Jazz.
9.20-10.0 Q: Jazz Club—Panorama (from J. R. Morton to Bud Powell).
10.0-11.0 P: Big Bands, Then And Now.
10.5-10.30 J: Ralph Flanagan Orch. (from Aragon Ballroom, Chicago).
10.20-11.5 and 11.20-11.50 DL: BBC Show Band.
10.30-12.0 J: D-J Shows.
10.30-11.0 G: For Jazz Fans.

SATURDAY, OCTOBER 30:
11.30-12.0 midday A 1: From The Jazz Archives (J. P. Johnson, Trixie Smith, Coot Grant and Kid Wilson, Rainey with Arm-

strong, King Oliver with Clarence Williams, etc.).
12.30-12.55 p.m. DL: Sid Phillips.
3.0-3.29 Z: For Traditionalists.
4.30-5.0 F 1: History Of Jazz.
4.30-5.0 Z: Swing Serenade.
4.35-5.0 C 2: Sarah Vaughan, Hawkins.
4.35-5.5 B: Ethel Waters, by Panassié.
5.0-5.30 DL: Helen Oakley's Jazz Story.
5.2-5.42 N: Jazz In USA.
6.30-6.48 B-379m: Hot Club.
6.45-7.30 M: Jazz Club (disc review).
8.0-9.0 F 2: Heath, Thielemans, James, Leca, etc.
8.15-8.45 DO-25, 31m bands: Rex Harris.
9.30-11.0 and 11.10-1.0 a.m. I: Varied Rhythms.
10.0-10.45 W: Dick Norton's Swing Session.
10.15 app.-12.0 J: D-J Shows.
11.15-12.0 E-H: Werner Muller Orch.
12.0-1.0 a.m. E-Q: Jazz.
1.5-1.58 H-Q: American Bands.

MUSIC AFTER MIDNIGHT (plus news briefs): Sunday, Monday: I and E. Friday, Saturday: Q and E. Every night: H and R.

KEY TO STATIONS AND WAVELENGTHS

- A: RTF Paris-Inter: 1-1829m, 48.39m, 2-193m.
- B: RTF Parislen: 280m and 218m, 258m, 318m, 359m, 445m, 498m.
- C: Hilversum: 1-NCRV 402m. 2-AVRO/VARA 298m.
- D: BBC: E-European 224m, 41.61m. L-Light 1500m, 247m. O-GOS 13, 16, 19, 25, 31, 41, 49 metre bands.
- E: NWDR: 309m, 189m, 49.38m.
- F: Brussels: 1-484m 2-324m 4-198.5m.
- G: Austrian Radio: 203m, 514m, 577m.
- H: RIAS Berlin: 303m, 439m, 407m, 49.94m.
- I: SWF B.Baden: 295m, 363m, 195m.
- J: APN: 344m, 271m, 547m, 55.03m.
- K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m.
- M: Copenhagen: 283m, 210m.
- N: Monte Carlo: 205m, 49.7m, 40.8m.
- O: BR Munich: 375m, 187m, 48.7m.
- P: SDR Stuttgart: 522m, 49.75m.
- Q: HR Frankfurt: 506m.
- R: RAI Rome: 355m.
- S: Radio Saarbrücken: 211m.
- W: Radio Luxembourg: 208m.
- Z: SBC Geneva/Lausanne: 393m.

IF we could be born again—but still not have realised our wish to have been brought up studying trumpet in Harlem—then we might settle with our jazz records for a district in England where there was a first-class brass band.

For the jazz and dance band profession is indebted to the brass band world. Some of our finest trumpet and trombone players had their initial training in brass bands. One is taught there the appreciation of musical discipline, intonation and dynamics as well as the worth of the team spirit.

When young brass band musicians can adapt themselves to the idiom and technique of jazz, then there are few finer players.

We are all for brass bands, in fact—even though the music they play doesn't appeal to us; the more people who become players instead of solely listeners, the better it is for the standard of appreciation of music.

Now, the BBC has of late paid much attention to this form of music. Last Saturday, for example, the National Brass Band Championship, sponsored by the *Daily Herald*, was broadcast and televised. In fact, it seemed that every time we turned either to our radio or TV sets, a brass band was playing! No wonder, for there were three separate broadcasts and two TV relays.

But on November 14 the MM is holding the finals of the National Dance Band Championship at Manchester. Twelve bands will be competing, and there will be guest appearances of the Ted Heath and Ken Moule bands. Yet this great occasion will be neither broadcast nor televised.

Isn't it strange that the BBC should show such enthusiasm for one type of music contest—and none at all for another? Particularly as dance music is far more popular than any other type of music (last year, for instance, more people went to dances than to any other form of entertainment, including the cinemas). When will the BBC show the same interest in dance bands as it does now in brass bands?

MAURICE BURMAN'S RADIO REVIEWS

KENNY POWELL
5 p.m. 11/10/54.

WITH Bill LeSage (vibes), Eddie Taylor (drums), Joe Muddel (bass) and Kenny on piano, this airing—out of the blue, as it were—was one of the most tasteful we have heard in years.

The way the programme was introduced by Jean Metcalfe, our favourite girl announcer, seemed to indicate that the BBC intends to build Kenny up. We hope this is so.

For far too long, the Corporation has featured pianists who have little thought other than to play as many pops as possible and to degrade their playing with a ruthless disregard for the finer points of dance music itself.

These unwholesome traits were absent in the performance of the Powell group. Although by no means going to the other extreme and playing a complete jazz programme, it did, however, achieve a finely proportioned measure of music calculated to please as many listeners as possible—including those who have been unfortunate enough to possess taste and appreciation of good piano music.

We think that this type of programme was just right for this time of the day—but it could be used for any period, particularly between 6.30 a.m.-9 a.m.

WORLD OF JAZZ
THE JAZZMAN'S ABC
5 p.m. 16/10/54.

IT is always a healthy sign when people can poke fun at themselves. While Charles Melville, who introduced this programme, didn't exactly do that, he did have fun with everything connected with jazz—including players, styles, writers, critics and fans.

The idea was good, well produced and even quite funny at times. If we had more than one half-hour of American jazz per week, we would welcome such

novelty shows and enjoy the luxury at the expense of jazz. Producer Jack Dabbs, however, should, we think, avoid too much talk on all programmes and bear in mind, even on funny ones like this, that the music should always come first.

When we have three jazz record shows a week, that will really be the time to laugh.

BRITISH BAND BOX
1.45 p.m. 17/10/54.

WE hope that Jack isn't going to open his show every week with an abject apology for playing modern dance music. By telling us that he receives letters from listeners saying that they "hate the modern swing stuff," he is partially defeating the object of the programme.

On no other musical programme does one hear apologies for what is played and we can't see the reason for it on this one. Jack might as well apologise for playing the pretty records—after all, there must be people who don't like them either! Indeed, as Jack said himself, one can't please everybody all the time.

We suggest, too, that it is pointless, when playing a particularly good record, to complain about other bandleaders for doing less well. This, in one way or another, happened three times. As we said before, on no other show does one hear this sort of thing.

Jack is doing really fine work for the profession; why spoil it with useless and derogatory remarks?

BRITISH JAZZ
10.30 p.m. 18/10/54.

FROM the romantic, gifted land of Scotland came this week's jazz fare. The land which has produced—after London, of course—our most talented musicians, did not entirely maintain its standard.

We heard too much of guest pianist Pat Smith, who was stylish, yet nervous and weak, and not enough of George Scott-Henderson, the pianist in the group itself.

George is a fine soloist, but, perhaps, too busy in the section. Rough but very promising was trumpet Nat Auld—and that is, as a matter of fact, a fair description of the group as a whole.

Final remark: the harmonies of the alto did not always correspond with those of the piano—naughty boy, hang him with a haggis!

BURMAN'S BAUBLE
goes to G. Scott-Henderson for his expressive jazz playing.

TOP TUNES

THIS copyright list of the 20 best-selling songs for the week ended October 16, 1954, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

- 1 MY FRIEND (A) (2/-) Chappell
 - 2 LITTLE THINGS MEAN A LOT (A) Robbins
 - 3 HOLD MY HAND (A) Bradbury Wood
 - 4 SMILE (THEME FROM "MODERN TIMES") (B) (2/-) Bourne Music
 - 5 THREE COINS IN THE FOUNTAIN (A) (2/-) Feist
 - 6 THE STORY OF TINA (F) (2/-) Macmelodies
 - 7 CARA MIA (B) (2/-) Robbins
 - 8 THERE MUST BE A REASON (A) (2/-) Campbell Connelly
 - 9 SWAY (QUIEN SERA) (F) Latin-American
 - 10 A SKY-BLUE SHIRT AND A RAINBOW TIE (A) Lawrence Wright
 - 11 IF I GIVE MY HEART TO YOU (A) (2/-) Robbins
 - 12 GILLY GILLY OSSENFEEFER KATZENELLEN BOGEN-BY-THE-SEA (A) (2/-) Spier
 - 13 MY SON MY SON (B) (2/-) Kassner
 - 14 HAPPY WANDERER (F) (2/-) Bosworth
 - 15 THIS OLE HOUSE (A) (2/-) Duchess
 - 16 THE LITTLE SHOEMAKER (F) (2/-) Bourne Music
 - 17 MAKE HER MINE (A) Bradbury Wood
 - 18 SH-BOOM (A) Aberbach
 - 19 NEVER NEVER LAND (B) Keith Prowse
 - 20 WAIT FOR ME DARLING (A) (2/-) Lafleur
- A—American; B—British; F—Others (All rights reserved)

Hopalong Cassidy Returns

HUBERT DAVID'S SONGSHEET



A COUPLE of weeks ago, in my analysis of the current Hit Parade, I drew your attention to the record created by the Francis Day/Robbins Music group of publishers, in having under their control the top three in the Top Ten.

Eddie Standring, director and general manager of Campbell, Connelly and Co., Ltd., has challenged me on this point; he tells me that one of their associate companies, Dash Music, had a similar experience in 1936. In those days the firm was called Irwin Dash, Ltd., with Irwin himself at the reins. Present manager Frank Patten and George Seymour, the C & C group trade manager, have turned up the files for me.

It seems that "When The Poppies Bloom Again," "Chapel In The Moonlight" and "I Dream Of San Marino" were all best-sellers—but I must point out that in 1936 there was no official Hit Parade published as we know it now: a list compiled each week by the Music Publishers' Association, from music dealers' statistics received from various parts of the country.

Prior to the war years, the order in which songs finished up each week-end was determined by the number of copies sold by one wholesaler—Walsh Holmes and Co., Ltd.—and this was generally acknowledged throughout the trade. But it was only for trade purposes.

The list was not published and artists and bandleaders never saw a smell of it!

Through the courtesy of Jock Bourne, business manager for Keith Prowse, I was privileged to go through their old Collecting Guides, which they issued for their customers when they were music wholesalers. Most certainly, the three Irwin Dash numbers do appear quite prominently on the 1936-7 Guides—but then so do another 20 songs!

It is apparent, however, that from these two sources of information, the Top Tune analysis as we know it now first came into being.

Operation Friendship

THE necessary plugging to get a song in the Hit Parade becomes increasingly difficult—and it seems that, not only has a publisher got to have all the tenacity in the world in holding on to a song, he has got to be sure first of all that he has got a song to hold on to—without any attached encumbrances!

I can refer in particular to one song which you've probably seen around in the past few weeks. In July this year the Variety Club of Great Britain gave a luncheon to that great personality, William Boyd, who is internationally famed as the cowboy character, Hopalong Cassidy. Sponsoring a tour known as "Operation Friendship," the Variety Club sought to unite the youth of Britain and America. Everything was arranged—and yet one thing appeared to have been forgotten—music.

So, stepping in where angels feared to tread, Box and Cox Publications rushed in with a Harry Leon and Jack Henry song—naturally called "Hopalong Cassidy."

The trials and tribulations which attended the publication of that song would fill a book! The mere mention of the word "Cassidy" in the States can practically cost you a 100 dollars every time you open your big mouth—so well has the William Boyd organisation got every mer-

chandising angle under control. Box and Cox found themselves in deep water: lawyers to the right of them, lawyers to the left of them, volleys and thunder!

They do not class themselves as wealthy publishers by any means, but when you are dealing with a million-dollar concern like the Boyd outfit, then "phone calls to Hollywood, charter planes to Paris and champagne and caviare parties are just petty cash items.

It says much for the perseverance of Box and Cox directors Elton Box and Ben Nisbet, who spent a solid three months trying to get world clearance on their song. Through the good offices of Miss Cherry, William Boyd's personal manager, however, it all ended eventually in a real "Operation Friendship."

But it was real hard work, and the preliminaries cost a great deal of money. After all this, I only hope the song makes the grade—it deserves to.

And at least Box and Cox now know they've got a song to publish!

* * *
BIRTHDAY Greetings to Jack Warner on the 24th, Roy (Aberbach) Berry (26th) and Alan (Robbins Music) Holmes (30th). Also to the Tin Pan Alley Ball on its Eighth Anniversary (28th).

Peter Maurice
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IT HAPPENED HERE —BUT FOR GIs ONLY



THE wind was everywhere. It whistled past the unblinking beacons—for all the world like the protruding eyes of strange insects—swept across the unending tarmac, roared around the bulbous, bloated silhouettes of silent bombers, and was absorbed by the eerie night.

And high above, a searchlight poked an unyielding finger at the lowering sky of Britain's biggest base, Sculthorpe.

LAURIE HENSHAW reports from Sculthorpe

Hardly the setting for a Jazz Parade? Perhaps not. But once inside the NCOs' Mess, the sombre outdoor setting was forgotten. Here was warmth, humanity—and expectation.

The buzz hushed as the familiar bars of "Robbins' Nest" rocked the blue drapes shielding the stage. Then there was a roar as they parted to reveal Illinois Jacquet and his All Stars.

The first item on Harold Davison's Jazz Parade was under way.

Somehow, advance publicity and reports of the fabulous Jacquet and his scream tenor playing had led me to expect a big man. But Jacquet is small. He's slight, too. Yet his energy is unbounded. And that unrelenting drive is communicated to every member of the band.

The first thing that struck us about Kenton in Dublin was a wall of sound. Jacquet at Sculthorpe was almost as fierce.

That attack attributed to the Americans is no recording trick; they really blow. So intensified is this musical onslaught that some of the men seem to have been recruited merely for their commando tactics.

Trombonist Mathew Gee, for instance, mostly aimed his instrument at the audience and shot out bullets of sound.

Between reloading, he smacked his mouthpiece with his right hand, jived amiably, and grinned at the front rows.

Next to him, Russell Jacquet stood with wooden impassivity and sleep-shrouded eyes—until his cue. Then, with peculiarly unbending fingers, he poked at the valves of his trumpet and spurted out a flurry of notes.

He has technique, but the overall effect was blurred, and he steers a safe course from the high ones.

Behind, at the drums, sat a grinning moon of a man—Osie Johnson. Apart from leader Jacquet, he was the most impressive of them all.

His beat is as solid as the rock of New York; his power prodigious. Yet though he contributed more than the lion's share, the band didn't really swing until Illinois introduced "that man of 'Body And Soul' fame."

And that was the signal for a legend to saunter on the stage.

Illinois is good. But the Hawk is a colossus. After all these years, the towering genius of the man is still as great as ever. Maybe his phrasing on the faster numbers tends to sound dated, but his rhapsodic improvisations are unparalleled for inventive beauty—and taste.

Not for Bean the grimacing byplay and convulsive, puppet-show prancing. He just stands there in that familiar, foursquare fashion and blows notes that spell out a word that could never be overworked in this context. Genius.

Between choruses, he stood with bowed head, occasionally smiled wryly at a soloist when a phrase took his fancy.

Of course, he played "Body And Soul." We've heard it said that musicians tend

Continued on Page 7, Col. 4



THIS SUPERB ACTION PICTURE, TAKEN AT SCULTHORPE ON MONDAY, SHOWS SAHIB SHIHAB AND A YELLING ILLINOIS JACQUET.

The gunmen at the door

The Legend Of Crosby—from page 3

curse on crooners, who was heartily despised by thousands of people who today would boast for weeks if they actually saw him.

He must be just about the best-known public figure in the world—a man recognised by many who have never seen his films; a name known to others who wouldn't pick him out in a crowd. Like the man who stood among respectful worshippers when Bing practised golf swings alongside Bob Hope in England not long ago.

He was an elderly man of distinctly military appearance, interested but perplexed. He leaned toward another bystander.

"Which one," he asked in a loud whisper, "is Crosby?"

A hotel clerk in Canada was similarly ignorant. Crosby sauntered in from a fishing excursion. The clerk saw only a disreputable-looking character in a leather jacket, dungarees and in need of a shave. Coldly, he regretted that there were no rooms.

The philosophical Crosby ambled back to his car, but was identified by a page-boy and brought back to a suite.

"I have a feeling," observed Crosby characteristically, "that that lad will go far."

Taken for a tramp, in Canada, Crosby hit the other end of the

scale in Communist Prague. According to the Czech commentator, Bing was "a greedy American money-seeker who sacrifices his art for gold. Politically, Crosby stands for nothing that could be identified with the principles of Jefferson and Lincoln."

Jefferson, it may be remembered, was the man who had something to say about Life, Liberty and the pursuit of Happiness.

Perhaps the Czech audience had heard something about this; perhaps it was merely that they had heard Bing sing. For the statement evoked a storm of disapproval.

The sobering effect of marriage, fatherhood and the responsibilities brought by success probably saved the lad from Spokane from a deal of trouble.

In his wilder days, Bing showed an inclination to hit the bottle more than he could stand. Nor did he choose his companions by their social standing. One morning after, he awoke to the lively tattoo of a machine-gun on the door. The place he'd picked to

bed down was a gangster's hide-out.

People who have worked with Crosby are filled with exasperated admiration for his sangfroid. They are all taut with anxiety on the sound stages watching the minutes tick away. Eventually, Crosby drifts in.

Says Betty Hutton: "He's wearing something that passes for a sweat shirt, a hat perched on the back of his head and a pipe in his mouth. He looks like a guy who is starting a three weeks' vacation on pay."

"I'm dying watching Bing. He still has the pipe in his mouth two seconds before the orchestra gives us our cue. When it comes, the pipe is in his hand. Oddly, though I'm standing right beside him, I can hardly hear his voice. Me, I'm giving everything I have to the piece. When we finish, there's a marked note of complacency in my manner. This highly touted character is going to learn a thing or two from Betty Hutton."

"We listen to the playback. It's phenomenal—not my part, but Crosby's. Here I thought he was whispering in the mike. Instead, he sounds like Lawrence

Tibbett on an empty stomach!"

And Dorothy Lamour: "I would sooner work with that chimpanzee again than with Crosby. He's a baby, a puppy and a scene-stealer wrapped up in one package. With Crosby you never know. He may go along all day without treading on your lines or sensibilities. Then he'll throw in an *ad lib.* that not only takes over the scene like Commandos striking at dawn, but also leaves you out on a limb with a saw you have to use if you have any self-respect."

The young, irresponsible Crosby was by no means the favourite child of fortune that he would have us believe. Around the time that his late wife, Dixie Lee, started taking him seriously (which was some while after she met him), kind friends warned her not to get involved with Bing. She was going places; he was finished before he started, regarded pessimistically as a highly infectious case of Bad Luck.

Their marriage lasted until Dixie's death. Their life together wasn't highly publicised as movie marriages go, apart from the very

natural interest of the Press in Crosby's children.

Published rumour had it that the Crosbys were heading for divorce in 1946, a story which whistled like a cold draught over folk who regarded their idol as a pretty solid family man. It was particularly distasteful to the huge Roman Catholic community on both sides of the Atlantic.

Crosby comes from Irish stock and the word had gone around that the man who played a priest in "Going My Way" was a devout enough Catholic. The suggestion in the rumour that the couple had put off divorce plans because of the effect of a break-up on box-office takings had a nasty tang.

But there were no follow-ups to that first report, and if parting there had been, it was followed by an amicable settlement.

And Bing's dash back to Hollywood from Paris during Dixie's final illness helped to wipe out any misgivings that remained in loyal Catholic hearts.

NEXT WEEK Tony Brown writes about the time the audience walked out on Bing; Crosby as a front-line weapon; the Britisher he sang for.

JACK PAYNE'S BANDBOX



GENERALLY speaking, the BBC maintains a very high standard of broadcasting material, especially in serious subjects. In fact it has frequently been charged with having much more interest in these than in popular entertainment.

There has, however, been a change over the years. The lighter field is catered for pretty extensively and a great deal of thought is devoted to presentation.

Exceptions

But there are notable exceptions. We get plenty of light orchestras, as opposed to dance bands, and the sad truth is that what we get in quantity is often lacking in quality.

Have you noticed the terrible sameness of those groups which take the air during the morning? It is not merely that the instru-

mentation of each seems to be the same; many of them are cliché-ridden in orchestration and repeat *ad nauseam* the tunes that are reckoned to be popular favourites.

The main function of these "orchestras" seems to be to provide a background to the housewife's chores. What does it matter so long as the busy woman gets something to hum to?

What an unimaginative conception this is! And what a shameful lowering of BBC musical standards!

There has been much to criticise in our dance bands, but with all their faults they can claim infinitely more contrast in performance and much, much more enterprise and enthusiasm than can those monotonous light "orchestras."

Air time is precious. If the best a man can do is to throw together a hasty programme of quickly scribbled arrangements, to be played by a group of session men, then he shouldn't be allowed to broadcast.

There are plenty of well-rehearsed and well-stocked, regu-

lar dance bands who could put the time to more profitable use—and the housewife wouldn't lose anything in entertainment, either.

No confusion

READERS may have noticed that, in the present BBC series of "British Band Box," I am including records of orchestras which, for the want of a better designation (and until a new title is found), have been termed in the business for many years "concert orchestras."

Don't let us confuse them with the orchestras which play light orchestral music. They feature and specialise in popular music—the same music. In fact, which, in many instances, is played by the Heaths, the Farnells, the Sid Phillips, and so on.

Frequently they comprise dance musicians who understand the modern idiom (saxophone, brass and rhythm sections), and are augmented by strings, added woodwind, French horns, etc., and are able, as a result, to produce effects and tone-colours which are not obtainable from

the usual, limited instrumentation one associates with the modern dance band.

When the series first took the air last year, many people argued with me that the Ron Goodwins, Malcolm Lockyers and Wally Stotts should be given a place in a "British Band Box" programme. I must confess that I was, for a time, in two minds. Eventually I decided to exclude them, as I felt that our more "progressive" dance bands were in greater need of record time.

However, in the present series I have taken second and, I hope, wiser thoughts.

I now include the "augmented rhythm" orchestras for four reasons:

(i) They include some of the best dance musicians in the country, and, therefore, to leave them out of a programme which bears such a comprehensive title as "British Band Box" would be as unfair to the musicians as to the listeners;

(ii) They feature popular music, orchestrated by some of the finest arrangers in the business—and played in the modern style, which is not forthcoming from the average orchestral player;

(iii) They have a big listening public among those who are more appreciative of the music they play than of the more progressive jazz;

(iv) By their inclusion, I am able to compile a more diverse type of programme and so reach an even bigger public, which enables me to demonstrate to everyone, through their records, the value and efficiency of our British bands.

RECORD CHOICE

TOP OF THE WORLD AND BRITAIN'S BEST

"The Cat From Coos Bay"/"Night Ride": Wally Stott Orch.

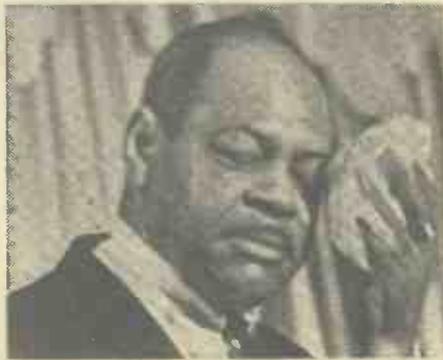
(Philips PB351)

THIS week, *Top Of The World* and *Britain's Best* coincide: I have chosen a British record as being the best among the many dozens from all parts of the world to which I have listened.

It is one of the finest of its kind that I have ever had the pleasure of hearing, and Wally Stott, who was responsible for the arrangements of both these numbers, and the musicians who took part at the recording session, are all to be highly complimented—particularly for "The Cat From Coos Bay."

Many of our bands, including the top-liners, should take lessons from this record, arrangers in particular. Seldom have I heard a better example of how it is possible to obtain the "dynamics" so essential to modern swing music.

Was Heath right after all...?



HOT BEAN IN HANOVER

I SAW the "Jazz Parade" show the other day in Hanover, and quite enjoyed it—to a degree, anyway. Illinois Jacquet was quite good (though not outstanding) and a fine showman; Coleman Hawkins was very smooth and rather on the cool side—but still with that terrific tone, which he never seems to lose.

The one and only Miss Vaughan—looking lovely and singing impeccably—was terrific. She was well backed by a neat, precise trio.

As I said: quite a good show. But the presentation was terrible. There was no announcer and Jacquet had to try his best to fill in. Even so, a large part of the German audience didn't know who was who or what was being played. Hawkins and Vaughan might just as well have been Haw-schmid and Vaunblatter for all anyone cared.

And, to top it all, nobody announced the end of the concert; the musicians just walked off-stage, leaving everyone cold (boos from the audience).

Promoters should realise that most Continentals like things well organised—and that they deserve a little respect paid to them after they themselves have paid such high prices for such hard seats!

I hope that the Lionel Hampton concert on November 1 is better than this.—P. H. Griswold, 33 AKC, BAOR 5.

its limited audience, had Fate had them learn on this side of the Atlantic? I say no.

Heath did play some good stuff when he started; what he has lowered himself to is, let's face it, though often tasteless, showy and banal, the life blood of the average British band fan (I refuse to call them jazz fans).

Doesn't Heath's popularity prove that?

Not only jazz fans such as myself (if the Mouldy Figs will permit a Kentonite to use the word), but lovers of good dance music, are in a real minority in these islands.

Ask Vic Lewis if a progressive policy is an easy or a rewarding path! I can only express amazement that Johnny Dankworth still plays such good music and I await what seems an unavoidable turn to commercialism with horror. For then Britain will lose its only big band worth listening to.

All this leads to an aspect of The Ban previously ignored: the wider public bands would have for their wares in concert or dance form if the market was the world and not their island or continent of origin.

This would lead to a higher standard of music. The proof? Stan or Woody would be a sell-out anywhere in the world. Would Heath?—Alan A. Goode Smethwick.

HOW can reader Vandervell (MM, 9/10/54) know the unknown? How can he possibly have ascertained that bands which play in "unknown places" could knock spots off the "so-called British equals of Kenton and Herman"?

Of the letters attacking Heath, some of which are fairly reasoned, Vandervell's is the most ludicrous. His "unknown bands" must be very nearly as good as Kenton and Herman, ergo they should be almost as well-known as the latter two and there should be three or four times the number of Kenton and Herman orchestras.

These illogical remarks cannot be construed as anything but a thoughtless attack on something he hates.

However, even if Vandervell's remarks were logical, there is a good contradiction of them in the same issue: in Laurie Henshaw's column we read:

"If Al Lombardy... is an American band, then there must be some substance in those travellers' tales which assure us that the rank-and-file musical standard in the States is far below what we hear on records."

So could someone please tell us the truth, or could someone impartial give us a reasoned comparison and contrasting of the Heath orchestra and its average American counterpart?—J. L. Cash, Bradford.

YOU reported last week that Ted Heath had asked the AFM to lift The Ban. Wasn't this a misprint? Surely it should have been the MU.

Remember?—Pe trillo said "Yes."

Is it just a coincidence, Mr. Heath, that you should want The Ban lifted the week after MM readers had pulled you to pieces in "Mailbag"?—T. J. Forster, Kettering.

AS mambos are so popular these days, I thought I would order one or two of Ernest Borneman's choice. Am I glad I did! Tito Puente's "Abaniquito" is dynamite!

Your paper is as excellent as ever—and I rather like "Backstage."—A. E. Fortune, Aberdeen.

AS a traditional fan and collector, I turn eagerly each week to the jazz record reviews. Every week, however, I find nothing but LP reviews. And, unfortunately, these records are too expensive for me—and, surely, for many more of your readers.

It must be months since you reviewed any 78 rpm British

DICK RICHARDS complains ("Backstage," 16/10/54) that there was no music on the Light Programme between 3.45 and 9 p.m. on Monday, October 4. Actually it was 4.15—and there was a quarter-hour of Moreton and Kaye at 6 p.m.

But, more importantly, we do expect listeners to have sets which will get the Home Service—and on this there was a splendid hour of "Music In Modern Mood" from Bob Farnon. I know because I was listening!

Not quite such incomprehensible planning?—Kenneth Adam (Controller, Light Programme), the BBC, London, W.1.

THE majority of your correspondents in the recent Mailbag controversy about Ted Heath are blinded by their own personal opinion. The point, I feel, is this: Would Kenton or Herman have made such a name for themselves in this country, with

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MAILBAG

traditional records by bands like those of Humphrey Lyttelton and Freddy Randall. Otherwise you have an excellent paper.—G. Gibbons, Wythenshawe, Manchester.

The output of jazz records is now so enormous (see Leonard Feather article on p. 2) that MM reviewers simply have not the space to write notices of every one; they do, however, give a representative selection. But as the companies turn more and more to the LP form, this trend is naturally reflected in the MM's review columns. In fact, the last 78 rpm disc featuring Humphrey Lyttelton—"Mainly Traditional"—was a May release, reviewed in our May 25 issue. The current Lyttelton is reviewed on p. 11 of this issue.



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A ROOKIE LOOKS IN AT SCULTHORPE

A FEW short months ago, as a regular reader of the MM in far-off Dundee, I devoured with greedy eyes reports on concerts given by American jazzmen at U.S. bases in this country.

How I longed for a front seat. On Monday, at Sculthorpe, that privilege was accorded me.

I sat bang in the middle of the front row at a U.S. jazz concert. On the stand, two feet away, stood the legendary Coleman Hawkins, honking Illinois Jacquet, the Divine Sarah Vaughan, and a host of other musicians whose names make jazz stories on two continents.

What impact did they have on my jazz-starved ears? Frankly, there were times when I was sadly disillusioned. Fortunately, there were other moments when I realised forcibly what we are missing in the jazz world, but I'll keep them for a happy ending.

And to be fair to Sarah Vaughan, I'll give a brief impression of what I thought of her first, before getting down to the musicians who were my prime attraction.

Sarah, to me, has a pleasant voice and a beautiful sense of phrasing, particularly noticeable on slows. Her pitching is perfect and she has a tremendous sense of timing which keeps her audience longing for the next phrase.

Sarah had wonderful accompaniments from her trio, comprising pianist Jimmy Jones, drummer Roy Haynes and bassist Joe Benjamin. They have accompanying work down to a fine art, and at all times showed good taste.

Squeals

What a contrast to Illinois Jacquet's All Stars!

True, the band swung with a relaxed, pulsating rhythm—thanks mainly to that grinning, shambling drummer, Osie Johnson.

True, also, that their attack was breathtaking and their technique amazing.

Granted, their slow numbers were competently played, and in "September Song" their leader's tenor was lovely to listen to.

But who was the stocky little Illinois trying to kid on the up tempos with those frantic, atmospheric squeals from his unwieldy horn?

What artistry was poured into the wild one-note riffing that generated unnatural excitement spawned by hypnotic monotony?

How come that Illinois's "elation crisis"—a spectacular moment when he spits away his horn, plucks the mike from the stand and huris it above his head—comes at exactly the same moment in "Flying Home" in two shows out of three?

And what is there to admire about "Brother Russell" Jacquet's trumpet playing, when he blows his screechers flatter than last year's beer?

Hawk

Or about Mathew Gee's trombone playing, when his super-fast, intricate playing is so inarticulate as to be practically meaningless?

Fortunately, a tired, grey-looking man called Coleman Hawkins was on hand to repair my shattered dream.

I'll remember him silhouetted in the candlelight of the Sculthorpe NCOs' Mess, as he hid in the shadows waiting his call; stooping slightly as he clutched

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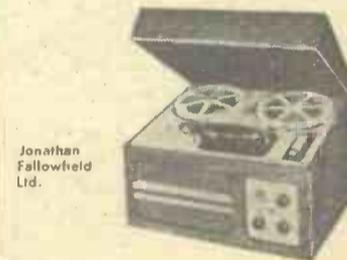
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MM 23

IT HAPPENED HERE

From Page 5

to repeat performances that have won them recognition on wax. Not so the Hawk. Every chorus was a gem.

"Yesterdays" was a *tour de force*. This was offered at the second of the three concerts, and it even eclipsed the Green classic.

The Hawk's tone is as big as ever. His tenor positively exudes great gusts of power. Not even a Jacquet could compete with this.

But when not indulging in the exhibitionistic tactics that are as contrived as a military plan of campaign, Jacquet can—and does—play some pretty compelling music. And his command and range are truly formidable.

He and Lionel Hampton have a lot in common. Both can play moving music; both are capable of incredible lapses of taste.

But perhaps their public must bear its share of the blame. It was notable that Jacquet's excesses aroused the greatest frenzies.

Then, the Divine Sarah. She swept on like a flame, and set the audience roaring into one conflagration of applause. One young Negro was so overcome that he ran from the room.

Let it be said right away that she is one hundred per cent. more effective in person than on wax. Only a few of her recorded performances have received my plaudits. On Monday, she won a new adherent.

Artistry

Sarah is not only an artist as a singer. There is artistry in every movement; and—most important—in the stage presentation of her trio.

If the Jacquet All Stars were the middle class of the musical sphere, then the Sarah Vaughan Trio were the elite. The boys were calm, disciplined, well-tailored.

But there was nothing stiff about their music. Jimmy Jones, surely one of the most casual men who ever sat at a keyboard, punched out exquisite phrases with the contemptuous assurance of a senior lecturer in economics.

Roy Haynes is a sort of gold-filled Lee Young (in short, a perfect drummer for a vocalist), while bassist Joe Benjamin has the clean technique of a Ray Brown.

And superimposed on it all was the breath-catching phrasing of Sarah Vaughan, a girl whose time-fuse technique makes most of her contemporaries sound as though they are in a hurry to catch the next train.

Perfect timing. Perfect showmanship. And the payoff—a boppish "Perdido" which brings on Hawkins, Jacquet and the All Stars for a riff finale.

Hardly surprising that Sarah received the biggest hand.

But for uncompromising musicianship, it was Hawkins who conquered. He put his tenor to his lips, breathed, and the music spoke volumes that needed no gilded binding tooled by a showman's practised hand.

JIMMY McPARTLAND'S story of his THIRTY YEARS IN JAZZ, held over through pressure on space, will be resumed in next week's MM. Watch also for a specially written article on LENA HORNE.

his tenor, smiling quizzically at the squealing ride-out of a Jacquet number.

I'll remember the ghost of a grin as he acknowledged the crowd's plaudits, and the first burst of beautifully mellow tone from the bell of his tenor that filled the huge mess like the warm glow of a log fire.

I'll remember his unbelievable technique, his bubbling ideas which, propagated by a rolling, driving rhythm, cascade upon you one after another like breakers riding in from a giant ocean.

On his slows he cast a spell over me with the sheer splendour of his musical thoughts.

I'll remember his solid stance; the tightly closed eyes that somehow seemed to shut out the bad-mannered conversation from isolated patches of the audience; and the slightly belligerent tilt of the horn that gave him the stamp of a man fighting a lone battle.

Yes, that's what I'll remember most about Sculthorpe—the musical genius of Coleman Hawkins.

—Jack Hutton



THESE PHOTOGRAPHS OF ILLINOIS JACQUET WERE TAKEN ON STAGE AT SCULTHORPE, AND SUM UP HIS FRANTIC ACT. BELOW: THE FINAL ALL-IN AT THE NCOs' MESS — (left to right) SARAH VAUGHAN, JOE BENJAMIN, COLEMAN HAWKINS AND JACQUET.



HOT, COOL?—BUNK, SAYS WEIN



George Wein.

VAN PHILLIPS TO MD ROYAL VARIETY FINALE

THE name of Van Phillips has been added to the galaxy of dance music personalities which makes up the greater part of this year's Royal Variety Performance. Van will take up the baton for the show's finale—a 20-minute extract from last year's London Hippodrome production, "High Spirits" for which he was MD. Entitled "Shop Girl Princess," the extract is a skit on the 1920 style of musical comedy, and will be enacted by a host of stars including Donald Wolfitt, Jack Hawkins, Frankie Howerd, John Mills, Jack Buchanan and Joan Sims. Van continues to conduct Charles Chilton's highly successful radio serial, "Journey Into Space," for which he composes all the music.

Iceland singer here on holiday

Haukur Morthens, Iceland's top vocalist, brought a flicker of Northern Lights into the MM offices on Wednesday. Haukur, who appeared with Ronnie Scott and the Vic Ash group in Iceland a year or two back, is here on a brief vacation. He returns on Tuesday. At the time of going to press there was a strong possibility that he would be appearing on "In Town Tonight" tomorrow (Saturday). "The MELODY MAKER is very popular in Iceland," said Haukur. "And that goes for your jazzmen, too." "The Tanner Sisters were also a big hit with the public."



JO JOINS DORSEYS

NEW YORK, Wednesday. — Jo Jones has joined the Dorsey Brothers orchestra. He is the first Negro star to be featured with Tommy since Charlie Shavers ended his long association with TD two years ago.

GEORGE WEIN, the man who organised America's first Jazz Fair—at Newport, Rhode Island, last summer—flew into London on Monday to arrange for distribution of his Storeville record catalogue.

Negotiations with Vogue—in London and Paris—have resulted in a deal being set to push the records in most European countries. First batch for England will include sides by Lee Konitz, Bobby Brookmeyer and Al Cohn, Sidney Bechet and Vic Dickenson, Joe Newman, and Serge Chaloff.

A. lecture

Several of these were taped at George Wein's two Boston clubs: Storeville and Mahogany Hall. Both are in the same building: Storeville, which is upstairs, is currently featuring the Lee Konitz and Chet Baker quartets; Mahogany Hall, in the basement, has a line-up headed by Buck Clayton. Vic Dickenson and Pee Wee Russell.

George Wein called at the MM offices for a brief interview; it developed into a lecture, with Wein doing most of the talking. Which is not surprising, since he is appointed lecturer on jazz at Boston University's school of fine and applied arts.

"Jazzmen shouldn't have to depend on hit records for a living," says Wein (pronounced Ween). "A good jazzman should be of sufficient stature to his public to be accorded the due respect he deserves."

Styles

After lengthy discussion on this subject, Wein switched to the question of different styles. "All this talk about the cool, the hot, the new, the old, it's bunk. You take a Louis solo, and lift it right off one of those Hot Five records, and put it on top of a Basic rhythm section, and it would fit like it was made for it."

An hour later, George Wein left the MM offices, still talking. Last night, he flew back to the States.

ALL-BRITAIN



From Page 1

application to the Box Office, Belle Vue, Manchester, is essential.

Not the least interested in the outcome of this tremendous occasion will be the boys of the Johnny Lyne Orchestra themselves. For they fully intend re-entering contests next year—and recapturing their title.

Interviewed by the MELODY MAKER, the Portsmouth leader-arranger said: "After a run of several months with an unchanged personnel, and using the ideas that helped us win the Championship last year, I feel I have got as much as I could out of the band.

"Now I am after something new. Not in the band—there are no changes in personnel—but in methods of arranging."

Johnny would not discuss his ideas, save to indicate that some are "a bit revolutionary."

'Confident'

"I am confident that I can get the sound I am seeking," he continued, "but I am not ready for contesting yet. And I am not really interested in using orchestrations similar to those that helped us win last year, in order to defend our title.

"But don't worry. We shall be back. As soon as everything is working satisfactorily we shall have another shot at winning the title—but this time starting from scratch."

The band is still playing as a commercial proposition and has an enviable full date-book, including appearances at the South Parade Pier, Southsea, on alternate week-ends.

ROBIN RICHMOND FOR CELEBRITE

HAMMOND organist Robin Richmond opens at the Celebrité Restaurant, W., on November 1, accompanied by a drummer yet to be named.

Robin, who replaces organist George Donovan, has just finished a short season at the Café de Paris, W., and ends a run at the Strand Lyceum tomorrow (Saturday).

He broadcasts in "What Do You Know" on October 30 (6.30 p.m., L.).

Tenorist Johnny Holbrook has left Derek New's Band at the Celebrité and is shortly joining Woolf Phillips at the Pigalle Restaurant, W. He will replace Keith Bird, who left to freelance. Johnny's replacement at the Celebrité is Freddie Courtenay.

Frank Holder makes first solo disc

Frank Holder, vocalist with the Johnny Dankworth Orchestra, has made his first solo record on Parlophone, for release on November 1.

Frank, who comes from British Guiana and has been associated with Johnny Dankworth for four years, sings "Mambo In The Moonlight" and "Stop."

He is accompanied by the trumpet and rhythm sections of the Dankworth Orchestra, together with Latin-American percussion.

DICKIE IN GREAT DEMAND



Dickie Valentine braved writer's cramp when he opened a new music shop at the Home and Fashions Store, Coventry, recently. Dickie's autograph on discs was in great demand.

Piano pops for junior readers

The latest national weekly to put popular songs in the news is Junior Express. In a new feature this week the paper presents a simple notation system (based on numbered keys) for learning to play "The Happy Wanderer."

The system of numbered "flags" was devised by G. T. Haines, of Tenbury Wells, Worcestershire, who claims that it will enable any youngster to learn to play "after only a short time."

LEWIS AND L



Vic Lewis, Glyn Jones (Lew and Leslie Grade Office), Frankie Laine, and his pianist Al Lerner, about to board the Paris plane at Manchester last Friday. The Lewis Orchestra accompanied Frankie at two concerts, at Paris's Alhambra Theatre.

JILL ALLAN AT THE DON JUAN

Vocalist Jill Allan opened at the Don Juan Restaurant, W., last Wednesday night fronting a quartet.

She replaces the Wally Rockett Band, which had been resident at the restaurant for a month.

Jill leads Johnny Pearson (pno.), Martin Gilboy (bass), Les Lombard (drs., vcls.), Sammy Samuels (tnr.) and Bernie Stanton (alto).

Jazz club for the bowler hats

Timber merchant and part-time trumpeter Ian McIntosh is opening an unusual jazz club at the "Sterling Castle," London Wall, Moorgate, on Tuesday. The club will cater for City workers by holding its weekly sessions from 6 till 8 p.m.

Even more unusual is the personnel of Ian's group—four are members of the Humphrey Lyttelton Band. Clarinettist Wally Fawkes, saxist Bruce Turner, pianist Johnny Parker and bassist Mickey Ashman join MM artist Disley on banjo and drummer Ian Bell.

Humph, who, of course, has first call on the services of his sidemen, will be Ian's first guest artist.



MILTON MEZZROW, in Paris is arranging a tour for a new combination which will include Lee Collins, who came over with Buck Clayton two years ago, and Fred Moor, the drummer. It will start in November.

Carl Barriteau drummer Paul Brodie was married to photographer Barbara Faithful at Bournemouth recently.

Oscar Pettiford is back with Duke Ellington and temporarily replaces Wendell Marshall, who took leave of absence.

Singer Marion Bruce is on crutches as a result of an accident at the Bon Soir Club in Greenwich Village, New York, where she fell off the stage and tore ligaments in her ankle.

Jeanette, wife of New Orleans clarinettist George Lewis, died in the Crescent City on October 8.

Hartley's Music Stores, of Leeds, have opened a London branch at 23, Garrick Street, W.C.2.

Evelyn, wife of Ziggy Ludvigsen, tenorist with Len Crisp at Slough Palais, gave birth last Thursday to a daughter to be named Susan.

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LAINÉ—PARIS BOUND



RABIN SEEKS U.S. SINGER, AUDITIONS IN NEW YORK

OSCAR RABIN is seeking an American girl singer because he cannot find one to suit his requirements in Britain. "As you know," Oscar told the MM, "I have always been willing to audition singers who show any promise. As a result, I have discovered many artists who have since become solo stars. "But nowadays there seem so few girls who can sing really well and look gorgeous, too. These qualities are essential for a band playing an important London resident job, as mine is.

Vetted by Phil Moore

"So I thought I'd try the States, and I have asked publicist Les Perrin to arrange for auditions to be held while he is in New York next week. "All applicants will be heard by famous pianist, composer, conductor and vocal-coach Phil Moore. "If he finds a girl with sufficient promise I will pay her expenses to Britain and offer her a contract." The auditions will be held at Carnegie Hall and Les will supervise the arrangements.

He flew to the States yesterday (Thursday) for two or three weeks, during which time he will be negotiating business for his flourishing publicity agency in Town

Added staff

Two assistants have joined Les at his offices in Denmark Street. They are *World Digest* feature-writer Alan Abott and ex-*Nottingham Evening News* show-business columnist David Jack.

MILLER ALBUM TO BE ISSUED HERE

Glenn Miller enthusiasts in this country will soon be able to obtain the American Victor "Glenn Miller limited edition" album they have wanted for so long. It is due to be issued by HMV early in December (writes *Edgar Jackson*).

It consists of recordings of broadcasts by the Miller orchestra in its series of programmes sponsored by Chesterfield Cigarettes, together with Victor Studio recordings, none of which has been previously released.

The album will contain five 12-in. LPs, together with notes and full discographical details.

It is being issued in the HMV Overseas list, but will be available in this country on order through any HMV record stockist. The price of the album is not yet announced.

The fans follow Colyer



Ken Colyer rates news pictures on two counts this week. Above, the Colyer Band is caught in action at Ken's own New Orleans Club at Studio '51, 61, Newport Street, W.C.2, on Monday's opening night. The Jazzmen and Skiffle Group are both featured, to the evident ecstasy of the enthusiasts on the floor. On Wednesday of last week, the Colyer Jazzmen opened the new Barnet Jazz Club, where they are making regular weekly appearances. Some 300 people turned up on opening night—including the "leopard" girl with the name of her favourite band boldly emblazoned on her jumper (see right).



Cave joins Phillips, Hastings takes over

TROMBONIST-LEADER Norman Cave joins the Sid Phillips Band on November 1, and hands over the leadership of his own band to drummer Lennie Hastings.

Says Norman: "I have had such a good offer from Sid Phillips that I could not possibly turn it down. "Sid has sportingly agreed to release me for engagements with my own band which I have already contracted."

Trumpeter Kenny Ball, currently with the Cave Band, and Sid's former pianist, Arthur Fall, are joining Sid Phillips on November 1. Norman, Kenny and Arthur, respectively, replace Ted Darragh, Freddy Tomasso and Clive Chaplin.

Polished Dixie

Lennie Hastings has fixed trombonist Dave Keir and trumpeter Bill Thompson as replacements for Norman and Kenny. Dave has been playing with Bobby Mickleburgh and Bill was a former member of Charlie Galbraith's Band.

Lennie Hastings commented: "I will keep to the polished Dixieland style that has always been a feature of the band." The band broadcasts in a Ted Heath Swing Session on November 9.

Sid to play at Royal Ball

Royal recognition has again come the way of the Sid Phillips Band. It has been selected to appear at the Royal Household Ball at Windsor Castle on December 17. The Phillips band performed at a similar function last year.

Benefits for dead jazzman's widow

The Nottingham Jazz Club is to hold a benefit session tonight (Friday) in aid of the widow of trumpet player Bob Smith, who was killed in a motor accident on October 4, as reported in last week's MM.

The session takes place at the club's headquarters, the King and Queen Hotel, Nottingham, with the resident band, the River City Jazzmen, heading a strong bill.

Another session for the fund will be held at Croydon Jazz Club on Friday week by resident leader Mike Daniels.

Cummins drummer in hospital

Clinton Maxwell, percussionist with Jimmy (Don Phillips) Cummins's Orchestra, resident at Lyons' Quebec Café, Marble Arch, has been admitted to University College Hospital suffering from nervous exhaustion. Drummer Barry Morgan is depping for him. Jimmy Cummins has been selected for the fourth time to appear at the Sunbeam-Talbot Company's annual ball at the Dorchester Hotel tonight (Friday).

HEATH VISIT OFF

PARIS, Wednesday. — Lack of funds has finally cancelled the proposed invitation to Ted Heath and his Music to appear at France's great Nuit du Piano ball on November 11.

The organisers had hoped to be able to recompense Ted Heath for the great expense incurred in bringing his band across for this charity event, but have regretfully found that their funds will not permit them to do so.

HAMPTON GETS A-HEAD!



An idol with a head of clay is American vibist-leader Lionel Hampton being sculptured here by Cornelia Staube, of Nuremberg. Hampton shortly starts a concert tour in West Germany.

PREAGER'S WEEK AT GREEN'S

Lou Preager's Orchestra appears at Green's Playhouse, Glasgow, for a week commencing next Monday.

This is the first appearance of the Preager Orchestra at Green's for six years. During Lou's absence, the star attraction at Hammersmith Palais will be Joe Loss's Orchestra.

Appearing in cabaret at Green's next week will be Lilli Montes, French-born star from the Moulin Rouge, who is being presented here by Lou Preager.

Alto, piano changes in Phil Tate Band

Hammersmith Palais leader Phil Tate has signed Max Green on lead alto to replace Tony Amopp, who has joined Woolf Phillips at the Pigalle, W.

Pianist-arranger Frank Stafford has left the band, and until Phil finds a suitable replacement, Andy Dennitts is helping out. Andy was formerly with Phil for a long period, and has since freelanced.

The Phil Tate Orchestra will be on the air today (Friday) and on November 3.

Christidi opening at the Pigalle

Tino Christidi's Serenaders, who recently finished a four months' season at the Bagatelle Restaurant, W., open at the Pigalle Restaurant in Piccadilly on November 8.

Tino Christidi, on guitar and vocals, will lead Chick Laval (gtr.), Pete Blannin (bass) and Dave Fraser (pno.).

The Serenaders will play opposite the Pigalle resident orchestra led by Woolf Phillips.

Ellington, Oakley on 'WOJ' dates

American journalist and former recording supervisor Helen Oakley, now married to British critic Stanley Dance, makes her first broadcast in this country on October 30, when she will talk on "World Of Jazz" about her Chicago days. The programme is to be introduced by the MM's Max Jones.

Tomorrow (Saturday), Denis Preston presents the first of two programmes on Ellington: "Duke Ellington And His Orchestra." The second, devoted to Ellington as a composer, will be broadcast on November 6.

MM Features Editor Peter Leslie returns to the WOJ microphone on November 13 with a programme about the jazz revival called "Wrong-Way Ticket."

ASH WITH SARAH

The Vic Ash Group shares the stand with Sarah Vaughan's Trio on its American Camp date at Greenham Common, Newbury, tomorrow (Saturday).

Vic (clarinet) leads Benny Goodman (drs.), Barry Hamilton (bass), Eddie Thompson (pno.), Gerry McLoughlin (vibes) and Judy Johnson (vels.).

Nathan augments at New Coconut Grove

Pianist-leader Jack Nathan, who dispensed with an alto and tenor last January, is now reinstating these instruments in his New Coconut Grove Band commencing on November 1.

Altoist Bill Andrew, who has recently been playing with Cyril Grant's Orchestra at the Dorchester Hotel, has already been signed for the Nathan Band. The tenorist has yet to be fixed.

The remainder of Jack's line-up comprises Dennis Walton (alto), Eddie Mordue (tr.), Leo Wright (tpt.), Sid Burke (bass) and Frank King (drs.).

LARS AT MANCHESTER WITH KINSEY TRIO

Swedish baritone-saxist Lars Gullin, who is to appear at the NJF's "British Festival Of Jazz," at London's Royal Festival Hall on October 30—followed by a visit to the Flamingo Club—will play at High Street Baths, Manchester, on November 1, with the Tony Kinsey Trio.

PARNELL TO OPEN NEW JACK PAYNE SERIES

BAND Of The Week in the first of Jack Payne's ambitious "Say It With Music" radio programmes, which commence on Thursday next, will be Jack Parnell and his Orchestra.

Jack Payne will introduce guest attractions in the form of small and big bands, solo singers, instrumentalists and comedians, and conduct the accompanying orchestra in a speciality. The 45-minute show airs on the Light Programme weekly at 8 p.m.

Other artists appearing in the opening programme include Vera Lynn, Irene Hilda and Edmund Hockridge, Bob Monkhouse, the Three Monarchs, and 15-year-old boy violin prodigy Rodney Friend.

Paul Fenoulhet will conduct the augmented BBC Variety Orchestra and there will be a choir directed by George Mitchell.

Dutch hustle for Lina Petrou

Singer Lina Petrou's projected visit to the Hotel Goeland, Hilversum, scheduled for the end of the month, was suddenly brought forward and she went over to play the date last week.

Lina also appeared in cabaret at a gala night for the executives of KLM Airways in Amsterdam, and was interviewed by Hilversum's Jan Koopman in a programme which will be broadcast this Sunday at 10.15 p.m. (Hilversum, 298m.).

Lina has received further offers for Belgium, Holland and Spain, but returns home first to fulfil a West End cabaret engagement and make some recordings.

DEBBIE REYNOLDS TO WED EDDIE FISHER

Rumours of a romance between Eddie Fisher and film star Debbie Reynolds have crystallised with the news that the couple intend marrying in June.

The engagement was announced in Hollywood on Wednesday. Debbie is 22, Eddie 25.

Musicians fight eviction

A COLONY of musicians living in caravans at Cubitt's Yacht Basin, Chiswick, are threatened with eviction from their homes.

Leading the fight to persuade the local council to reconsider the matter is Tony Stone, bassist with the Denny Termer Trio at the Stork Room.

The first batch of caravanners must be out by Christmas Day this year. Among them is Norman Hunt, Oscar Rabin tenorist, and his wife, and Mr. and Mrs. Roy Deeley—Roy is the brother of Midland bandleader Cliff Deeley.

Other musicians living on the site are Ray Martin, trumpet player with Don Smith at the Orchid Room, Purley, Ray Webb, tenorist for Maurice Winnick on the boats, and Jimmy Church, altoist with Phil Tate at Hammersmith Palais.



Members of Ted Heath's Band leave Baker Street station by coach on Wednesday for Fontainebleau, where the same evening they opened a six-day tour for U.S. troops. Ted missed his plane at London Airport on Wednesday, but was able to get a seat on another plane 30 minutes later.

JILL OFF TO MALTA

Singer Jill Day was due to leave for Malta yesterday (Thursday) to entertain the troops. When she returns from Malta, Jill will open in Variety in Manchester.



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London stars at Northern spots



George Melly, star of last Friday's Manchester jazz show, is here pictured signing autographs at the opening of the Aigburth Jazz Club, Liverpool, on the previous Tuesday.

THREE weeks ago the Hot Club of Britain was born. Last Friday, its first infant howl was heard at Manchester Free Trade Hall when the club's initial public concert was staged (reports Jerry Dawson).

Chris Barber's Jazz Band, the Alex Welsh Dixielanders with George Melly, and the Cy Laurie Band were featured, with Dill Jones as compère.

If it was a "battle of the bands" it ended for my money in a narrow points victory for the Welsh boys... and not only because they included George Melly. He was the personal triumph.

Since I last saw George at Belle Vue, Manchester, some two years ago, his value as an entertainer has increased tremendously. Even though he sings jazz, his artistry is now such that he would entertain and amuse even the uninitiated.

Despite insufficient advance publicity, the house was fairly good and very enthusiastic, if lacking in discrimination. The fans yelled for more from George Melly, lustily shouted and applauded Lonnie Donnigan's vocal efforts—despite bad diction and poor microphone technique—and even approved in no small measure inarticulate trombonists from Cy Laurie's John Picard.

For me, the best jazz of the night came from George Melly and Dill Jones. Dill did not play down to the (obviously) traditional audience, did not go to any progressive extreme.

LOMBARD HURT

Lee Lombard, Midlands leader who was badly hurt in a car crash last week, is progressing satisfactorily in Birmingham Accident Hospital. He has not lost two fingers, as was feared at the time of the crash.

Business affairs of the band are being temporarily handled by Johnny Gibbins (trumpet). Vocalist Ray Mercer is acting as conductor-compère.



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ABBOTT ORK DISBANDS AS KIRCHINS ARRIVE

WHEN the Kirchin Band reopens this weekend at Edinburgh Palais as replacement for Vic Abbott, the latter orchestra will disband.

Vic's future plans are uncertain, but four of his boys open at Edinburgh Locarno on November 1 with ex-Carl Barriteau saxist Johnny Black. Johnny replaces the George Adamson band.

The four musicians signed are Buddy Featherstonhaugh (bari.), ex-Ted Heath pianist Dave Simson, Derek McPherson (tpt.) and Archie McVey (tmb.). The remaining personnel is not yet available.

Bertie King (alto) and Wally Stewart (tenor), both of whom are with Vic Abbott, will return to London.

ALAN HURST RETURNS TO THE AQUARIUM

Alan Hurst will return to Brighton's Aquarium Ballroom, which reopens on November 13. He will lead a 14-piece outfit, consisting of three rhythm, five saxes, five brass and a male vocalist.

Alan was resident leader at the Aquarium for two years, but left a year ago to go on the road.

The other group at Edinburgh Palais—a quartet led by drummer George Sumner—is completed by Bill Shearer (guitar), Fred Senior (bass) and pianist Leslie Laing, who is holding the fort until the arrival next week of Tommy Allan.

Kenton orchestra for Folkestone

The Roy Kenton Orchestra, which spent the summer season at the Blue Lagoon, Newquay, opened on Wednesday for a resident engagement at the Leas Cliff Hall, Folkestone.

The outfit, which is now handled by the Cooper-Stapleton Agency, makes a lightning trip to Town this Sunday for a one-night stand at the Montague Ballroom, Ealing.

Line-up is Benny Kensett, Benny Wicks, Maurice Pritchard and Eric Benn (saxes), Frank Raishbrooke, Ken McCracken and Norman Madden (tpts.), Pete Probert (bass), Doug Proudly (pno., arr.) and Roy Kenton (drs.).

Yorkshire council changes key

Batley (Yorks) Town Council has decided that Johnnie Addlestone and his Band may play at the Town Hall on Christmas Eve.

"All I can say at this stage is that the ban has been lifted," said the Town Clerk (Mr. L. O. Bottomley). "We shall be issuing a Press statement on the whole matter in due course."

Batley had banned Johnnie Addlestone and his Band from appearing at the Town Hall on Christmas Eve.

Johnnie told the MM that he had been unable to get any explanation for the ban, but assumed that it was because, over a year ago, he had criticised the upright piano used for dances in the hall, and suggested that the Town Hall's grand piano should be made available.

COLIN HULME BACK AT TONY'S



Colin Hulme.

Colin Hulme and his Orchestra return to Tony's Ballroom, Birmingham, when it reopens tomorrow (Saturday).

Colin had a three-year spell at the ballroom before moving to the Samson and Hercules Ballroom at Norwich a year ago. During the past summer the band has worked for CMA, including spells at Hammersmith Palais and London's Astoria Ballroom as holiday relief.

Four changes have taken place since the band left CMA. Geoff Robinson (alto), Don McIntosh (tbr.), Bill Leeson (tpt.) and Jimmy Wilcox (bass) have left.

George Derek (tbr.) and Briar Stendall (bass) will join, but the other replacements are not yet known.

Colin expects to resume his regular airings in the Midland Home Service shortly.

Heading for the top...



RUSS JONES RAYMOND KAYE

WHEN the Raymond Kaye Orchestra from Weston-super-Mare ran out worthy winners of last week's South Britain (Western) Regional Final, it well deserved the acclamation it received from the 500-odd fans and dancers.

Not only had the band cancelled a BBC audition; it was also making a round trip of 380 miles in order to compete.

Second place in the contest, which was staged by Johnny South at the Ritz Ballroom, Llanelly, S. Wales, went to Russ Jones and his Music. Russ also took the Outstanding Musician award with a personal score of 89 marks for his piano playing.

While this is one mark below the figure gained by Russ in an earlier district event, he still leads the field of individualists, and unless this figure is beaten in the All-Britain, Russ will emerge as the 1954 Individual Champion.

The winning band—six saxes, five brass—opens on October 23 for its second season of 26 weeks at Bristol South Baths under the Eric Winstone Agency. Vocalist with the Kaye band will be newcomer Bunny Miller.

Official Results

1954 SOUTH BRITAIN (WESTERN) REGIONAL FINAL

Winners: THE RAYMOND KAYE DANCE ORCHESTRA (163 marks). (Three tenors, two altos, baritone, three trumpets, two trombones, piano, bass, drums.) All comms.: P. H. J. Merrick, 5, Alexandra Parade, Weston-super-Mare.

Second: RUSS JONES AND HIS MUSIC MAKERS (153 marks). (Alto, guitar, piano, bass, drums.) All comms.: Russ Jones, 4, Llysgwyn Terrace, Pontardulais, Swansea.

Third: DEREK MORGAN AND HIS BAND (147 marks). (Tenor, guitar, piano, bass, drums.) All comms.: D. Morgan, 6, Alexandra Terrace, Brynmill, Swansea.

Outstanding Musician: RUSS JONES (piano). Russ Jones and his Music—89/100 marks.

Highly commended: AL WILLIAMS (bass), Russ Jones and his Music—84/100 marks; Ken Farmlloe (trumpet), Raymond Kaye Dance Orchestra—84/100 marks; Howard Turner (guitar), Derek Morgan and his Band—83/100 marks; George Rees (piano), Derek Morgan and his Band—82/100 marks.

'Wot! No Geoff?' was the cry

Geoff Taylor and Kenny Graham failed to turn up for an engagement at the Higher Broughton Assembly Rooms last Saturday night. They had car trouble.

Just outside Lichfield, Geoff's dynamo failed and extinguished the headlights on the car. It swerved off the road, scraped a telegraph pole, and ended up in a ditch.

Geoff and Kenny were badly shaken up, and had to spend the night in Lichfield.

Geoff's rhythm section, Al Mead (pno.), Bill Thorn (bass) and Len Livesey (drs.), who were in another car, reached Higher Broughton on time and played the whole evening.

PROVINCIAL ROUND-UP

EX-NORMAN BURNS pianist Les Allen joins the Blue Rockets when they open at the Royal, Tottenham, on October 25, having recovered from the illness which forced him to leave the Freddie Courtney piano-stool.

The band recently re-formed by MM Contest leader Stan Fielding is playing the winter season at Bloxwich Baths, Walsall.

Hull is to form its own Civic Variety Team, and will challenge other Yorkshire local authorities to match their teams against the Hull artists. Winners of the recent Hull Amateur Talent Competition are to make up the team.

Plaza Jazz

Every Tuesday at the Plaza Ballroom, Manchester, the Hector Gedall Trio becomes a quintet. Added to Hector's piano-bass-drums line-up for his weekly "Jazz Night" are Reg Payton (tmb.) and Alf Abbott (tbr.).

Following the success of Chris Barber and his Jazzmen at the Ulster Hall and the Avon Ballroom, Belfast, promoter Mervyn Solomon has booked Ken Colyer for November 25.

Birmingham leader Vernon Adcock will be featured with his orchestra in a 30-minute programme of magic, which is to be televised from the Tower Ballroom, Edgbaston, on November 3.

Stockport vocalist Rae Diamond has her seventh broadcast in "Easy to Remember" with the BBC Northern Variety Orchestra on November 4.

Personnel of the Les Townsend Quartet, resident at the Talbot Hotel, Oldbury (Worcs), is Harold Shaw (pno.), Bill Bennett (drs.), Harry Harvey (tbr., clt.), and Les Townsend leading on electric guitar.

NALGO Ternent

Music at Wolverhampton NALGO's first annual ball, to be held at the Civic Hall on November 26, will be supplied by the Billy Ternent Orchestra. The local band of Mac Thomas will support.

Altist Al Palmer, Johnny Patrick (pno.) and Dick Hoyes (tbr.) have left the Harry Gray band, resident at Mecca's Grand Casino, Birmingham. They have been replaced by Derek Cooper, Alex "Sandý" Blair and Johnny Baines, respectively.

The Hedley Ward and Brian Pearsall bands are playing alternate weeks at the Adelphi Ballroom, West Bromwich, and Kidderminster Baths Ballroom.

—Jerry Dawson

Larry Cassidy makes changes at Leeds

Personnel changes are announced in the Larry Cassidy Quartet resident at the Mecca Locarno, Leeds.

Guitarist Johnny Woodhead has left to return to Leeds University, and has been replaced by George Firth, who has worked recently with the Tommy Allan Quartet.

Bassist Brian Stendall leaves the band tonight (Friday) to join the Colin Hulme Orchestra in Birmingham. Eddie Hopkins, resident bassist at the Queen's Hotel, Leeds, replaces him.

Pianist Ray Moore is anxious to return to his native North-East, but is staying on until Larry Cassidy can find a suitable replacement.

WHO'S WHERE

(Week commencing October 24)

Kenny BAKER, Week: Alhambra, Bradford.

Eve BOSWELL, Week: Empire, Nottingham.

Gracie COLE and All-Girls Orchestra, Wednesday, Queen's, Rhyl.

Thursday: Tower, New Brighton.

Friday: Grand, Withernsea.

Saturday: Gilderdrome, Boston.

Tony CROMBIE and Band, Sunday: Bradford.

Saturday: Royal Forest Hotel, Chingford; Royal Festival Hall.

Eric DELANEY and Band, Sunday: Dudley.

Monday: Liverpool.

Ray ELLINGTON Quartet, Week: Empire, Nottingham.

Nat GONELLA, Week: Hippodrome, Aston.

Bill JOHNSON, Week: Empire, Sheffield.

Frankie LAINE with Vic LEWIS and Orchestra, Week: Empire, Glasgow.

Ken MOULE Seven, Sunday: Flamingo Club.

Tuesday: Bournemouth.

Saturday: Florida Club; Royal Festival Hall.

Ruby MURRAY, Week: Alhambra, Bradford.

Sid PHILLIPS and Band, Sunday: Her Majesty's Theatre, Carlisle.

Monday: Carlton Ballroom, Rochdale.

Friday: Casino, Chelmsford.

Saturday: Festival Hall, East Kirby.

Joan REGAN, Week: Empire, Edinburgh.

Ronnie SCOTT and Orchestra, Sunday: Colston Hall, Bristol.

Wednesday: Grand Pavilion, Porthcawl.

Thursday: Burdon Hall, Weymouth.

Friday: Savoy Ballroom, Southsea.

Saturday: Arden Ballroom, Bedworth.

Anne SHELTON, Week: Empire, Finsbury Park.

Virginia SOMERS, Week: Empire, Hackney.

Dickie VALENTINE, Week: Empire, Chiswick.

Frankie VAUGHAN, Week: Queen's Theatre, Blackpool.

On stage at the Free Trade Hall, Manchester, the Cy Laurie Band plays its part in the first concert organised by the new Hot Club of Britain.

Jazz Records

Max Jones

reviews—

KID ORY'S CREOLE JAZZ BAND (LP)

South Rampart Street Parade (a); The Girls Go Crazy (V by Ory) (a); St. James Infirmary (a); Bill Bailey (V by Ory) (a); Milenberg Joys (b); Creole Love Call (b); My Bucket's Got A Hole In It (b); Aunt Mazar's Blues (b). (Am. Contemporary LK61, LK62.)

(Good Time Jazz LDG.093—27s. 4d.) (a)—Ory (tmb.), Pud Brown (clt.), Teddy Buckner (cornet), Lloyd Glen (pno.), Julian Davidson (gtr.), Ed. Garland (bass), Minor Hall (drs.). 17/7/53. Hollywood.

(b)—Ory (tmb.), Bob McCracken (clt.), Buckner (cornet), Don Ewell (pno.), Davidson (gtr.), Morty Corb (bass), Hall (drs.). 1/12/53. Hollywood.

IN last week's reviews I made some observations on West Coast style—in general, on the Murphy and Scobey bands in particular. Now comes another example of West Coast jazz, a fairly new—and exceptionally well-recorded—LP collection of Kid Ory's music.

Ory, of course, is from Louisiana, though he has lived in California since 1929. He is the best known of all New Orleans trombonists and is still today, at 67, a real leader and the most satisfying and rhythmic of band players.

This 1953 Ory group plays New Orleans jazz, as all his bands have done, and though different from his unforgettable Creole Band of the Crescent records, it has the unmistakable Ory stamp.

In style and personnel it is a mixture of old and young. Some of the men, like Ory, Garland and Hall, are originals; others are disciples. One or two are West Coast Dixielanders, and guitarist Davidson actually worked on the staff at CBS.

The music has the ease, loose structure and rhythmic suppleness which I found absent from Murphy's jazz. It swings and it sings. It can be rough or reasonably polished, soothing or shattering. There are many flaws, such as Buckner's tendency to play sharp, but they are outweighed by the virtues.

Buckner is a powerful and an able, if somewhat showy, trumpeter. He trills and blasts in "Aunt Mazar's" and elsewhere, but proves in "Bucket" and "Girls Go Crazy" that he is capable of a driving, disciplined lead. In "Creole Love Call" his muted work is positively tame; in "St. James" it is ferocious.

The tunes range from traditional to the Haggart-Bauduc parade favourite. This last, not altogether successful, is not the only Crosby touch, for both clarinetists sound as though they were trained in that stable.

There is more versatility here than we would expect to find, and the attention paid to arranged effects, including some pleasant pianissimo choruses, suggests that Ory believes in pretty careful preparation.

Kid Ory seems always to succeed in getting a "wide" ensemble from his bands: three well-defined melody parts. He gets it even from this slightly substitute team, and the amazing quality of the Good Time Jazz high-fidelity recording ensures that we hear these separate parts as never before.

It is not the finest music made by the veteran trombonist since his comeback. But it is rocking, vibrant, entertaining stuff. Even Ory's vocals, mere croaks, are inoffensive—perhaps because they ride, like his playing does.

I find this a distinctive and somehow reassuring record, a new slant on the old music by New Orleans' oldest active master.

JIMMY BLYTHE (LP)

"South Side Blues Piano" Chicago Stomp (a); Armour Avenue Struggle (b); Mr. Freddie Blues (c); Lovin's Been Here And Gone To The Mecca Flat (f); Sunshine Special (V by Sodarisa Miller) (c); Be Yourself (V by Sodarisa Miller) (d); South Side Stomp (h); Five O'Clock Blues (g). (London AL3527—27s. 3½d.)



(a) (Am. Paramount 1750), (b) (do. 1751)—Blythe (pno.). Circa April, '24. Chicago.

(c) (do. 2092), (d) (do. 2093)—Blythe (pno.). Circa March, '25. Chicago.

(e) (Am. Autograph 1025), (f) (do. 1026)—Blythe (pno.). Circa April, '26. Chicago.

(g) (Am. Paramount 20657), (h) (do. 20659)—The Dixie Four: Blythe (pno.), unidentified gtr., Bill Johnson (bass), Jimmy Bertrand (drs.). Circa June, '28. Chicago.

Note: The above recording dates disagree with those stated on the record sleeve, but are believed to be correct.

(Discographical research by Edgar Jackson and Brian Rust.)

VERY little is known about Jimmy Blythe's life, or even his death, but much is known of his recording activities. Certainly it will not be the fault of Riverside Records if collectors fail to appreciate his abilities.

Through London, they have made available quantities of his work, and I have this blues piano album of his to review before breaking into the new batch of releases.

For most jazz lovers this should be a revealing collection.

Blythe's style was robust, with plenty of ragtime influences in the bright numbers. Yet it was sensitive and inventive enough to arrest attention on the slow.

"Sunshine" and "Be Yourself" feature the voice of a young-sounding girl named Sodarisa Miller, a not unpleasant singer who was beaten at the start by balance. As a result, Blythe's sprightly honky-tonk piano gains a prominence which earns it a place in this set.

The last two titles, once issued here on Jazz Collector, are exceptionally rhythmic (and monotonous) performances by The Dixie Four. Bertrand, the hero of so many Blythe recordings, adds his vocal insults and encouragements to the proceedings.

If this is skiffle music, and my only doubt comes from imperfect knowledge of what the term means, it is the genuine article.

BUCK CLAYTON-MEZZ MEZZROW ORCHESTRA

Lazy River (French Vogue 53V4503) West End Blues (do. 53V4504) (Vogue V2286—6s.)

Mezzrow (clt.); Gene Sedic (tnr.); Clayton (tpt.); "Big Chief" Russell Moore (tmb.); Red Richards (pno.); Pierre Michelot (bass); Kansas Fields (drs.). 2/4/53. Paris.

THE work of a different kind of band is heard on this agreeable Clayton-Mezzrow record. A companion coupling, "Wrap Your Troubles" / "Rose Room" (V2228), was reviewed in our June 12 issue, when Trall praised Clayton's "good, honest jazz trumpet."

Clayton again heads the cast on these sides, playing with taste, feeling, and a pronounced vibrato. His construction sometimes leans on Armstrong, but these are tunes with heavy Armstrong associations, and a certain delicacy of tone, phrasing and ideas makes these Clayton versions effectively individual.

The men are not called upon to show their collective form. Mezzrow breathes two warm, low-register blues choruses on "West End" which are sympathetically answered by muted trumpet. The rest of the horns are under wraps. Russell Moore steps out with an unexpectedly soft, fluffy solo

on "Lazy River," but sounds too uncertain for complete comfort. Red Richards's piano is gentle and melodic. Clayton once more makes the running, but the merit of Kansas Fields's drumming should not be overlooked. He is an alert drummer who keeps the beat moving in true Catlett manner.

HUMPHREY LYTTLETON AND HIS BAND

Mezz's Tune (Parlophone CE15046) Jelly Bean Blues (do. CE15047) (Parlophone 78 R3917—6s.; 45 MSP6128—5s. 6½d.)

Lyttelton (tpt.); Wally Fawkes (clt.); Bruce Turner (clt., alto); Johnny Parker (pno.); Freddy Legon (bio., gtr.); Mickey Ashman (bass); George Hopkinson (drs.) 9/6/54. London.

MEZZROW is present, in spirit at any rate, on the first side of this record, too. "Mezz's Tune" (as it should be spelled) is a Lyttelton version of "Revolutionary Blues," and the band plays it exceedingly well, never once losing the feel of the music.

This is an ensemble affair. Lyttelton provides a pushing, if rather distant, lead; Fawkes sounds in his element; and even Bruce Turner switches his clarinet to the Milton mood. A well-contrived "close harmony" passage is one notable feature of a pretty hot performance.

With drums at last caught by the engineer, the rhythm laces into the piece with better-than-usual results; but poor general balance makes the front line messy as well as Mezz.

On Ma Rainey's "Jelly Bean" number, Turner reverts to alto and Ashman squares up resolutely with the bow, while honours go to muted trumpet. The tune was worth reviving, and it is well and melodically played, though the rhythm takes on a more "said and English" character at this tempo.

The main fault of this well-up-to-standard Lyttelton lies with the recording. It is to be hoped that the "live concert" LP, expected in December, will give a great deal more instrumental definition.

Edgar Jackson

reviews—

"SWINGIN' IN SWEDEN" (EP)

****Darn That Dream (Van Heusen, De Lange) (Swedish Metro-nome MREP50B) (c)

****Invention (Raney) (do. MREP50A) (d)

(Esquire EP17—13s. 11d.)

****Doe Eyes (Mitchell) (do. MREP57B) (b)

****Jazz Club USA (Feather, arr. Hallberg) (do. MREP57A) (a)

(Esquire EP18—13s. 11d.)

****It's Only A Paper Moon (Harburg, Rose, Arlen) (do. MREP58A) (e)

****Red Walls In The Sunset (Feather) (do. MREP58B) (f)

(Esquire EP19—13s. 11d.)

(a)—Putte Wickman (clt.); Carl Hendrik Norin (tnr.), Johnny Ekh (bari.); Ernie Englund (tpt.); Ake Persson (tmb.); Bengt Hallberg (pno.); Red Mitchell (bass); Bobby White (drs.). 12/1/54. Stockholm. (b)—Lars Gullin (bari.); Hallberg

LARS GULLIN, ONE OF THE WORLD'S GREATEST BARI-TONE PLAYERS, IS ONE OF THE SWEDISH MUSICIANS ON A LEONARD FEATHER LP REVIEWED BELOW.

(pno.); Mitchell (bass); White (drs.). 12/1/54. Stockholm.

(c)—Wickman (clt.); Hallberg (pno.); Jimmy Raney (gtr.); Mitchell (bass); Elaine Leighton (drs.). 13/1/54. Stockholm.

(d)—Gosta Theselius (tnr.); Sonny Clark (pno.); Raney (gtr.); Simon Brehm (bass); Leighton (drs.). 13/1/54. Stockholm.

(e)—Norin (tnr.); Ekh (bari.); Persson (tmb.); Hallberg (pno.); Mitchell (bass); White (drs.). 13/1/54. Stockholm.

(f)—Norin (tnr.); Gullin, Ekh (bari.); Englund (tpt.); Persson (tmb.); Hallberg (pno.); Mitchell (bass); White (drs.). 13/1/54. Stockholm.

ALL these sides, all made in Sweden, are by various celebrities from the groups comprising Leonard Feather's Jazztime USA, which toured Europe recently—with some Swedish luminaries added.

The Jazztime package is represented by Jimmy Raney and Red Mitchell from Red Norvo's Trio, girl drummer Elaine Leighton from pianist Beryl Booker's Trio, and Sonny Clark and Bobby White from Buddy De Franco's Quartet.

All the sides showcase calm, "cool" and collected modern jazz, and while some are necessarily better than others, all are good of their kind. The following points particularly struck me about them:

In "Darn That Dream," a slow performance, Jimmy Raney plays the introduction and follows with some most delightful soloing. He is a considerable musician, always full of ideas and with a sure technique. Bengt Hallberg, too, turns in a gem of a solo. Wickman's fails to maintain the standard of Hallberg's or Raney's, but is pleasant enough.

"Invention," a theme by Raney, features fine work by him and tenorist Gosta Theselius. Gosta is obviously a Getz disciple, but, unlike so many copyists, has some originality. He also has a good sense of swing.

Sonny Clark's piano work suffers by comparison with Hallberg's, but Elaine Leighton proves that not only males can be competent jazz percussionists. "Doe Eyes," written by Red Mitchell as a tribute to his wife, is a medium-tempo number with excellent Gullin, Hallberg and Mitchell.

"Jazz Club USA" is perhaps the least inspired side. But it introduces a new Swedish baritone saxist, Johnny Ekh, who shows great promise. He lacks Gullin's cohesion and inventiveness, but is a little more forceful.

Tenorist Norin has a first-rate solo spot, and the other soloists

are competent. Ernie Englund plays in typical modern vein, very different from his work in his own band's really deplorable sides on Esquire 10-389.

"Paper Moon" has solos by both Ekh and Gullin. Ekh's (the first one) is good, but Gullin's greater experience shows in his better-constructed improvisations.

Norin and Hallberg again contribute excellent solos, and Bobby White comes through as a very solid drummer. Mitchell, a fine bass player, is spoiled by being featured at too great a length.

"Red Walls In The Sunset" (not, as you might have expected, a twist of "Red Sails In The Sunset") has solos all round, with Hallberg and Gullin outstanding.

It is also one of the items which, featuring a large enough front-line, have some scoring for the ensemble. Good writing, this, which produces the true modern sound.

COLEMAN HAWKINS QUINTET

***I'll Know (Loesser) (Am. Royal Roost 1039)

***You've Got Me Crying Again (Jones, Newman) (do. 1035) (Vogue V2266—6s.)

***Can Anyone Explain? (Benjamin, Weiss) (do. 1037)

***I'll Cross My Fingers (Kent) (do. 1038)

(Vogue V2281—6s.)

1035, 1038, 1039—Hawkins (tnr.); Billy Taylor (pno.); Percy Heath (bass). 25 8/50. USA.

1037—Same personnel, plus John Collins (gtr.). Same session.

FOR identification purposes I have adhered to the labelling and listed this as the Coleman Hawkins Quintet. But it is another case of a quintet not being a quintet: for, although the labels state that, in addition to Hawkins, Taylor and Heath, there are, on all four sides, also guitarist John Collins and drummer Art Blakey, I can hear Collins only in "Can Anyone Explain?"

As for Blakey, there is no trace of a drummer anywhere, and I am afraid we must discount him as another of Vogue's interminable errors.

There is Hawkins, however—and that is the important point. All four sides present him in rhapsodic vein. To claim that any is the equal of his famous "Body And Soul" on deleted HMV B9328 would be absurd. But that was made in 1939, and in the 11 years that passed between then and the time he made these Royal Roost sides, the old maestro lost much of his fire and even some of the enterprise that produced those wonderful phrases.

Nevertheless, when it comes to rhapsodising on a sentimental ballad, there are still few who can do it more gracefully than Hawkins does here.

If you are suffering from an overdose of the prevailing "cool" tenors, you should find these more emotionally inspired solos a welcome antidote.

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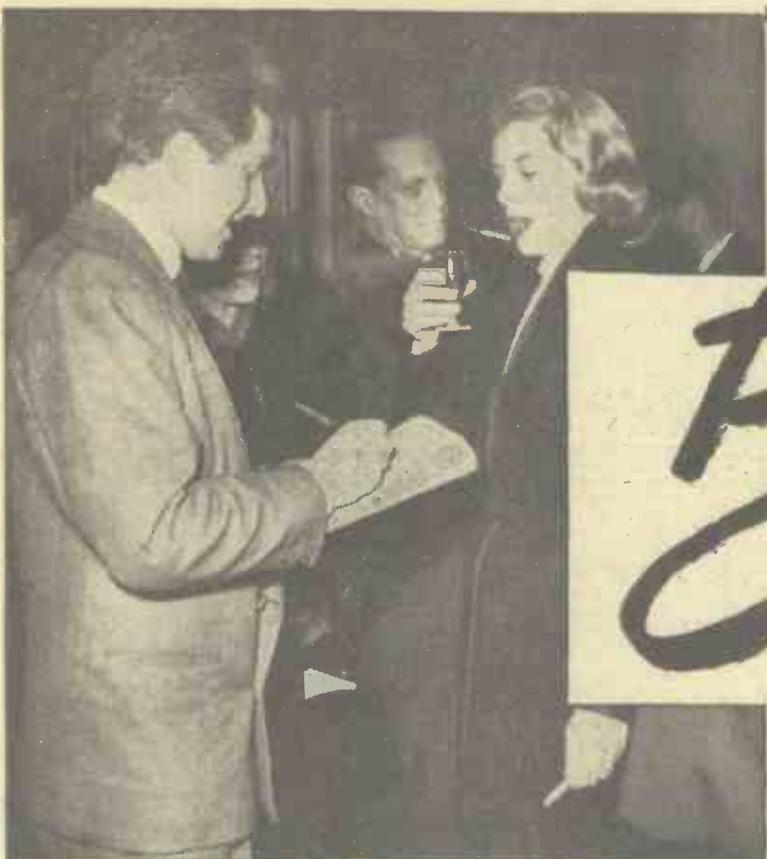
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LAURIE HENSHAW

talks about the latest pop discs in his

Platter Chatter

ON THE LEFT, POP RECORD CRITIC LAURIE HENSHAW TALKS TO ROSEMARY CLOONEY.

I SUPPOSE JUNE CHRISTY epitomises everything the "traditionalists" loathe. She kills me.

As the High Priestess of the cool vocal idiom, June's "Something Cool" (Capitol LC6682) makes a salutary appearance on the LP front.

Here is a record I can unreservedly recommend to those who go for Mulligan, Kenton, Raymond Chandler, and American films of the tough, wet-streets-and-crooked-cops school.

Why bring these in? Because June's singing, the songs, the dramatic accompaniments by Pete Rugolo, somehow reflect a facet of contemporary American life that—whatever its faults—undoubtedly appeals to millions.

A small point: on my copy, "Midnight Sun" and "I'll Take Romance" are transposed. But the songs are just as good—particularly the inspired rhyming of alabaster palace with *aurora borealis* in the former title.

Nostalgia

It could be nostalgia, but I have always considered the early Crosby's way above his latterday efforts. Certainly the songs were as good as—even better than—most of today's output.

The fact that there have

been so many revivals from the early 'thirties testifies to this. Bing Crosby's EP (Columbia SEG7522) features two such songs that have been given a new lease of life—"Try A Little Tenderness" and "How Deep Is The Ocean?" To my mind, his versions still remain the best.

Remaining titles are "Happy-go-lucky You" and "Love Me Tonight."

Collectors' item: snatches of Eddie Lang add interest to this release.

IRVING FIELDS is an American pianist with most of Jan August's failings and none of his virtues. His cocktail Latin-Americana *sans* kick can be heard on HMV EP TEG8038. Titles: "Malaguena," "Cuban Boogie," "Tico-tico," "Miami Beach Rumba."

Infectious

PERRY COMO sings "There Never Was A Night So Beautiful" (HMV B10776) in his usual clean, collected and unemotional way. This is not another "Idle Gossip."

More promising is "Papa Loves Mambo," a novelty with an infectious mambo beat and a touch of humour. This could sell.

I spun ALMA COGAN's "Skokiaan" (HMV B10761) immediately after the Como mambo. The gap between American and British accompaniments is obviously narrowing with encouraging rapidity—at least, certainly in the "pop" idiom.

The credits in this direction go to FELIX KING and his Orchestra, which plays with

impressive verve. Alma sings with her usual brash confidence, but that touch of coyness which I personally find somewhat irritating tends to pop up.

Felix switches to jangle piano on the reverse, a novelty in hill-billy vein.

TOMMY REILLY is obviously a highly competent performer on the harmonica, but his "The High And The Mighty" (Parlo. R3924) lacks the bold conception and treatment that this theme obviously demands.

Competent

Possibly the use of the ERNIE BRAGG Quintet indicated an attempt to get away from the stereotyped formula of strings, woodwind *et al*; but the outcome is naturally "thinner" than would seem to be desirable. Particularly when the harmonica, by its very nature, seems to call for a rich orchestral backcloth.

The Bragg Quintet plays competently, but I do wish groups of this instrumentation would not continue to emulate the Shearing sound. If only for a few bars.

Snores are introduced on the novelty reverse to produce additional effect. The sound-effects man need not have bothered.

In "We Just Couldn't Say Goodbye" (London HL8078), BILL STEGMEYER and his Orchestra appear to have been listening to Jackie Gleason. The formula—trumpet against lush strings—is identical. And just as uneventful.

Stegmeyer's "On The Waterfront" starts with sound effects

that are so realistic that I momentarily felt I was in danger of being run down by a tug-boat.

This otherwise effective side is spoiled by a vocalist who sounds as though he has a bad cold.

DEAN MARTIN'S "The Peddler Man" (Cap. CL14170) is one of those Italian-styled novelties that could catch the crowd's fancy. The Dean also sings "Try Again" with his usual insouciance.

Début

TONY MANSELL makes his recorded debut with the Johnny Dankworth Orchestra on "Hold My Hand" ("The High And The Mighty" (Parlo. R3919).

Tony is obviously a singer of some promise, but he seems to be suffering from the schizophrenic vocal technique of employing two voices for the two songs.

For instance, it's the big-voice technique for the expansive "High And The Mighty"; the intimate approach for the entrancing "Hold My Hand."

Certainly one has to pay due regard to the sentiments of a song, but not to the extent of becoming a vocal Jekyll and Hyde.

Let Tony settle down to a natural, happy medium, and he will soon find his recorded forte.

Society

ENOCH LIGHT is one of those American "society" leaders who follow the Mickey Mouse trail and make more money than musical headlines.

Two EP Nixa discs give a representative sample of this band, which glows under the title of the Light Brigade Orchestra. Titles are "There Never Was A Night So Beautiful," "If I Give My Heart To You," "Dream," "Hold My Hand" (215) and "This Ole House," "I'm A Fool To Care," "Cinnamon Sinner," "I Cried" (214).

There are many superior

bands of this type in the States, and, indeed, some of our more commercial groups make far more stimulating listening. Only one thing stands out like a beacon—the tone of the piano.

Why is it, I wonder, that we never seem to get recorded piano tone like that heard in "Dream"?

The jerky phrasing of DON CORNELL continues to jar on me. And at times his tonal production recalls a more robust version of the Inkspots' Bill Kenny.

Of the two titles, "Little Lucy" and "Believe In Me" (Vogue Q2004), the former—whose gusty character and treatment call to mind "Camp-town Races"—should make the more impact on the popular front.

R & B

In "Fool, Fool, Fool" (Capitol CL14167), KAY STARR is backed by The Lancers—the vocal group that appeared with her at the London Palladium.

But here, they are relegated to desultory da-de-day-dos behind Kay's vocal, which is presumably aimed at the R and B market. The side has one virtue. It swings.

"Allez-Vous-En," a cute little piece thoughtfully complete with translation, is sung with Kay's customary drive. It should make an effective memento for those who enjoyed the number in *Can-Can*.

RAY ANTHONY'S "Cat Dancin'" (Capitol CL14162) is a few degrees worse than some of the excesses perpetrated by Harry James during his band-leading heyday.

This rowdy offering is garnished by meows from what appears to be a fugitive from a cats' home. It could appeal only to the jitterbug element.

On the other hand, "Skokiaan" is a fair example of the arranger's art. And as such, it is likely to be more of esoteric than public interest.

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Skokiaan (DR 19422)
Bone Idle (Don Lusher) (DR19423)
(Decca F10368)

LOUIS ARMSTRONG WITH ORCHESTRA DIRECTED BY SY OLIVER
Skokiaan (Msarurgwa, Glazer) Parts 1 and 2 (N 86652, 86653)
(Brunswick 05332)

THE odd aspect of the "Skokiaan" fad is not so much the fact that an African tune should hit the Hit Parade, but that, of all the thousands and thousands of similar African tunes, this particular one should suddenly be plucked up to turn the trick.

Those of us who have said for nearly two decades now that African music provides first-rate material for jazzmen to improvise on can hardly be surprised that people like Louis would discover the obvious for themselves one of these days.

But the paradox of the situation is this: "Skokiaan" is a poor tune by any standards. Of the countless African masters at Decca's disposal, it's one of the least inspired. And of all the American versions, Armstrong's is the worst.

In addition to the original disc—and the other three reviewed today—there are American adaptations by Johnny Hodges on Clef, by Ralph Marterie on American Mercury, by the Four Lads on American Columbia, by Grady Martin on American Decca, by Perez Prado on Victor, and a dozen others by minor groups.

Of all these, the Prado recording is the only one that makes any kind of sense at all; the only

one that has picked up the basic African beat and used it constructively as a rhythmic pattern.

Louis's version is what we shall call, for lack of a proper word, "pseudo-Creole." The beat has been given a Spanish tinge. What emerges is something like the old "Peanut Vendor" on Parlophone—a simplified habanera—which has as little to do with Africa as the old "Peanut Vendor" had with Cuba.

But "Peanut Vendor" had, at least, an inoffensive vocal (unless you hear "mani" as "my weed" and object on moral grounds), and "Skokiaan" in the Louis version, has just about the silliest lyrics short of the Four Lads' version that have so far reared their ugly heads in the Skokiaan race:

Skoki, Skoki, Skoki, Skokiaan,
Okey, dokey,
Anybody can Skoki, Skoki,
Man, oh! Man oh! Man,
You sing a-bing, a-bang, a-bingo
In hokey-pokey Skokiaan.

Now, Skokiaan, as we all know by now, is neither a place nor an activity, but simply a type of kaffir beer. On the original Bulawayo record, there is no vocal, although the label mysteriously identifies the language as "Shona/Zezuru."

On the Brunswick version, Louis sings of "happy, happy Africa" where the "hot drums are drumming, the hot strings are strumming by a jungle bungalow."

Let everybody's head now be hung in shame.

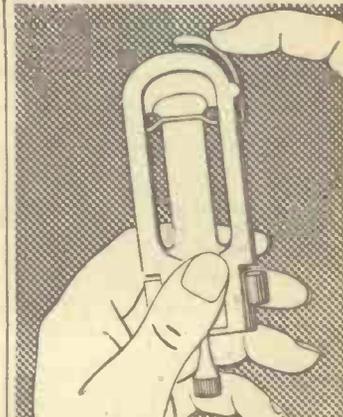
As a piece of pseudo-Creole jazz, Armstrong's version can easily stand side by side with a lot of Ory and Bechet items in the "l'autre cancan" manner. There is nice trumpet, fair alto, and a sort of Creole lilt which should have pleased Jelly Roll. But it just hasn't grasped what the African record is all about; it's as far removed from the real thing as Clyde McCoy from the blues.

Of the two other versions, Ray Anthony's sticks closest to the original—the same C-melody type of sliding, singing alto playing;

the same kazoo-like trumpet; plus one or two old-fashioned breaks which fit the pattern surprisingly well.

The Heath version makes no attempt to imitate either the rhythm or the front-line pattern of the original. What emerges is a cross between swing music, mambo and conga. This isn't bad—but it isn't "Skokiaan" either. The real problem of how to integrate African music into jazz remains unsolved.

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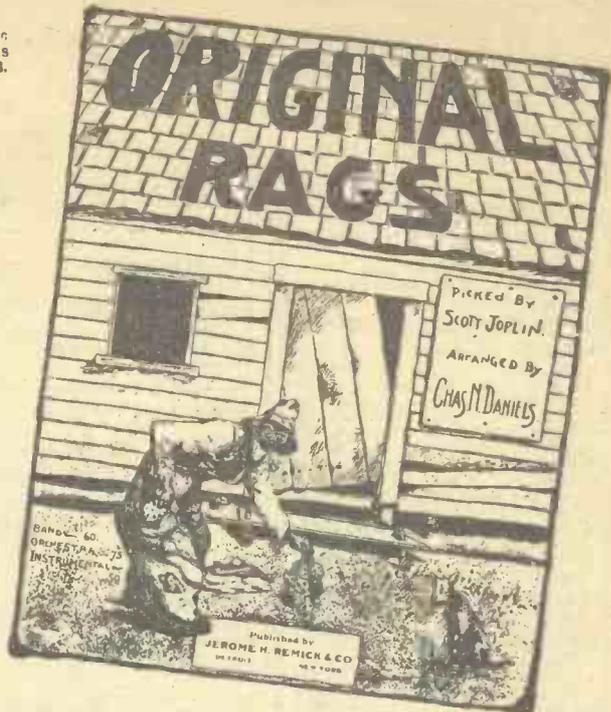
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Collectors' CORNER

This music cover dates from 1903.



INUNDATED as we are with jazz releases, it is inevitable that some records escape review.

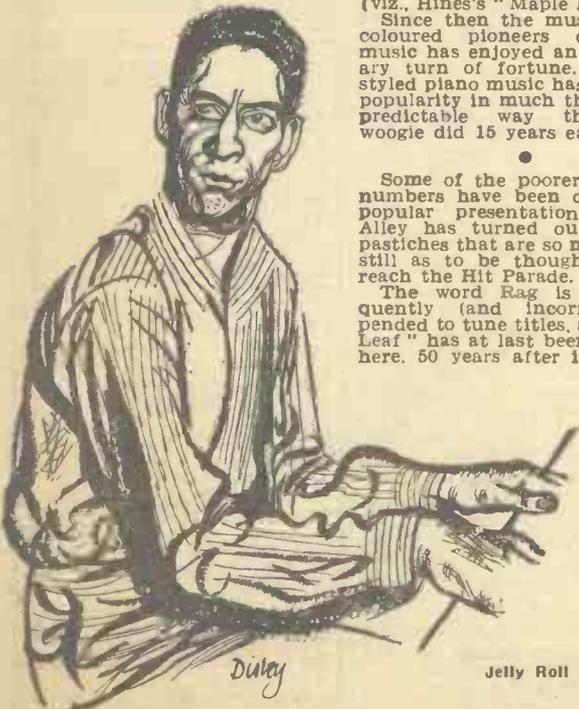
Two we intentionally left alone were the London LPs devoted to ragtime piano, and these are now the subject of an article by Charles Wilford, film cameraman and record collector, whose interest in ragtime should be well known to most readers.

Since most of the rolls on these discs were cut 40 or 50 years ago, we reckoned the delay in reviewing them would not be fatal.

RAGTIME PIANO ROLL: Scott Joplin's New Rag, Original Rags, Fig Leaf Rag, The Entertainer (all comp. Scott Joplin), Grace And Beauty, Ragtime Oriole (comp. James Scott), St. Louis Rag (Turpin), American Beauty Rag (Lamb).

(London AL3515—27s. 3½d.)

RAGTIME PIANO ROLL, VOLUME 2: Maple Leaf Rag (Joplin), Ever-



Jelly Roll Morton

green Rag (Scott), Grizzly Bear (Botsford, Berlin), The Cascades (Joplin), States Rag Medley No. 8 (various), St. Louis Tickle (Barney, Seymore), Jungle Time (Severin), 'Possum And 'Taters (Hunter).

(London AL3523—27s. 3½d.)

SOME ten years ago, when I first started hunting ragtime, I remember writing that for all practical purposes it had vanished from the face of the earth.

There were no records; the genuine sheet music had never been published in England, and in America none existed apart from rare original copies preserved by long-time enthusiasts like Roy Carey; a select few rag numbers had been preserved in the jazz repertoire, but the manner of their performance by jazz musicians was by no means a guide to their original character (viz., Hines's "Maple Leaf Rag").

Since then the music of these coloured pioneers of popular music has enjoyed an extraordinary turn of fortune. Ragtime-styled piano music has swept into popularity in much the same unpredictable way that boogie woogie did 15 years earlier.

Some of the poorer of the old numbers have been dug out for popular presentation, and the Alley has turned out scores of pastiches that are so much poorer still as to be thought likely to reach the Hit Parade.

The word Rag is again frequently (and incorrectly) appended to tune titles, and "Maple Leaf" has at last been published here, 50 years after its composi-

tion. And what I would have thought most unlikely of all, many worthy musicians have mistreated the mechanisms of their piano, with the aim of sounding as much like a worn-out pianola as possible.

Now at last the issue of the two records detailed above gives us authentic ragtime in its original form, played back from piano rolls cut for the most part by the composers.

The performances in Volume I are of unchallengeable authenticity. This disc should certainly be in the possession of anyone at all interested in the genesis of jazz; but I do not want to give the impression that it is of historical interest only—on the contrary, it has a very lively musical appeal as rattling good syncopated music, percussive, swingy and melodious, the cream of the popular piano pieces of two decades.

Joplin's preponderance is well earned, though one could cavil at the choice of numbers—"The Entertainer" is not really one of his best. It is particularly interesting to have his earliest rag, "Original Rags," for comparison with Jelly Roll's closely similar version of 40 years later.

James Scott is a more patchy composer, but we are given a splendid tearaway version of his best composition, the superb "Grace And Beauty." Charles Lamb is a most interesting and distinguished composer, the most advanced of the ragmen, and "American Beauty" a fine example of his highly complex style.

I would be glad of many more examples of his music. But, of course, one could not leave out Tom Turpin's "St. Louis Rag," an illustration of the less-cultured, more early (to coin an adjective) of the old masters.

The second LP is by no means such a satisfactory collection. Its saving grace is a magnificent version of "Maple Leaf," cannily held back from the first disc.

This is beautifully performed by the composer, played exactly as published except for the interpolation of a few semi-quaver leads in the left hand which help to heighten the swing. It is taken at a brisk tempo; but "Maple Leaf" is one of those rare numbers that sound well at any tempo.

Most of the rest of the num-

Edited by Max Jones and Sinclair Trail

bers are only good in parts, and the performances do not approach the impeccable standard of the first disc. "Cascades" and "Jungle Time" are both played too fast for the machine to enunciate all the notes.

"Cascades" (a fine Joplin number) is completely ruined. This is apparently played back from a faulty roll: in several places the rhythm is broken, up to a quarter of a bar being missing. This is the sort of thing no company would dare to issue on 78.

Apart from faults in the piano roll, it is clear that some of the original pianists' interpretations were poor.

Thus Chas. Hunter's "Possum And 'Taters" is a rag I have known and been fond of for some time. Hunter's rags are simple and tuneful, and have the practical advantage of being more easily within the grasp of the average pianist than most. But here "Possum and 'Taters" is played too fast and in a curious un-swingy style, with the bass on-beats barely audible; the charm of the piece is completely lost.

Scott's "Evergreen Rag" suffers from a unique defect: the pianist's interpretation has been "improved" by retouching: the pricking-in on the roll of additional notes, flourishes and

doublings of the melodic line. This lends the characteristic and unwelcome atmosphere of the barrel-organ.

Apart from "Maple Leaf," the most enjoyable track in Volume II is the "States Rag Medley." This medley starts off with the normal pattern of repeated strains of a rag, but at the end carries straight on into a string of additional strains without repetition, some of them merely popular-song themes.

It streams on unrelentingly, as one might imagine the improvisations of an inspired ragtime composer to have sounded. Somewhat later than the other numbers in date of performance (if we are to judge from the presence of one break that is pure jazz) it is brilliantly played.

Many of the themes of these lesser rags have a vaguely familiar sound; many ideas and themes have obviously been carried over from these and similar numbers into jazz compositions. The second strain of "St. Louis Tickle" (for example) turns out to be none other than "I Thought I Heard Buddy Bolden Say."

But this disc is not a worthy follow-up to the excellent first volume, and can be recommended only to thorough-going students, or to those willing to pay dearly for a fine version of "Maple Leaf."

—Charles Wilford

THE CLUB CALENDAR

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JAZZ SHOPS PROTEST TO EMI

A lesson for Miss A

Hampton arrives in France

NEW YORK, Wednesday.—Lionel Hampton, after playing three nights at Basin Street, is due in France tomorrow.

His personnel comprises Billy Brooks, Wallace Davenport, Eddie (Moon) Mullens and Nat Adderly (tp); George Cooper, Al Hayse and Harold Roberts (tms); Bobby Plater, Jay Dennis (alts); Jay Peters, Elwyn Fraser (tnrs); Joe Evans (bari.), Ivory Dwight Mitchell (pno.), William Mackel (gtr.), Chuck Badle (bass) and a new, unidentified drummer from Florida, who had not arrived to join the band at press-time.

JOE BOOKED AGAIN

Joe Loss and his Orchestra have again been booked next year at the Villa Marina, Douglas, I.O.M. This will be their tenth successive season.

Making their first appearance at the famous resort next summer are Ivy Benson and her All-Girls' Orchestra.

Ray Anthony to film

NEW YORK, Wednesday.—Ray Anthony and his Orchestra have been signed to take part in the new movie version of "Daddy Longlegs," starring Fred Astaire and Leslie Caron.

THE Jazz Record Retailers' Association, representing disc stores in London, Nottingham, Liverpool, Birmingham, Glasgow and elsewhere, are protesting to EMI against what the JRRRA term "the indiscriminate method of jazz issues." The EMI group controls the HMV, Columbia, Parlophone and MGM labels.

In a letter to EMI, the JRRRA complain that "Titles are being duplicated on LP and EP. Good numbers which could be included to make up a set are left out, and a lesser known number or, worse still, a number already issued on either LP or EP, is included."

"This results," claims the Association, "in confusion and frustration to collectors wishing to change over to LP."

JRRRA secretary Pete Payne tells the MELODY MAKER that the protest is the result of repeated complaints from customers of the Association.

'Unfortunate'

Mar Jones writes: I am not surprised that there have been complaints. Both Sinclair Traill and I have referred in recent reviews to the sometimes unfortunate choice of titles, partial duplication on EP and LP, and even the duplication of one title

on two Columbia Armstrong LPs.

However, I must say in fairness to EMI that I was given a completely satisfactory explanation of two or three of these anomalies. Although I am not personally in favour of the policy of repeating some jazz titles on EP and LP, I understand there is a strong argument to support it.

Old stock

So far as American Columbia sides are concerned, I think we can guess that their switch from our Columbia label to Philips has caused a degree of uncertainty about the fate of some "old stock."

Thus we have part of "The Louis Armstrong Story" on English Columbia, while Philips promises release of "The Bessie Smith Story" (both "Stories" are on U.S. Columbia LPs) in the New Year.

With regard to the "good numbers" left out, we have often found, on inquiry, that masters have been damaged or destroyed during the war, and that many fine titles are no longer available to EMI.

Despite these difficulties, though most collectors agree that a tidying-up of EMI's jazz releases would be welcome.



A drumming lesson for Miss America, Karin Hultman, runner-up in Monday's "Miss World" Beauty Contest, at the Lyceum, is given by Oscar Rabin's drummer, Bobby Kevin. See Backstage for contest story.

Rogers recovers

Altoist Johnny Rogers, who injured the middle finger of his right hand while at Green's, Glasgow, hopes to recommence his freelance activities in two weeks' time.

TWO FAMOUS BRASSMEN



Kenny Baker, guest soloist at the "Daily Herald" Brass Band Festival Concert at the Albert Hall last Saturday, discusses mouthpieces with famous cornettist Harry Mortimer, conductor of the winning band, Fairey Aviation. Harry has conducted the winning band at these contests eight years out of the past ten. Kenny was accompanied by his quartet.

GEORGE SHEARING COMING TO BRITAIN NEXT APRIL

NEW YORK, Wednesday. GEORGE SHEARING has now definitely decided that he and his wife will visit England next April, whether his manager sets up any work for him or not.

He will probably make a few guest appearances, but is planning the trip mainly as a holiday.

DUBLIN READY FOR WINTER

DUBLIN, Monday.—With the influx of bands from the coast after their summer seasons, Dublin is all set for its winter dancing.

Joe Coughlin will remain at the Ballerina and Tom O'Brien at the Crystal Ballroom, where on Thursday nights he shares the stand with Johnny Butler.

Phil Murtagh is back from Butlin's Mosney camp to his regular spot at the Metropole Ballroom; Neil Kearns again takes the stand at the Gresham Hotel.

The Kingsway Ballroom has made a change. Charlie Nutty replaces Johnny Devlin, who is a possible for the vacancy at the Palm Court Ballroom, where ex-Roseland leader Jack Flahive is also in the running.

Pat Moran at the Four Provinces, Billy Watson (Clery's), Billy Dingle (CYMS Ballroom), Billy Gerrard (Adelaide), Jimmy Masson (National) and Sean O'Brien (Olympic) complete the Dublin bill.

Touring leaders with full books include Chick Smith, Johnnie MacMahon, Gay McIntyre and Jack Ruane.

The vacation is long overdue, for George has been suffering from a duodenal ulcer for some time. He has been on a strict diet, and has been concentrating on recording and concerts—apart from a few exclusive dates—instead of the more gruelling one-night stands.

George had previously deferred a trip to Britain, but it seems that he has now wisely decided to go.

Solo album

His next record session, to be cut in Los Angeles shortly, will come as a pleasant surprise to Alfred Heckman, an old friend who toured with him in 1937 in Claude Bampton's All-Blind Band.

Squads make it four trumpets

The Squadronaires have augmented their trumpet section to four by signing John Lamb, who left Dublin nine months ago to tour for a while with Joe Daniels and has since freelanced.

John has two brothers prominent in the profession—Bobby, who is lead trumpet with Jack Parnell, and Chris, who plays trumpet with saxist-leader Bill Collins at the Embassy Ballroom Welling.

SIDNEY BECHT TOURS NORTH AFRICA

PARIS, Wednesday.—Taps Miller will replace Sidney Bechet, who left this week for a 40-day tour of North Africa, at the Vieux Colombier.

Before leaving, Sidney completed a musical score for the film "Fantasia For A Mouse."

Tributes to Reg Owen from U.S.

From Page 1
her that Reg would be in hospital for six or eight weeks and would not be able to work for about four months.

Throughout Virginia's bedside vigil, comedian Benny Hill stayed with her, providing assistance and comfort. Ted Heath, for whom Reg is staff arranger, made regular inquiries about his condition.

Ted told the MM: "It was most ironic that the accident should have happened on Saturday evening. Reg had been working on six arrangements for me, and the only one he had not completed and had taken with him to write at the week-end was 'Saturday Night Function.'"

"He writes four arrangements a week for the band as a rule, but added a couple more to get a little in advance. As it turned out, this was just as well. We shall miss his brilliant orchestrations while he's away."

Glowing tribute was recently paid to Reg Owen in a letter received from Ray Anthony's arranger, Bob Friedlander, who wrote from New York:

'Really fine'

"Some of the things you wrote in 'The Champ' were really fine; in fact, everything you've done is so fine I sure would love to sit down and talk arranging with you. I can talk about music for hours on end, as well as listen to it."

In regard to the Ted Heath band itself, Friedlander expressed amazement at the short time (compared with American recording bands) in which it cut its sides. "When I told my friends about it, they felt the same as I. It just does not seem possible that a band can be so great. . . . I am gradually getting more and more people to listen and compare, and mind you, these friends are all musicians who, like myself, know what to listen for and what is actually going on. . . ."



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BACKSTAGE



KEN MACKINTOSH, WHO LEADS ONE OF BRITAIN'S MOST POPULAR DANCE BANDS, PLAYED A RARE JAZZ DATE THE OTHER DAY. TONY BROWN REVIEWS IT BELOW.

WE took the opportunity recently of listening to the Ken Mackintosh band at Battersea Town Hall for a particular reason. Believe it or not, this was the first out-and-out jazz concert ever for the band.

Originally Ken built up his name as leader of a real jumping band at the Astoria, Nottingham. He came to town to go places and concluded very soon that a commercial policy was the best bet as far as broadcasts were concerned.

JAZZ DATE FOR MAC

Yet between times he gave the jazz fans plenty to remember him by at Wimbledon Palais and latterly here, there and everywhere. The standard of musicianship was high; the band was always well rehearsed.

It remains so, despite personnel changes. If there is a weakness, it is in the solo department. By far the most polished jazz performer is tenor player Pete Warner, who plays with great fluency and never seems to start a phrase that he can't finish.

We had plenty of opportunity to form this conclusion. Pete came to the front of the stage for small-group numbers to join altoist Johnny Hughes and trumpeters Johnny Harris and Alec McGregor. In comparison with Warner, the others were undeveloped.

In particular was Johnny Hughes disappointing. He has been on the scene long enough to have matured as a jazz stylist. He generated neither heat nor beat on this occasion and played with a singular lack of personality. Perhaps we expected too much from him.

Johnny Harris managed to project himself pretty well. In fact, the projection sometimes took the form of playing up to (or down to) the crowd. Today, the best solos rarely get the most applause. Harris has

too high a potential to be carried away by this kind of thing. His best work was heard in "I'm Beginning To See The Light," in which one chorus was restrained, logical and harmonically sound.

All in all, the band played its way through Mulligan, Kenton and other "specials" creditably, and with an impulse that did not emanate from the rhythm men alone. Section work was commendably clean, with the saxes setting the standard.

The rhythm men work well as a team, but bassist Brian Brocklehurst was over-amplified and marred his own efforts with a "smudgy" tone. Kenny Hollick is a deft, swinging but unenterprising drummer. Pianist Jack Honeybourne is a greatly improved soloist and took our ear with an occasional passage of really expressive piano. Vocal department was very strong, with Kenny Bardell strengthening his normal Sinatra-styled offering with a crowd-raising "Basin Street Blues" and Pattie Forbes giving out with the modern vocal "gear."

Don Cameron is a young man of virile appearance who intones (somewhat doubtfully) as a victim of a certain Mr. Laine. Let's hope that he recovers in time to develop his own style.

—Tony Brown

Lita prefers the solo vocal road

"VARIETY? I like it. Wouldn't go back to singing with a band for anything."

Bold words, perhaps, but Lita Roza speaks them from the heart. Looking back on her five months on the halls, she can now assess the bold plunge from star band vocalist to top-of-the-bill solo work.

"Working by yourself on the stage is a challenge," says Lita. "Instead of singing one number, then gracefully retiring until the next, you're right there for a full twenty minutes."

"But it gives you time to work on an audience. You get to 'feel' the people out there, and adjust your performance accordingly."

"Incidentally, I have been criticised for my choice of numbers. 'Why keep singing those old songs?' said one critic."

"The point is that numbers like 'Allentown Jail,' 'High Noon,' 'Blacksmith's Blues' and 'Doggie In The Window' are the ones the public want. They shout for them. So I'd be crazy not to sing them, wouldn't I?"

"Those pit bands? Admittedly one can criticise them. But we must be fair. They have a very difficult job. Mainly, it's the beat that causes the trouble. To overcome this, I've even considered travelling with my own trio. But so far, Conn Bernard has been doing a wonderful job as my piano-accompanist."

Lita travels by car for dates within a hundred miles of London. Being alone doesn't worry her. "I'm not a party girl," she says. "I don't have to have people around me to keep me happy."



10 days to go to Royal show

FOR the next ten days, 37-year-old choir-maestro George Mitchell will be keeping his fingers crossed (writes Chris Hayes). He is afraid something might spoil his third Royal Variety Performance on November 1.

Everything went smoothly at his first Royal show in 1950, when he conducted his Choir and Glee Club, totalling 40 singers, in "Take The Sun."

But two days before his second, in 1951, he succumbed to influenza and missed the show. Woolf Phillips conducted the 20-piece Glee Club supporting Gracie Fields in "At The End Of The Day."

George hopes for better luck on Monday week, when 16 of his singers will

feature "Shadow Waltz" and "Stardust," the songs they contribute to the ballet scene in the London Palladium's "Norman Wisdom Show." Seven more of his singers will back Guy Mitchell, with whom they have been touring.

Although his guiding influence behind the scenes has paved the way for another triumph, George bestows the credit on his "boys and girls." "They're the ones to congratulate," he points out. "They've worked really hard and it's a great thrill for them to feel they've made the grade."

That is typical of the family atmosphere surrounding George Mitchell's busy choirs.

Perhaps it's because many of his employees served with him in the army, including right-hand-man Alan Cooper and secretary Daphne Bell.

Tall, slim George, with the bushy eyebrows, pencil moustache and horn-rimmed specs, comes from Falkirk. He was an accountant until he entered the Royal Army Pay Corps, where he formed a choir of eight soldiers and eight ATS, complete with dance routines.

A show at Woolwich Garrison led to a radio series, "Knocking At Your Door." Other work followed, but when peace came George went back to accountancy. But only for five months.

When BBC producer Charles Chilton asked for a choir for "Cabin In The Cotton," George rallied his army singers, signing 12 of the original 16. His choirs have since participated in every kind of programme on stage, radio, TV and films, singing everything from jazz to the classics.

The George Mitchell Choir consists of 16 singers, and the Glee Club ranges from 20 to 24. George appears with both these groups, but only conducts when they sing unaccompanied. When asked to supply choirs for other people, he calls them the George Mitchell Singers and varies the size according to requirements.

He has 16-20 singers on an annual salary and over 100 others available, with male-female proportions about 70-50. "I can supply a choir at an hour's notice," he proudly claims.



GEORGE MITCHELL

Dick Richards

IT was a gay mink-and-ermine turn-out at the Coliseum, when Can-Can bowed into the West End scene.

What a pity, then, that the show failed to stand up to all the advance ballyhoo. This is a personal opinion—maybe not shared by my BACKSTAGE colleagues—but I found the book feeble, the lyrics and music only second-rate Cole Porter, and Irene Hilda and Edmund Hockridge unhappily cast.

BUT... what a chorus! Rehearsed till they almost dropped by Jerome Whyte and Dairde Vivian, these shapely damsels prove that the British chorus girls can cock an independent snoot at their Broadway sisters.

Sisters

TALKING of Noël Coward—how kind can a great artist be? After his grand Café de Paris opening on Monday, he was visited, shyly, by those sweet kids—the Beverley Sisters.

Said Babs (or was it Teddie?): "What is there to say about your act that hasn't been said before?"

Said Coward to Teddie (or was it Babs?): "It's always nice to be praised by the people whose work you like." It made the girls' evening!

Incidentally, the Sisters, who now pull down £550 a week, have swiftly latched on to a natural song for them. It's from "White Christmas," and it's called "Sisters." Trust that cunning old maestro, Irving Berlin, to up with the apt ditty!

Welcome

WELCOME home to that blonde, peppy soubrette, Sheila Matthews. In 1950 she



THE BEVERLEY SISTERS PAUSE DURING A WINDOW-SHOPPING EXPEDITION. THE OTHER NIGHT THEY TOOK A LOOK AT NOËL COWARD AT THE CAFÉ DE PARIS.

was in "Out Of This World" at the Palladium with Binnie Hale, Nat Jackley, Frankie Howard—and the Ben Yost Royal Guards' singing act. One of these was Bill Bender.

Sheila and Bill did the Mendelssohn Glide and they went back to Bill's native America. "I got homesick," Sheila told me. "In America I did some cabaret, but normally I was touring around with Bill and the boys. Besides, I didn't mean a thing over there in Show Business—and that irked me a bit!"

Now, Sheila is home. She has her first radio date lined up

from Swansea in a few days' time. Bill will be back next year—with, probably, two of the Royal Guards. Sheila is happy.

Toyland

BANDLEADER-COMPOSER Phil Green (once described by Noël Coward as a genius—and that's praise from N. C.!)—shows up this Christmas in a new guise.

He has written the music for a new kiddies' Christmas play by Enid Blyton. Title: "Noddy In Toyland." "Peter Pan" and "Where The Rainbow Ends" had better look to their laurels!

Carroll

THE Carroll Gibbons radio tribute came off well. Maybe a bit too much talk and too little music, but, on the whole, a good show—and I was glad that Roy Spear did contact Anne Lenner and that she proved that she is still as good a performer as of old.

It made me wonder. Why wait till a man is dead before paying him tribute? Why not a series, on similar lines, on such bandleaders as Harry Roy, Roy Fox, Lew Stone, Sydney Lipton, Jack Payne, Bert Ambrose and others? They've all got stories. Why wait till they're just memories?

Odd notes

I SALUTE the street musician outside a well-known West End very-important club who only plays waltzes (quietly!) to avoid waking up the members!

I DETEST the slightly breathy, very unctuous Christmas recording that David Whitfield has made of "O Come All Ye Faithful" and "Merrie Christmas." The disc is banality run riot.

I LIKE the noise that Con Phillips's little band makes at Les Ambassadeurs Club, off Park Lane. Dance to that combination in the arms of someone like Zena Marshall and you can almost forget the bill!

I WONDER if you have noticed how that slick singing chick, Doreen Lundy, has changed her singing voice? She is now... oh, so low—and oh, so good!

I HEAR that Dorothy Squires isn't just going to be one of the

Vaudeville disappearing

BRITAIN is not the only country where Variety is being dropped. In the States, cinemas are dropping their stage shows.

There is now only one major cinema in the U.S. which features vaudeville.

There were two until the end of last week; then the Chicago Theatre finished a three-week run with the McGuire Sisters and switched full-time to films.

The first full-time film at the theatre is Judy Garland's *A Star Is Born*.

Presenting



... and his beau

VIC DAMONE is today an accountable force among younger generation vocalists.

Not that he can be called an overnight success. He came on the scene as a purveyor of Sinatra-style sentiment when public taste was veering toward the extraordinary.

It wasn't until he started singing recognisably as Damone that he rated much attention.

He was contemporary with Eddie Fisher, who from the first gained favour by the extraordinary straightness of his vocal delivery.

Connection with Damone? Only Vic a big build-up with Debbie Marry Fisher next June.

Romantic

And though Damone certainly Debbie as his professional partner—song-and-romantic team of the announced a strictly non-professional Pier Angeli, the girl Holl Italy and hasn't yet spoiled. They

Those interested in assessing the friend and Miss Angeli's boy friend

make a date to see

first co-starring ve

Joe Pasternak, the man who steered fame, thinks that have a bright future view of *Athena* off on the search and better script pair.

Guy Mitchell 'attacked' on stage

GUY MITCHELL to leave the s Empire Theatre, ham, on Tuesday attack of nose-ble the first time in career that he has his act because of

For the first time Guy struggled gallantly his dilemma. In the ever, he was forced stage.

By the second he had fully recovered able to carry on with act.

Royal show

Between shows, personality boy to stage reporter th "thrilled to the co invitation to appear the Queen at this Variety Performance But he is rather w the six-minute limit formance.

"They usually ta song to weigh you start to enjoy the second. At th we only have time of numbers, which at all to get to kno ence," said Guy.

"I feel very honored invitation, but I gu will be knocking fo of the six minutes. Guy returns to t Sunday for record He will then return for more Variety c

Andrews Sisters. She'll be billed as "Dorothy Squires presented by the Andrews Sisters." Or so Dorothy says...

Biofilms

WE were discussing the Hollywood policy of filming the life-stories of songwriters and bandleaders. "Why not over here?" the quiet little fellow in the corner of the pub asked, mildly.

Why not, indeed? That started a discussion on possible names.

I chose a few people not entirely songwriters or bandleaders... but certainly showmen: the late George Black, Sir Charles Cochran, Lawrence Wright, Sid Field, Nat Ayer, Ivor Novello and Noël Coward. Any questions? Any others?

No smut

I HAVE dropped many a low, private laugh at a risqué story, but I detest "smut" in entertainment.

That's why I applaud Viera, the international singer who brings such gaiety, colour and fun to Quaglino's and the Allegro Room (when, by the way, Hutch isn't installed!). She's a clean act.

What I particularly liked, when I dropped in to the Allegro the other day, was the way in which she and Tibor Kunstler's supporting Gypsy Orchestra were so in harmony. Chubby little Tibor, by the way, is becoming a composer of note. His latest, "When I Hear A Gypsy Love Song," has quite a spark of charm.

Fela back

IT was good to see Fela Sowande back on TV after his trip home to his native Nigeria. This excellent swing organist is not only a first-class performer (if you happen to like swing-organ playing), he is also a first-class gentleman. How many people know how much time Sowande devotes to organ-playing for religious purposes... the Kingsway Hall, St. Martin-in-the-Fields. And for free.

A bit better, surely, than the crooners who burp out mock-religious songs... for royalties?

MAC'S JAZZ DATE



Ken Mackintosh leads his band for the Battersea jazz concert reviewed on front. Left to right: Jimmy Staples, Ronnie Fenwick, Johnny Hughes, Pete Warner, Jimmy Brown.

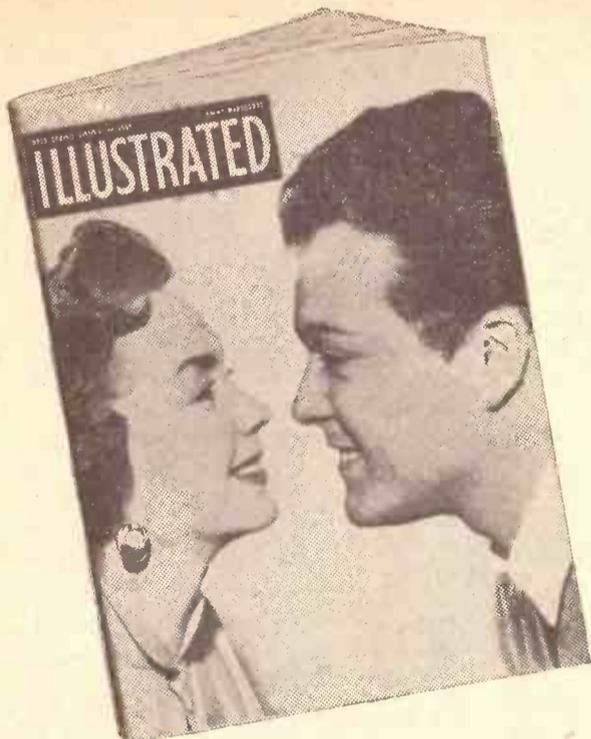


The trombones: Bobby Johnson, Gordon Langhorn, Clive Sharrock.



The trumpets: Johnny Harris, Alec McGregor, Arnie Tweed.

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g Vic Damone..



A MERE MAN AT THE MISS WORLD SHOW

WHEN next year's "Miss World" Beauty Contest comes around, I shall find a convenient excuse to slip away into the country. I never want to cover another of these rush-and-tumble affairs, opening with regimental precision and culminating in chaos—absolute CHAOS.

Perhaps one of my innocent colleagues will be prepared to sweat under blazing arc-lights, be trampled on and come away limp and tattered, without anything to write about, except a description of these fatiguing conditions.

Mind you, Mecca Dancing, who organised this bewildering display of femininity—in conjunction with the *Sunday Dispatch*—at the Lyceum on Monday night, endeavoured to lay it on with pomp and method.

You can't blame them if other people wrecked their efforts. Even so, I think the opportunities for the Press might be improved.

Flattered peacocks

First I had the Herculean task of reaching the small pen put aside for newspapermen. It meant barging my way through thick crowds without an influential escort.

I was then squashed against a wall and suspended in mid-air throughout the contest, chiefly because the meagre space allocated to Fleet Street appeared to contain far too many people who have never seen a reporter's notebook.

Still, I was cheered beyond compare when the contest itself commenced, and the 18 gorgeous entrants strutted to and fro like flattered peacocks before the perplexed judges and the delighted males in the audience.

I didn't envy the adjudicators their difficult task in selecting a winner. To me, it seemed to be merely a case of personal preference.

Shy or sultry?

You might like 'em shy, sultry or exhibitionistic; petite, brawny or slender; olive-skinned, freckled or dairy-milk-complexioned. I'll refrain from giving my point of view to avert the possibility of divorce proceedings!

The girls paraded to a fanfare of bugles provided by a very embarrassed detachment of soldiers who must have been aware that their efforts were being quietly derided in such a strange environment. And Leonard Hayes and his Music played softly, caressingly and endlessly.

Their contribution was just right for the mood we were in, but how we leapt when Oscar Rabin's jivey band went on after the contest ended.

As Oscar watched the girls weaving around, I warned him that such excitement was no good for an old man. "You kidding?" he exclaimed with astonishment. "Makes me feel young again."

—Chris Hayes



Miss World (Miss Egypt) and Miss Greece pose for the cameramen, who had to brave a wild crowd to get their pictures.

Breaking the ice!

AMERICAN bandleader Ralph Flanagan literally broke the ice when he opened the Terrace Room of the Hotel New Yorker a few weeks back.

For several years past the Terrace Room has been frozen over for ice shows; now it is to return to its former status—ballroom for name bands.

Every week the Flanagan band televises from the New Yorker in a 60-minute two-city show called "Let's Dance." The other half of the show comes from Chicago.

Such guest artists as Julius La Rosa and June Valli have so far been screened in the series.

that Hollywood is giving Reynolds, who is set to

team

should be interested in they are tipped as the year—he has recently sional interest in the ywood transported from y have become engaged. e worth of Eddie's girl d as a film team should ee MGM's *Athena*, their hicle.

who is remembered as ered Deanna Durbin to t the pair re. A pre- sent him for bigger s for the

hell

was forced tage of the Notting-through an eed. It is his singing had to cut this com-

w numbers ntly to cover he end, how- to leave the

performance ed, and was h his normal

now

the Detroit old a BACK- at he was re" with his r before HM year's Royal ce. worried about t on his per-

ake the first up and only selves after e Command re a couple ives no time ow the audi-

oured by the ess my knees or the whole he States on ing sessions. n to England dates.

PORTER IN PARIS

COLE PORTER'S *Can-Can* received a severe drubbing in the national Press—but what, after all, did the moans and groans add up to? That the show had nothing in it but music, singing and good dancing; but the plot was meagre. Quite true—and what else does one expect from a musical?

The trouble, it seems to me, lies in applying an incorrect set of standards. It is as useless to measure *Can-Can* by the yardstick of the Okla-

by PETER LESLIE

homa-type precision musical as it is to evaluate the plot-value of Cole Porter's piece against that of a straight play.

Cole Porter has set out to give us an American's idea of what a Frenchman thinks Americans think of Paris (if you see what I mean). And, cleverly, he has done it rather in the manner of the period in which the show is set; many of the vocal numbers have a

Victorian music-hall, almost Gilbert-and-Sullivan atmosphere.

If *Can-Can* has a fault, it is a certain slowness, particularly in the opening scenes—and this derives from too much plot!

Again, take the music. Personally, I am a lover of middle-period jazz. (But I do not criticise Porter's tunes from the same viewpoint as I would a mid-thirties jazz performance. They are, after all, tunes rather than "numbers"—and absolutely first-class tunes, too. Particularly a delightful unplugged piece titled "Allez-Vous En.")

The lyrics seem to me anything but "second-rate Porter."

Irene Hilda is quite enchanting and tremendously vital; Alfred Marks and George Gee are very funny; Gillian Lynne is delicious and the chorus dancing is wonderful. Costumes and setting are imaginative and colourful. Go and see *Can-Can*; you'll enjoy it.

He's Loco

TOPPING the bill in a big new American package show is a fellow named Joe Loco. He is described in American trade journals as a Mamboist.

His standing in the Latin-American field is underlined by the fact that he heads a lineup which includes such notabilities as Machito and his Orchestra and the Pacundo Rivero Quintet.

All the acts in this new package show, which opens at Carnegie Hall tonight (Friday) are Mambo-wise; altogether, 40 artists are on the bill.

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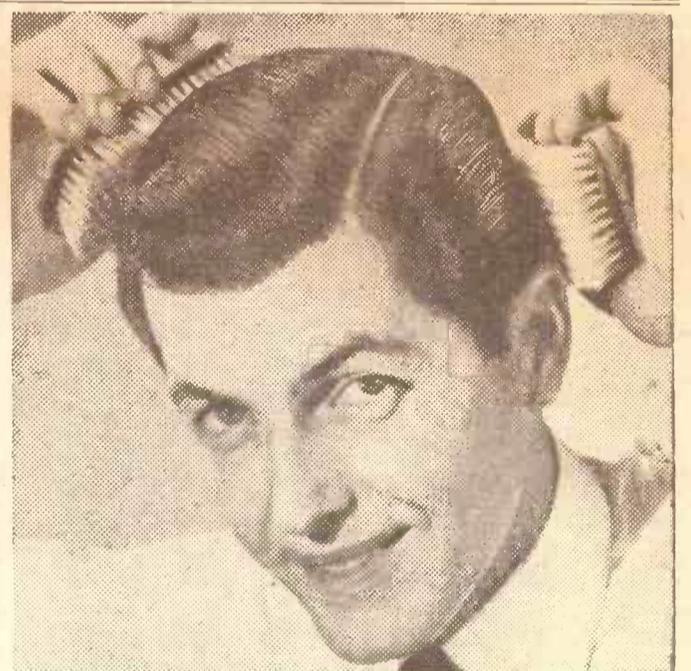
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Film

SEVEN BRIDES FOR SEVEN BROTHERS is reckoned to have broken quite a few box-office records in Stateside showings.

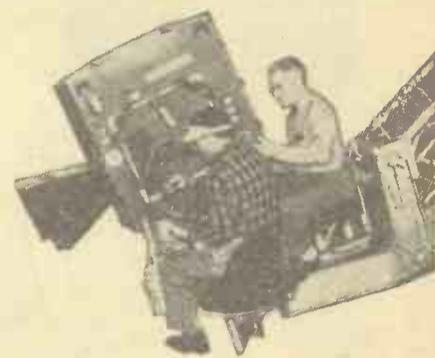
It is easy to see why. To start with, it is a musical with a story. Not a new one: a very old one, in fact. Centuries ago, the Roman soldiery carried off some Sabine women as an antidote against boredom. The fact that the girls were, once they got used to the idea, none too eager to return, became something of an historical *cause célèbre*.

MGM have borrowed this rather delicate theme. The seven Pontipee brothers are lonely, unkempt backwoods-men who have the brave Roman disregard for convention.

They sing and dance about it, too. Both Howard Keel and his co-star, Jane Powell, will ensure a wide hearing for the very attractive "When You're In Love." There is acrobatic and superbly staged dancing, too.

Do the brothers get away with their smash-and-grab tactics? It wouldn't be fair to tell, but we are promised an amusing and entirely logical finale.

Lyrics are by the one and only Johnny Mercer, who gives a humorously idiomatic interpretation of the "Sobbin' Women" theme.



Notes

Wild!

THE Wild One, the Marlon Brando starring vehicle for which Shorty Rogers supplied the music, will not be seen in this country. Apparently the British film censor considered the tough tactics of a motorcycle gang much too harrowing for us.

Watched

NORMAN WISDOM is a marked man; for he is under continual surveillance by the Tin Pan Alley men.

The music publishers are always finding him turning up with potential hits. The latest is his own composition, "Please Opportunity," which is featured in his new film, *One Good Turn*.

Remembering Norman's "Don't Laugh At Me," Aberbach cabled Dave Toff for the American rights of the new Wisdom song and sent a healthy advance on royalties—without even hearing it.

Toff, who isn't grumbling at all about the showing of Norman's first hit, is (to coin a phrase) expecting a second happy event.

Words

WE have a word of advice for aspiring girl singers. Get into films!

Taking the long way home, you say? Well, at least, you'll get there in the end.

Just ponder on the example set by Glynis Johns. October sees the release of Pinewood's *Mad About Men*, in which fair Glynis plays a seductive and vocal mermaid. She beguiles her victims with a come-hither ditty, composed by Benjamin Frankel, called "I Can't Resist Men."

And October sees also the release of her recorded version on Columbia. We haven't heard it yet, but evidently the record company cherishes high hopes for Miss Johns's singing future. They have given her a contract. Glynis would like to do a musical. She can dance, was a vocal fan early on.

"I was wild about Paul Robeson," she recalls. "I collected all his records and spent hours trying to imitate him."

We advise caution on that last tip, however. The great Negro artist is a trifle out of vogue.

Why not?

IT'S the day-by-day stuff of life that makes a hit song more often than romantic inspiration.

One of Irving Berlin's songs in Paramount's *White Christmas* is a homely homily titled "Count Your Blessings."

Berlin suffers from insomnia and was going through a bad patch.

"One particularly sleepless night my wife asked: 'Why don't you try counting your



JOHNNY MERCER CHEWS REFLECTIVELY ON HIS PENCIL. BUT IT CAN'T BE LYRICAL IDEAS HE'S AFTER: HE'S FULL OF THEM. HIS LATEST BUNCH HAS GONE INTO "SEVEN BRIDES FOR SEVEN BROTHERS."

blessings instead of counting sheep?"

"A man who's been writing hits for forty years couldn't miss a gift like that!"

Where?

PUBLICITY handout tells us that Jeff Richards, husky young man who is one of the boys in MGM's "Seven Brides For Seven Brothers," plays guitar, sings and has organised a five-piece band. It neglects, however, to inform us where the group plays.

Welcome

WE welcome a surprise. About the least hep character one could imagine is that smooth-spoken exponent of film-doom villainy, George Sanders.

Apparently the man at one time played piano, guitar and saxophone. He also studied singing for six months and was offered a part in a revue called "Ballyhoo" when the producer heard him warbling at a party.

But just imagine what a success he would have made as a West End bandleader!

Sandy

DIMITRI TIOMKIN, celebrated as the composer of those cash-catching *High Noon* and *Blowing Wild* themes, is now in Rome writing background music for the new Jack Hawkins starring vehicle, *Land Of The Pharaohs*.

Now, we may assume that Mr. Tiomkin has developed an interest in producing yet another pop hit—but how on earth will he extract one from ancient Egypt without dragging in the burning desert sands?

Judy

IT will be interesting to see Judy Garland in the much-discussed remake of *A Star Is Born*. Judy's career virtually collapsed a few years ago under the stress of domestic difficulties and weight trouble. Many people she was written off; finished.

Then came that soul-saving appearance at the London Palladium in 1951, and Judy went back to Hollywood to start a new career.

She plays the girl from a small town who becomes a great star under the name of Vicki Lester. Demands of stardom had forced the girl from the sticks to lose her real name—Esther Bloggs!

Unlikely, you say? In reality there was just such a situation with Judy Garland. She was originally known as Frances Gumm.

A Star Is Born is scheduled for British showing early in the New Year. And they say that it is Garland's greatest.

—Tony Brown

NEXT WEEK Backstage visits PORGY AND BESS in PARIS.

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EVERY FRIDAY - 6d.

Fans flock to Dickie Valentine Wedding



This was the scene at 1.30 p.m. outside Caxton Hall, London, on Wednesday. A seething mass of fans, some of whom had travelled from as far afield as Scotland and Cornwall, and in the midst of them, under a cloud of confetti, the newly married Dickie Valentine and Betty Flynn (pictured right).



DICKIE VALENTINE has a fan-club numbering 4,500. It seemed as if every one of them had turned up for his wedding to Scottish-born Betty Flynn on Wednesday (reports Chris Hayes). They began gathering outside Caxton Hall two hours before the wedding, soon assuming proportions necessitating the control of foot and mounted police.

With them came the Press and newsreel men—and the scramble for points of vantage. Balconies, roofs, tops of cars, office windows, the scaffolding around a nearby building began to blossom with camera lenses. Still the crowd grew.

Came the great moment when the newlives emerged. Then it was every girl for herself—and heaven help the horses! Only the Police Force (in both senses) enabled the two to reach the car that was to take them to the reception at the nearby St. Ermin's Hotel.

Lucky five

In vain did the car double round back streets, trying to throw the well-wishers off the scent. They were all outside the hotel when Dickie and Betty drew up. And five were lucky.

Into the reception were invited Shirley Kemp (19), Jean

Back Page, Col. 3

DAVID WHITFIELD IN 'ROYAL' DILEMMA

THERE is a backstage battle going on in connection with the Royal Variety Performance on Monday (writes Dick Richards). The four chosen male singers are to appear in a montage backed by Jack Parnell and his modernistic band. Which is perfectly all right for Dickie Valentine, Guy Mitchell and Frankie Laine—but what about David Whitfield?

Since he proposes to sing Torchard Evans's "Dance, Gypsy, Dance," he made the perfectly reasonable request that the accompanying orchestra should include strings.

After much high level diplomacy, it is understood that the Parnell (Jack) outfit is to be augmented by six violins and cello—for Sunday's rehearsal!

But what happens if on Sunday Parnell (Jack) doesn't like the sound—and the strings are out!

Adamant?

In the past, David—essentially a ballad singer—has refused to sing with dance bands that do not carry strings. Will he be adamant on this auspicious occasion—or will he relax his cast-iron rule?

Nathan adds tenor and alto at Grove

Pianist-leader Jack Nathan is augmenting his New Coconut Grove band with altoist Bill Andrew and tenorist Alan Rowe, who commence on Monday.

Bill has just left Cyril Grantham's Orchestra at the Dorchester Hotel, and Alan comes in from Harry Benco's Band. The remainder of Jack's personnel comprises Dennis Walton (alto), Eddie Mordue (tr.), Leo Wright (tp.), Sid Burke (bass) and Frank King (dr.).

DECCA RENEWS BLACK CONTRACT



Frank Lee (l.) congratulates Stanley Black on 10 years with Decca. A new four-year contract followed.

GERALDO SIGNS DOUGIE COOPER ON DRUMS

Dougie Cooper, drummer with the Tito Burns Band until its break-up seven weeks ago, will be joining Geraldo's Orchestra during the next two weeks.

He replaces Bob Turner, who joined Geraldo six months ago from the pit orchestra of the Huiame Hippodrome, Manchester.

Dougie, who is 24 and comes from Weymouth, went direct from school to saxist-leader George Evans, and has since worked for many top leaders, including Nat Aiken, Jack Nathan, Eric Winstone, Edmundo Ros and Joe Loss.

He had two long spells with Tito Burns.

Silver Record Award for Eric Delaney

DRUMMER-LEADER Eric Delaney is to receive a Silver Record to commemorate the astonishing sales of his initial band-record of "Oranges And Lemons" backed with "Delaney's Delight" in the three months since its August issue.

David Jacobs, on behalf of Mercury Records, is to make the presentation this Sunday (11th), when the Delaney band makes its London debut in a concert at the Coliseum Theatre, after

seven weeks of out-of-Town appearances.

So far no fewer than 20,000 copies of the record have been sold. This is unprecedented for a jazz record by a new and untried band.

The choice of David Jacobs to make the presentation is particularly apt.

"Delaney's" "Oranges And Lemons" has been chosen by him as the signature tune for his Saturday-night disc-jockey stint in the Light Programme.

Tony Crombie says-



Britain's most talked-about drummer, making his London debut this Saturday with his own sensational band says, "I work my drums hard—these Premiers really take it. My advice to all up-and-coming drummers is change now to Premier—Perfection in Percussion."

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Divine Sarah at the Albert Hall —the fans kept yelling for more



SARAH VAUGHAN, Joe Sese and Jimmy Jones are seen (l. to r.) in action at the Albert Hall concert, when they played to a full house of jazz fans. The Joe Sese Trio, Curt Harrison and the In-Town Jazz Unit shared the bill with Sarah Vaughan. The American singer, who was called back for repeated encores and who concluded her programme with "The Lord's Prayer," was not able to use her own trio. Accompanying her were her pianist Jimmy Jones, bassist Al Lucas from the Jacques band, who is Canadian, and British drummer Leslie Phillips.

ARMSTRONG GOES DOWN UNDER

LOUIS ARMSTRONG, complete with the All Stars and Velma Middleton, left San Francisco by air on Sunday for Australia, where they will play a ten- or twelve-night jazz tour. The fee involved must be the highest ever for Australia. Armstrong's publicist, Ernest Anderson, told the MM in London this week: "If it hadn't been Joe Gleason who never have made such a rush booking. It was just a matter of money's notice. Unless there was a last-minute change, the personnel of the All Stars included Billy Kyle, Barney Bigard, Trummy Young, Arvell Shaw, Barnett Deane and Gene. The show will play those dates." He said that Heath-Armstrong exchange idea is being looked into. "Whether it comes off this time or not, I don't know. The band will play England; after all, there is hardly any place left for them to play."

AMSTELL 'SPECIALS' IN 'BRITISH JAZZ'

Clarinetist Billy Amstrell will front a specially picked group when he broadcasts "British Jazz" on November 8. Amstrell will be joined by Bobby Mitchell (tr.), Johnny French (dr.) and Hanger (dr.). Jack Drummond (tp.) and Reg Beard (bass).

Peter Maurice

SKOKIAAN

THE BANDIT

THE STORY OF TINA

CINNAMON SINNER

SMILE

THE LITTLE SHOEMAKER

SMALL ORCH. £15.00 FULL ORCH. £25.00 PIANO SEAT (only copies) 15/-, P.C. 15/-, OTHER EXTRAS 5/- THE PETER MAURICE MUSIC CO. Ltd., 21 Denmark St., W.C.2. TEL 3655

TED HEATH AND STEVE RACE EDIE WELCOMES TOMMY JOIN ALL-BRITAIN PANEL

THE all-star panel of adjudicators at the All-Britain Championship Finals—to be held at the Belle Vue, Manchester, on November 14—will comprise a brass-playing band leader, a famous pianist, a former jazz drummer and a noted saxophone coach. These are, respectively, Ted Heath, whose orchestra and singers climax this five-hour event with a special programme for jazz; MM columnist and TV star Steve Race; MM Radio Critic Maurice Burman; and Leslie Evans, who has judged every MM dance band contest during the past three years.

DUET FOR TWO 'MM STARS'

Best musician Ted Heath will be under the chairmanship of adjudicator Pat Burman, and will have the least notable of the 1954 All-Britain Champions from among the twelve competing bands, but also the outstanding individual musician of the entire year's contest. The second half of this exciting event—which will be completed by no less a personality than Frankie Engemann—will present the music of the newly formed and already impressive Ken Mouie Seven, who will also accompany Valerie Kiener, the girl who won the title of Miss 1954 for jazz for new girl union and the entire Ted Heath aggression, including singers Les Gotta, Kathy Lloyd and Bobbie Brinn.

Next sell-out A second event, for 200 remaining tickets—at 10s. 6d.—in 6d. tickets—will be a charity application to the Box Office, Bell Vue, Manchester, is essential.

Tubby Hayes facing drugs charge

EDWARD BRIAN HAYES (ex-Parnell tenorist Tubby Hayes) and his wife Margaret Helen Hayes, both of 31b, Brickton Hill, Brighton, S.W.2, have been summoned to appear at Blackton on November 12 for possession of dangerous drugs. In Hayes's case, the summons specifies possession of 3.55 grams of Indian hemp, while his wife is alleged to have been in possession of 1.63 grams of the same drug. Tubby Hayes was playing with the Jack Parnell Orchestra at the Blackpool Winter Gardens during the early part of September when he was discovered by the police together with cigarette papers in a house where the two defendants were staying. Hayes had played at most of London's leading modern clubs, where he leads his own group.

MM contest girl joins Yorks band

Shirley Jackson, one of the five finalists in the Melody Maker Girl of the Year vocal competition, has joined the Freddie Gray Orchestra, of Nottingham, Yorks. She makes her debut with Freddie at Rotherham Baths Hall this Saturday (30th).

JOHNNY PEARSON IN ROYAL VARIETY

Pianist Johnny Pearson, recently with the Malcolm Mitchell Trio, is accompanying Joan Turner at the Royal Variety Performance on Monday. He will also accompany Joan when she opens with Jimmy Edwards and Dorothy Hancock in "Talk of the Town" at the Adelphi Theatre on November 13.

FAMOUS EMBASSY CLUB RE-OPENS: BILLY SPROUIS IS THE NEW MD

LONDON'S famous Embassy Club, which closed three months ago and was reported to be going to the wall, is to be reopened as a business to make way for a luxury restaurant, has been announced. The club, which was founded in 1926, and for 26 years, the Embassy stores a big re-opening on November 3, with a new management and a new band.

KENTON LABEL DUE NEXT MONTH

STAN KENTON's new record label will appear in Britain next month. The first of his "Kentones" will be a 10-inch LP, "Kentones" (Kentones). Kenton is virtually a new label in the UK. The label is expected to feature the new and greatest musicians coming up in America. The first three releases will comprise LPs by Bob Cooper, Billie Holiday and Claude Williams on 78 by these three artists. There are also additional sides by Boots Mussulli, Claude Williams, Billie Holiday, and the Kenton orchestra.

Embassy Club, which closed three months ago and was reported to be going to the wall, is to be reopened as a business to make way for a luxury restaurant, has been announced. The club, which was founded in 1926, and for 26 years, the Embassy stores a big re-opening on November 3, with a new management and a new band.

'Oh, those narrow bore sexes!'

JOHNNIE GRAY and his Band of the Day are back in Britain after touring Germany for two months, entertaining the British Forces and troops. On his return, he opened at the Orchard Ballroom, Farnley, where he concluded a seven-month stay with a new band. Billy Sprouis (ed. vel.), Tony Stone (bass, vel.), Olive Chaplin (voc.), Joe Blaney (tr.), Wally Morgan (tr.), Ted Martin (bari) and Nell Gray (dr.). Wally Stone, Chaplin and Morgan are with Billy at the Embassy in 1951-52, and Gibbons and Martin at the Orchard.

Reg Owen reported 'improving'

The condition of arranger Reg Owen, who was seriously injured in the crash of the Bristol two weeks ago, showed signs of improvement. He is hoped to move him to Uxbridge College Hospital on Monday.

Parnell suits stolen on eve of Royal date

Two band uniforms were stolen from Jack Parnell's coach at Norwich on Thursday of last week while the band was playing at the Saturn and Hercules. The loss was especially unfortunate, occurring less than a fortnight before the Royal Variety Performance. An urgent order for cloth was sent to the north of England so that suits could be made up in record time.

See-Frankie Laine —for nothing!

A chance to present at two recorded broadcasts by Frankie Laine, accompanied by Vic Lewis and Alvin Karpis, has been offered to Melody Maker readers. Frankie has postponed his departure from Britain to record two new sides for the BBC on Tuesday next (November 2) and a limited number of tickets is available.

Hogston 5 prepare for the road

Basist Ken Hogston plans to put his quintet on a full-time basis soon and negotiations are nearly completed for the group to be solely represented by a London agency.

JIMMY YOUNG ILL

Singing star Jimmy Young is rushed from a Decca recording session last Saturday suffering from a cold. He will be operated on a few hours later at the Royal Free Hospital.

YOURS IS MY HEART ALONE

Yours is my heart; Beautiful love; I kiss your hand madame; The kiss in your eyes; Girl of my dream; I'll remember April; It must be true; I surrender dear LA 8684

MERRY CHRISTMAS

Silent night, holy night; Adeste fideles; White Christmas; God rest ye merry, gentlemen; I'll be home for Christmas; Faith of our Fathers; Jingle bells; Santa Claus is comin' to town* *with the ANDREWS SISTERS LA 8686

SOME FINE OLD SONGS

One I never knew; Somebody loves me; After you've gone; Sleepy time gal; Dinah; If you love me —I don't care; Liebschen 053137 Young at heart; I'm so lonely 052771 Secret love; My love 052691

'MANY POPS ARE JUNK,' SAYS ANITA ELLIS

ANITA ELLIS, the girl who A ghosted the songs for Rita Hayworth in "Gilda," "Down to Earth," "The Loves of Carmen," and other films, arrived in town last weekend. She is here to record for "Decca Records" in which she ghosts for Jeanne Crain.

Folk preference

Interviewed by the MM on Monday, Anita had some pungent comments to make on current pop songs. "So many are junk," she said. "They are virtually forced upon the public and into the hit parade." Anita's preference is for folk songs—"Newport, Sons of Isham," the name Billie from her husband, a colonel in the USAF from whom she is now divorced.

HEP HUMPH IN THE CITY

Trumpeter Ian McIntosh's "Sirlene Castle" jazz club for City workers off to a festive start last Friday when more than a hundred people turned up for the opening 6.30 p.m. session. Among the guests were band leaders Ed Carroll, Humphrey Lupton, Mick Mulligan and Mike Collier, clarinet George Melny, pianist Dave Stevens and Dick Hughes, and vocalist Ian Christie. The club meets every Tuesday, and next week's meeting will see Dankworth's tenorist Keith Christie added to Ian McIntosh's group.

Reisman off to Vienna Café

Modern accordionist Maurice Reisman has opened at the Vienna Café in Baker Street, London, with a quartet. He leads Roy Williams (tr.), Dick Bradley (bass) and David Bardelle (dr.). Reisman has recently been playing freelance dates and American clubs. Previously he had a three-year spell with the Regie Gulf Sextet.

Boss (Memphis Blues) Crump is dead

ED "BOSS" CRUMP, the man who helped to make the blues famous, is dead. Leader of the Democratic organization in Tennessee for 48 years, he died last week, aged 80. It was in 1909 that Ed Crump hired W. C. Handy's brass band to help him campaign for the Negro vote in Memphis. Handy wrote a campaign song called "W.C. Handy's Band" which Crump used at the first time the word "blues" was used in a political campaign. "When I wrote 'Mr. Crump,'" Handy said, "I was writing the first jazz break for tenor saxophone. It was a composition which recalled the accompaniment to 30 musicians during the campaign." The number was later sold outright to a publisher. George Norton wrote lyrics to it, and it made me a name but no money. Handy was recently in hospital for a week with high blood pressure, and is now resting at his home.

PATTI ON PHILIPS

Canadian vocalist Patti Love has recorded "I Love Paris" and "I Can't Tell A Wajiz From A Tango" for the Philips label. Patti is a 20-year-old blonde from Toronto.

Beryl on BFN

Beryl Bryden, who is currently singing with the Pat Green band in Dursley, recorded a single for BFN on Monday for "Bill Christie's Band Jazz on Billie" programme also on Wednesday. The record was released in London in December, and has been featured a tour of Norway.

SINGER LEAVES RABIN AFTER FOUR WEEKS

Stephanie Wise, the girl who sang with Oscar Habins' Band within 24 hours of arriving in this country from Canada, leaves Rabin on Sunday week to re-join her husband, who has been with the Habins' Band, which is resident at the Strand Locomotive, for four weeks.

Ken Powell's four take the air



Ken Powell's Quartet run over arrangements for "Decca Records" in which she ghosts for Jeanne Crain.

DECCA TO ISSUE LPs OF FESTIVAL JAZZ CONCERT

THE Decca Record Company is to issue two Long Playing records of the Festival Jazz Federation's first "British Festival of Jazz" at the Royal Festival Hall tomorrow (Saturday). One LP will comprise excerpts from the modern concert which commenced at 5.30 p.m. and the other from the traditional concert at 8.30 p.m.

'Better Jazz'

Harold Pendleton, secretary of the M.P. Jazz Club, says: "I have long hoped that one of the major record companies would record one of our Festival Hall concerts, as I believe that jazzmen play much better before an audience than in a recording studio." Appearing in the modern concert are the bands of Tony Crombie, Tony Kinsey, Don Hendell, Ken Mouie, and guest star Lars Gullin, the Swedish baritone. Chris Barber's Jazz Band, Alex Welsh's Dixielanders, and Ken Colyer's Barbers Jazz Band also feature in the traditional concert.

Hamp for Paris

London's Hamp is expected in Paris for November 1954. He will be accompanied by his wife and will play in Germany and Belgium before he comes to France.

Dallas STAR TESTED INSTRUMENT

THE CLASSIC ITALIAN ACCORDION

"SCANDALI"

A superb, elegant model of an Italian streamlined appearance, possessing the very best of both conventional and modern features. Completely reliable bass action—perfect touching mechanism—easy to control for treble and bass registers. All treble keys, 120 basses. A set of 30 musical discs in base. 3 double couplers and one bass coupler, the CANVAS 1000 musical label.

Price from £118.0.0

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These records are Brunswick 78's the remainder being long playing (33 1/3 r.p.m.) discs BRUNSWICK LTD., branch of THE DECCA RECORD COMPANY LIMITED, 1-3 BRISTOL ROAD, LONDON, S.W.9

Divine Sarah at the Albert Hall —the fans kept yelling for more



SARAH VAUGHAN, Joe Saxe and Jimmy Jones are seen (l. r.) in action at last Sunday's Albert Hall concert, when they played to a full house of jazz fans. The Joe Saxe Trio, Cort Burrell and the In-Town Jazz Unit shared the bill with Sarah Vaughan. The American singer, who was called back for repeated encores and who concluded her programme with "The Lord's Prayer," was not able to use her own trio. Accompanying her were her pianist Jimmy Jones, bassist Al Lucas (from the Jacques band), who is Canadian, and British drummer Lesmie Hastings.

Sarah stayed in London to broadcast with the Show Band Show on Monday, and left for Paris next morning. Today (Friday) she and her trio sail to the States.

ARMSTRONG GOES DOWN UNDER

YOUSIE ARMSTRONG, complete with the All Stars and Veterans Middletones, left San Francisco on Sunday for Australia, where they will play a series of engagements. The fee involved, says Armstrong's publicist, Ernest Anderson, "is the highest in London this season, and it hasn't been there for a long time. Joe week would never have made such a rush booking. They went off at a moment's notice, and unless there is a change of personnel of the All Stars included Kyle, Harvey, and Tommy Young, Arvell Shaw, Barnett Deane and Valma. The show will play those dates."

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Clarinetist Billy Amstell will front a specially picked group on Sunday in British Jazz on November 8. The group will include Billy Amstell (clarinet), Bobby Mickleburgh (trumpet), and Jack Drummond (piano and Rex Beard (drums).

Peter Maurice THE EXCITING NEW HIT SKOKIAAN

THE BANDIT Macmelodies THE STORY OF TINA CINNAMON SINNER Bourne Music CHAPLIN'S THEME FROM "MODERN TIMES" SMILE THE LITTLE SHOEMAKER

Subscription terms for 24 numbers: Small check \$1.00, Full check \$1.00, 100 \$10.00. The Peter Maurice Music Co. Ltd., 21 Darnley St., W.C.2. Tel. 9556

TED HEATH AND STEVE RACE JOIN ALL-BRITAIN PANEL

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KENTON LABEL DUE NEXT MONTH

STAN KENTON'S new record label will appear next month when Capitol Records introduces his "Kenton Presents" series. Kenton is virtually a household name in the U.S. and the KENTON label is expected to feature the new and progressive musicians coming up in America. The first British release will be by the Duke Ellington Orchestra, with Duke Ellington and Claude Williams. Other artists include Duke Ellington, Claude Williams, and Duke Ellington.

'Oh, those narrow bore sexes!'

JOHNNIE GRAY and his band of the day are back in Britain after touring Germany for two months, entertaining the American Forces. Covering about 15,000 miles by plane, train and coach, they traveled from Bremerhaven in the north to Stuttgart in the south, and back to Bremerhaven, then to London and back to Bremerhaven. The band's tour was a success, and they are expected to return to the U.S. in the near future.

'MANY POPS ARE JUNK,' SAYS ANITA ELLIS

ANITA ELLIS, the girl who shared the songs for Rita Hayworth in "Gilda," says "Down to Earth" is the best of the new pop songs. She says that many of the new pop songs are "junk" and that she is looking for something more substantial.

Folk preference

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Ken Powell's four take the air



Ken Powell's Quartet ran over arrangements prior to broadcast on British Jazz last Monday. From left to right are Billie Holiday (vocals), Ken Powell (piano), and Edie Taylor (drums).

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Reisman four open at Vienna Café

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Hamp for Paris

Joseph Hampson is expected in Paris before November 24. He arrived in London last week and will play in Germany and Belgium before he comes to France.

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THE CLASSIC ITALIAN ACCORDION. A new high standard in piano accordions. The FOLIO/CHOC range which incorporates multi registers in treble and bass and which offers the needs of the most discriminating professional.

'SCANDALI'

A superbly elegant model of modern streamlined appearance, possessing the very best of both constructional and musical qualities. Completely revoiced base action—perfect switching mechanism. Finger tip controls for treble and bass couplers, 41 treble keys, 20 basses, 4 sets of reeds in treble and 5 sets in bass. 5 treble couplers and one bass coupler (120 bases). THE CANORE 1555E introduced in outstanding value for £94.0.0. FREE 100 range of "Scandali" Accordions.

EDIE WELCOMES TOMMY

Edie Taylor, who has been with the Duke Ellington Orchestra for many years, has welcomed Tommy to the band.

Wiltshire leaving Saye after 4 years

Guitarist-vocalist Johnny Wiltshire is leaving pianist-leader Joe Saye next week after an association of four years.

NAT SIGNS FOR 7

Nat King Cole, who has been with Capitol Records 10 years, has signed a new seven-year contract.

Unions threaten boycott of Hull Palace Theatre

A BOYCOTT by trade unions of the Hull Palace Theatre, Hull, because of the attitude of the managing director, Mr. Harold Clarke, towards the unions, was threatened at last Thursday night's meeting of the Hull Trades Union Council.

Hogston 5 prepare for the road

Bassist Ken Hogston plans to put his quintet on a full-time basis and negotiations are nearly completed for the group to be solely represented by a London agency.

JIMMY YOUNG ILL

Singing star Jimmy Young was rushed from a Decca recording session last Saturday suffering from appendicitis. He is operated on several hours after in University College Hospital.

YOURS IS MY HEART ALONE

Yours is my heart alone; Beautiful love; I kiss your hand madame; The kiss in your eyes; Girl of my dreams; I'll remember April; It must be true; I surrender dear LA 8684

Reg Owen reported 'improving'

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MERRY CHRISTMAS

Silent night, holy night; Adeste fideles; White Christmas; God rest ye merry, gentlemen; I'll be home for Christmas; Faith of our Fathers; Jingle bells; Santa Claus is comin' to town *with THE ANDREW SISTERS LA 8686

SONG HITS FROM BROADWAY SHOWS

People will sing with love; Oh! what a beautiful morning; If I loved you; Close as pages in a book; They say it's wonderful; I love you; Evelina; The eagle and me LA 8675

BING SINGS THE HITS

Vaya con Dios; My love, my love; Down by the riverside; Hello young lovers; Secret love; I've never been in love before; Changing partners; Y'all come LA 8674

SOME FINE OLD CHESTNUTS

Do you ever think of me; I never knew; Somebody loves me; After you've gone; Sleepy time gal; Dinah; I never knew; I can't give you anything but love LA 8673

YOURS IS MY HEART ALONE

Yours is my heart alone; Beautiful love; I kiss your hand madame; The kiss in your eyes; Girl of my dreams; I'll remember April; It must be true; I surrender dear LA 8684

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SYDNEY SIMONE BACK AT CAFE DE PARIS WITH 9-PIECE



Joan Baxter, who has been vocalist with the Blue Rockets for four years, snapped at the band, appearing at the Embassy Club last Monday night.

VIOLINIST-LEADER Sydney Simone renewed old acquaintances when he reopened at the Café de Paris. Last Monday night, fronting a nine-piece band, Sydney was resident leader for a two-year spell ending in 1952.

The Simone Orchestra replaces George Smith's band, which has been resident for the past two years.

Appreciation
"We wish to record our appreciation of the good services of his band, and the wonderful way it has played for the cabaret stars, that have been featured here."

Recruiting
George Smith's future plans were uncertain. He is resting at home, following an attack of influenza.

Sydney Simone spent the summer season at the Savoy Hotel. Before that at the Embassy Club, month after month.

BILLY CONGRATULATES LOMBARDO



Colyer clarinetist weds in Bristol

Acker Bilk, clarinetist with Ken Colyer's Jazzmen, married last Saturday to Jean Hawkins at Bristol.

Scott clarinetist Sandy Brown dates the Jazzmen's daughter.

Calteau
CLARINET MOUTHPIECE

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Toasting success to 'Say It With Music'



Some of Jack Payne's many friends in the BBC Press and production staff, on a journey to wish success to his debut with 'It With Music' on Thursday. Toasting Jack (1) are the Bicyclics (2), Kenneth Adam, Olyn Jones and Jim Davidson.



Tim Clayton cuts to a quintet

It is understood that Tim Clayton's band, resident at Gold Joe's Restaurant, W., has been cut from a seven-piece to a quintet.

Maniac Sid Krogger—tenorist George Glover and altoist Jack Clapper left the Clayton band two weeks ago. It is unlikely that they will be replaced.

Maniac Sid Krogger has replaced Sid Krogger, who was featured on second piano. Tim, on piano, now leads Don Cope (alto), Billy Biddick (trp), Roy Sheppard (dr. vcl.), and George Garnett (bass).

Emamond Andrews at ballroom birthday

Dunstable, Tuesday—When the Four Provinces Ballroom holds its birthday party on October 29, Emamond Andrews will be the guest of honor.

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Darragh flies from Phillips to new Irish berth

Trombonist Ted Darragh will be playing on a one-night stand with trumpet leader Dave Glover in the West of Ireland until a few hours after his last appearance with Sid Phillips' band at Bradford this Sunday.

Emamond Andrews at ballroom birthday

Dunstable, Tuesday—When the Four Provinces Ballroom holds its birthday party on October 29, Emamond Andrews will be the guest of honor.

Piano, trumpet change in Blue Rockets

Plantan Len Allen and trumpeter Ken Wheeler have joined the Blue Rockets, residents at the Royal, Tottenham.

WILLIE WILSON IN THE FROZEN NORTH

Plantan Willie Wilson has just completed his first tour of the Arctic, lasting six and a half months, and has returned to Tromsø, in Norway, where he is scheduled to play at the world's most northerly town, this month. He hopes to return to London in December.

VALENTINE
From Page 1

Saunders (18), Jean Haines (18), Janice Birch (13) and Jennifer Bradford (13), who was presented with the bride's bouquet.

BACKSTAGE

With Porgy and Bess

REMEMBER that wonderful show, *Porgy and Bess*, that moved into the London Bostall last year and captivated audiences for weeks on end? Well, the 1954 version is back in Europe—with a few cast changes but with none of the old fire missing.

Paris is the ideal stopping place for a show like *Porgy*. But to appreciate the real warmth of backstage while the show is going on out front. It's exciting from the front; from the back, it's stupendous—dodging behind the backdrop and weaving along the curling corridors of the Empire Theatre, where the 75 members of the all-coloured troupe live eternally in Calthar Row.

When I first met them they were very excited—and for good reason. The show had just come in from Venice, and everyone was talking about it; wondering nostalgically if there would be a chance to return to sunny Italy, where they had been sheltered with their own cast.

Then, just as I entered, they heard the great news:

THE BLUE LAMP GIRL IS HERE

SOUTH AFRICA'S No. 1 girl of music, organist Cheryl Walter, arrived in Britain by air last week to play theatres and TV. She will stay in Europe.

New series, drums for Chick Smith

DUBLIN, Tuesday—Chick Smith has made a change in his lineup. Drummer Barry Wilkinson has been replaced by Noel Smith, who was with Jack Barrett at the Court Ballroom.

Limbering up

"Just limbering up," says Johnson. In another corner James Hawthorn Bell, who plays the congas at the picnic which Sportin' Life tries to turn on an orgy, is warming up his drums over a small stove.

Eartha Kitt, the girl with the munny-got vibrato, believes in taking it easy when making records. This picture was taken at her latest studio date in the States.

Eartha's current British release is "Let's Do It," backed by "Santa Baby." On HMV B10728.



CATHERINE AYERS (left) WAS SHOWING HER NEW DOG TO THE PORGY CAST WHEN WE CALLED ON THEM AT THE PARIS EMPHIRE. HERE, ONE OF THE BESSES (GREENE WILLIAMS) FONDLES THE LITTLE PUP ADMIRINGLY.

HOME OF OPERA

"The Scala, Milan, wants to put us on," said a man in a strangely solemn voice. "The Scala . . . home of Verdi . . . they want to put us on . . . us . . . Porgy and Bess . . ."

FOUR BESSES

There are four Besses: Irene Williams, of New York, magnificent red-headed daughter of famous composer Clarence Williams and the celebrated singer Evert Taylor; Gloria Davy, serious music student from Brooklyn; Fredey Marshall, Columbia-born and well known

in musical circles; and Elizabeth Foster, from Cleveland, who started out at the Negro Karum Theatre.

Cab Galloway, whose name will always be associated with that rogue, Sportin' Life, did not come over with the company this trip. He has gone back to hand-leading, and had a string of night-club engagements to fulfil.

His place is taken by Lorenzo Fuller, from Kansas, a musician in a family of musicians. He sang in *Porgy and Bess* in Dallas. The other Sportin' Life is Joseph Attles, from Carolina (the home of *Porgy and Bess*), who flew to fame in Blackbirds.

And finally there are two Crowns: Paul Harris, from Los Angeles, and John McCurry, from Carolina. Backstage at the Empire the artists go about singing as they change into costumes. Fifteen minutes before the musical director William Johnson steps up to a piano and sounds out the chords. The whole company bursts into "ma ma, ma," climbing the scale.

Printed in Great Britain and Published by Overseas Press Ltd., Long Acre, London, W.C.1. Postage on single copies: inland, Canada and Abroad, 1s.

NO SHOES



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THE THREE PORGIES: LEFT TO RIGHT—IRVING BARNES, LE VENE AND CHESNON AND LESLIE SCOTT.

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SYDNEY SIMONE BACK AT CAFE DE PARIS WITH 9-PIECE



VIOLINIST-LEADER Sydney Simone renewed old acquaintances when he reopened at the Café de Paris. Last Monday night, fronting a nine-piece band, Sydney was resident leader for a two-year spell ending in 1952. The Simone Orchestra replaces George Smith's band, which has been resident for the past two years.

Appreciation—We wish to record our appreciation of the good services of his band, and the wonderful way it has played for the cabaret stars, that have been featured here.

Recovering—George Smith's future plans were cancelled as the time is going to press. He is resting at home following an attack of influenza.

ROCKET GIRL



Joan Baxter, who has been popular with the Blue Rockets for four years, managed the band's opening at the Royal, Tottenham, last Monday night.

CLUB TO STAGE BENEFIT FOR JOHNNY ROGERS

VY HYLAND, owner of Studio 51, is holding a benefit night for ailing Johnny Rogers in conjunction with the club, which is playing its premises for the occasion.

Tim Clayton cuts to a quintet

It is understood that Tim Clayton's band, resident at Quaglin's Restaurant, W. has been cut from a seven-piece to a quintet.

Toasting success to 'Say It With Music'



Some of Jack Payne's many friends in the BBC Press and production units on a toast to wish success to his debut with "Say It With Music" on Thursday. Toasting Jack (1) are the BBC's Kenneth Adam, Glyn Jones and Jim Sanderson.



Here Jack takes turns in being entertained—by no less a pianist than his wife, Peggy Courteen. Also enjoying the music are W. Roy Sheppard (dr. solo), Mrs. Jim Davidson and Jack's secretary, Julian Holmes.

Darragh flies from Phillips to new Irish berth

TROMBONIST Ted Darragh will be playing on a one-night stand with trumpet leader David Glover in the West of Ireland only a few hours after his last appearance with Sid Phillips's band at Bradford this Sunday.

Eamonn Andrews at ballroom birthday

DRESS, Tuesday—When the Four Seasons Ballroom holds its birthday party on October 29, Eamonn Andrews will be sharing the two-band session with resident pianist Pat Marrow.

WILLIE WILSON IN THE FROZEN NORTH

Pianist Willie Wilson has just completed his third tour of Denmark, lasting six and a half months, and has opened for a few weeks at Tromsø, in Norway. He is scheduled to play at Narvik and Hammerfest, the world's most northerly town, next month. He hopes to return to London in December.

VALENTINE From Page 1

Saunders (18), Jean Haines (18), Janice Birch (13) and Jennifer C.A. and S. Baidings, Montreal. Eventually, Dick and his bride were left alone to journey on to Chiswick Empire, where Dickie faced his fans again, but this time prompted by the footlights.

Piano, trumpet change in Blue Rockets

Pianist Len Allen and trumpeter Ken Wheeler have joined the Blue Rockets, resident at the Royal, Tottenham. They respectively replace Gerry Butler, who has joined the Teddy Foster band, and Dougie Arthur, now with the Kirchner Band in Edinburgh.

New series, drums for Chick Smith

DUBLIN, Tuesday—Chick Smith has made a change in his lineup. Drummer Barry Wilkinson has been replaced by Noel Barrett at the Palm Court Ballroom.

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BACKSTAGE

With Porgy and Bess.....

REMEMBER that wonderful show *Porgy and Bess*, that moved into the London Stoll last year and captivated audiences for weeks on end? Well, the 1954 version is back in Europe—with a few cast changes but with none of the old fire missing.

Paris is the ideal stopping place for a show like *Porgy*. But to appreciate the real warmth of it you want to go backstage while the show is going on out front.

The show had just come in from Venice, and everyone was talking about it; wondering nostalgically if there would be a chance to return to sunny Italy, where they had been showered with flowers, and where the national temperament was so much like their own.

Then, just as I entered, they heard the great news: "The Scala, Milan, wants to put us on," said a man in a strangely solemn voice.

"Yes, sir," they cried. "The great Scala... home of Verdi... they want to put us on... us... *Porgy And Bess*..."

They had reason to be proud. How many budding artists have dreamed of singing in the sacred temple of opera? Who would have thought that Summertime, "I've Got Plenty of Money," "Bess, You Is My Woman Now" and "The Best That Leaves Soon For New York" would echo round the gilded opera house of Milano?

Well, it's going to come off; not this trip, but the next. For *Porgy And Bess* will come over again. Backstage, two hours before the rise of the curtain, everyone was keyed up. Gershwin's *Porgy* is a difficult opera to sing and to act, and since the artists put every ounce of their enthusiasm, their talent and strength into the show, it would not be possible for the stars to take the stage night after night, seven nights a week.

For this reason there are several substitutes for the leading roles. "I've Got Plenty of Money," "Bess, You Is My Woman Now" and "The Best That Leaves Soon For New York" would echo round the gilded opera house of Milano?

There are four Besses: Irene Williams, of New York, magnificent red-headed daughter of famous composer Clarence Williams and the celebrated singer, Eve Taylor; Gloria Davy, a serious music student from Brooklyn; Freda Marshall, Columbia-born and well known in musical circles; and Elizabeth Foster, from Cleveland, who started out at the Negro Karamus Theatre.



CATHERINE AYERS (left) WAS SHOWING HER NEW DOG TO THE PORGY CAST WHEN WE CALLED ON THEM AT THE PARIS EMPIRE. HERE, ONE OF THE BESSSES (IRENE WILLIAMS) FONDES THE LITTLE PUP ADMIRINGLY.

HOME OF OPERA

There are three Porgies: Le Vern Hutchinson, a Tennessee-born university graduate and "Jubilee Choir" singer; Leslie Scott, a watchmaker's son who sang with Louis Armstrong and Xavier Cugat; and Irving Barnes, from Ohio, who sang with the New York Philharmonic and had a string of night-club engagements to fall.

His place is taken by Lorenzo Fuller, from Kansas. And finally there are two Crowns: Paul Harris from Los Angeles, and John McCurry, from Carolina.

Backstage at the Empire is a world of music. All the artists go about singing as the curtain goes up, assistant musical director William Johnson steps up to a piano and sounds out the chords. The whole company bursts into "ma, ma, ma," climbing the scale.

LIMBERING UP "Just limbering up," says Johnson. On another corner James Hawthorn Bey, who plays the congas at the picnic which *Sportin' Life* tries to turn into an orgy, is warming up his drums over a small stove.

"They have to be just right," he told me. All the props are laid out. The Porgies and Besses who are not working stroll in just to see how things are going, and give their counterparts encouragement.

There is no jealousy, which is quite remarkable in its way. On the contrary, the whole lot pull together. They know each other's themes and songs, and when they meet in the street they always greet each other with their own theme. Said Lorenzo Fuller: "The whole tour is great fun and we all enjoy it."

THE BLUE LAMP GIRL IS HERE

SOUTH AFRICA'S No. 1 girl of music, organist Cherry Wainner, arrived in Britain by air last week to play theatres and TV. She has come for an indefinite stay in Europe.

Her 800-lb. Hammond organ, eight cases of clothes and costumes and 200 lb. of music are already on their way to London—by ship.

Twenty-one-year-old Cherry, at 4 ft. 11 in., one of the smallest organists in the world, specialises in Latin-American music. She wants also to give British listeners a taste of African jazz.

Cherry, only 14 when she last visited Britain, stayed three years, became a hit at the Windmill Theatre and performed on radio and TV. She made her screen debut as a cabaret artist in *The Blue Lamp*.



THE THREE PORGIES: LEFT TO RIGHT—IRVING BARNES, LEN HUTCHISON AND LESLIE SCOTT.

NO SHOES



Eartha Kitt, the girl with the nanny-goat vibrato, believes in taking it easy when making records. This picture was taken at her latest studio date in the States.

Eartha's current British release is "Let's Do It," backed by "Santa Baby," on HMV B1078.

Colyer clarinetist weds in Bristol

Acker Bilk, clarinetist with Ken Coyle's Jazzmen, married last Saturday to Jean Hawkins at Bristol. Scots clarinetist Sandy Brown deputised on the Jammin' dates.

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Hollywood All-Stars



THIS is probably the highest paid band you'll ever see. Though it probably wasn't up to the Kenton standard as regards musical output.

NO GAG, THIS! The group was assembled by violinist Jack Benny for his television show last week, and is here pictured during a Hollywood rehearsal.

45 busy days for Othella

OTHELLA STROZIER, one-time bit player with the Katherine Dunham troupe, who made a name for herself in Paris singing jazz at the Vieux Colombier, returned to America this summer after an absence of six years. In a month and a half she has: CHANGED her name to Othella Dallas; WON a rave notice from columnist Walter Winchell after her opening at Harlem's Apollo theatre (the place where Sarah Vaughan first hit the headlines); LANDED a four-week stint at the swank Blue Angel nightclub—with option; PASSED her audition for the famous coast-to-coast TV show, *Chance Of A Lifetime*.

Dick Richards

RECOVERED FROM HIS COLLAPSE

FULLY recovered from her recent nervous collapse, Eve Boswell is off on her travels again—in a short tour. But Eve swears she has learned her lesson: she did not realise how much travelling from the North every Sunday for the Forces broadcast was a taxing her petite sixty-and-three-quarter-inch frame.

WITH Derek Roy a n d Tommy Cooper, Eve takes her first stab at pantomime this Christmas.



Capital recording star Betty Reddy, a knockout at London's Casino.

Canada. Mantovani played to 45,000 people—and the day after he introduced his new number, "Lonely Ballerina," there were around five thousand requests for records!

THE "Great" Winchell has, at least, condescended to say something praiseworthy about the British artist. Says W. W. "An *en-bender* is David Whiteley's 'Cure Me.' A routine baited plus Lanza-type yodeler."

IVY BENSON AND HER ORCHESTRA

Featuring—
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PAULA PYKE DOROTHY ENGLAND
NORMA CAMERON NAYLOR SISTERS

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NOV. 14: U.S. Forces, Basing (Apts.) DEC. 5: U.S. Forces
NOV. 21: Bath DEC. 12: Derby

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Television's Mr. Music

WHEN Eric Robinson was picked to direct the Royal Variety Performance, Grove expressed warm approval. As conductor of television's radio he is admirably qualified to represent "You'll be appearing for us all..."

Eric and his brother-in-law, the brilliant organist and conductor, were steeped in music from the cradle. Their father was a well-known amateur violinist. Eric came to London in 1924 to play at Lyons' Corner Royal College of Music. He played in the orchestra and was employed in other hit shows.

Joining the BBC Theatre Orchestra in 1932, he was appointed conductor of the orchestra after war broke out. He was in the army, he led the famous Blue Division, and he was posted to the War Office Broadcasting Service to record shows for troops in the serving overseas.

IN 1947 he was appointed conductor of the orchestra, and he was the pick of London's small five and six-piece bands. He conducted for an array of professional productions, including ballet, piano recitals, music-hall, variety, and cabaret. As he re-convicted: "The orchestra was a very nervous."

WRONG, MONKEY! I HEAR that when Al Read was checked by a copper for a minor motoring offence, he was slightly taken aback when the PC stonily inquired how he spelled his name. How famous can you get?

THE WISH-Bone songs—by Jean Carson—now aboard the Queen Mary—en route for two 90-minute TV colour shows in New York.

THE GREAT WINCHELL has, at least, condescended to say something praiseworthy about the British artist. Says W. W. "An *en-bender* is David Whiteley's 'Cure Me.' A routine baited plus Lanza-type yodeler."

THE RAT'S REVEL The greatest audience in the business is orchestra-

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PORGY P.S.



HERE is another of our backstage pictures from *Porgy and Bess* in Paris. The man in the coat is William Johnson, the assistant musical director. He had stepped across to a piano to illustrate a point he had just made to members of the cast. A few minutes later they were on stage.

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BILLY MUGGIS HAS NO OVERDRAFTS!

FOR over 20 years, Billy Cotton and his Band have been travelling round and round the same big haunts from Plymouth to Edinburgh and Cardiff to Great Yarmouth. But audiences never seem to grow tired of them, judging by the crowds who flock to the show every week. This week at Reading Palace is just the same as last week at Finsbury Park Empire.

Billy Cotton still packs a wallop... The band sounds exactly the same as it did when I first reviewed it as a cub reporter in 1935: in his arrangements, crisp dynamics and a good rhythmic drive.

Some people may sneer at such antiquity, but there are plenty of others who like to hear a tune punched out with nothing more impressive than an ability to retain the melody.

That venerable favourite, Alan Breeze, is as irrefragable as ever. He shows his versatility with a mixture of dialects and saucy impersonations, and a wide range of songs.

Demure, cherubic Doreen Stephens, with her creamy, unaffected singing, is a refreshing change from the voluptuous creatures with artificial voices who sometimes inflame themselves upon us. And Billy Cotton, with his unchanged air of abandon, tries to tell us that he's "Billy Muggis" although I doubt if his bank manager would agree.

In fact, it's a darned good show. But I have two complaints. It's a pity to ignore the fine trumpet-playing of Grisha Farfel, and it's time for a new finale. People may be sick and tired of "Lovely Dunlop" and "Coconuts."—Chris Hayes.



Billy Cotton is no Billy Muggis...

HE COMES FROM THE PIT OF FIRE

IN Bolton (Lancs.), where men eat tripe, wear cloth caps and talk fiercely in flat accents, they breed bandleaders.

There was a bandleader called Jack Hyton, who lived in Division Street and became so rich that he could toss away his baton and stage his own shows.

Today, in the same street, lives another bandleader—though you've probably never heard of him. His name is Harold Haddock, and next Tuesday he starts five weeks as musical director at Victoria Palace.

He'll be directing for the new Jack Hyton show, *Oh! The Record*, which stars Nat Jackley and Eddie Calvert.

Until tomorrow night, though, he'll be at Hulme Hippodrome, Manchester. And among the assorted acts—the roller-skaters, the ventriloquist and all the others—the Hipp, you'll hear him leading into such numbers as "Skin Deep" and "Big Noise From Wineska."

Bas and drums give out with "Big Noise" while the tubettes swell in; and spotlights swing on to the jazzy soloists in this unusual pit band.

It was from this same pit that Geraldine got drum star Bob Turner.

Between shows at the Hipp, this week, Harold is finishing off re-arranging the service special arrangements for the show before it started its summer season at the Queen's, Blackpool. But never conducted them. Now the show has been booked for a limited London season—and Harold Haddock is being brought down to handle things in the pit.

—Geoffrey Scott

The Bence show at Chatham

WE hope that the ancient town of Chatham realises how lucky it was to get the first look at Harry Fene's first Variety presentation at the Theatre Royal last Sunday.

Star of the proceedings was the engaging Jack Jackson, who is now a really solid performer in the music hall tradition. He somehow succeeds in being vastly entertaining without being a true comedian, without being a real singer, without being a first-class trumpet player. But how intelligent he combines three slender talents into a zesty whole!

The rest of the bill was in the nature of a surprise package. Freddie Stewart is an American, as yet unknown in this country, who has what it takes to get the top. He has easy personality, a nice informal brand of humour and an unusual singing voice. On this occasion, his material was a little too sophisticated, his songs too strange, on the whole, to have real impact. An ill-considered use of falsetto is ever likely to get the horse-laugh from rowdy elements.

LADY WITH THE CHARM There was an appearance, too, by 12-year-old Dianna Day, a young lady of charm and great potentiality, who sang a couple of Christmas novelties in tune and with quite grown-up rhythmic sense.

Bobby Blaine, an unashamed impersonator of Frankie Laine and Johnnie Ray, raised himself hoarse to the delight of the crowd.

THE BENCE band started off the proceedings with a great will with "Seven Eleven" and played well for the first few numbers. Unfortunately, a deterioration set in.

First casualty was the trombone section, in which bad tuning and inaccurate intonation were woefully apparent.

RAGGELLY Trumpets were inconsistent, playing here with attack and precision, there raggelly, as men not well acquainted with their parts.

THE great pity was that the band shows every promise of being a really swinging group. Had it been to record that the inspiration beat up by drummer Arthur Morgan and bassist Dave Willis was for the most part wasted.



Harry Bence, assist who was once a bandleader. Now he's turned impresario. His first bill is released here.

Home with Rose and Jose

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NERVOUS

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EDDIE: PERSONALITY OF 1954

THE Variety Club of Washington has selected Eddie Fisher as the Show Business Personality of 1954 in recognition of his outstanding contribution to the world of entertainment.

Previous winners of the award were Al Jolson, Arthur Godfrey, Joe E. Brown, Perry Como and Jane Froman.

Y.P.S.

BILL MUGGINS HAS NO OVERDRAFT....!

FOR over 20 years, Billy Cotton and his Band have been travelling round and round the same old haunts from Plymouth to Edinburgh and Cardiff to Great Yarmouth.



But audiences never seem to grow tired of them, judging by the crowds who flock to the show every week. This week at Reading Palace is just the same as last week at Finsbury Park Empire.

What makes these musical clowns so everlastingly popular? The secret is all-round entertainment. Their programme contains something for almost everyone.

Demure, cherubic Doreen Creamy, unaffected singing, is a refreshing change from the voluptuous creatures with artificial voices who sometimes inflict themselves upon us.

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He'll be directing for the new Jack Hylton show, *On The Record*, which stars Nat Jackley and Eddie Calvert.

Until tomorrow night, though, he'll be at Hulme Hippodrome, Manchester.

And among the assorted acts—the roller-skaters, the ventriloquist, and all the others—at the Hipp, you'll hear him leading into such numbers as "Skin Deep" and "Big Noise From Winnetka."

—Geoffrey Scott

Bence show Chatham

ancient town of Chatham realises how lucky it is to look at Harry Bence's first Variety presentation last Sunday.



It was the engaging Jack Jackson, who is now a music hall tradition. He somehow succeeds in being without being a true comedian, without being a first-class trumpeter player.

But how intelligent slender talents into a zestful whole! In the nature of a surprise packet, Freddie Stewart is given to the town in this country, who has what it takes to get to the top.

On this occasion, his material was a little too tired, his songs too strange, on the whole, to have real appeal. An ill-considered use of falsetto is ever likely to get a laugh from rowdy elements.

LADY WITH THE CHARM

was an appearance, too, by 12-year-old Dianna Day, a girl of charm and great potentiality, who sang a couple of Christmas novelties in tune and with quite grown-up rhythmic sense.

—Geoffrey Scott

Harry Bence, savior who became a bandleader. Now he's turned impresario. His first bill is reviewed here.

Now! THE WORLD'S FIRST MOTION PICTURE IN VISTA VISION

IRVING BERLIN'S **White Christmas**

BING CROSBY • DANNY KAYE • ROSEMARY CLOONEY • VERA-ELLEN

COLOUR BY TECHNICOLOR • A PARAMOUNT PICTURE

THIS SUNDAY, OCTOBER 31st, at 7.15 p.m. SUNDAY JAZZ at the COLISEUM

LONDON COLISEUM

First appearance in London of

ERIC DELANEY AND HIS BAND

TOMMY WHITTLE VIC ASH QUINNET QUINNET

TICKETS from Box Office London Coliseum. Prices: 3/-, 4/-, 5/6, 7/- & 8/6 BOX OFFICE OPEN FROM 1 p.m. SUNDAY.

DRILL HALL • NORTHAMPTON

SATURDAY, NOVEMBER 6th, 1954

KEN MACKINTOSH & HIS ORCHESTRA

Advance Tickets 4/6, 7/6, 9/6, 11/6, 13/6, 15/6, 17/6, 19/6, 21/6, 23/6, 25/6, 27/6, 29/6, 31/6, 33/6, 35/6, 37/6, 39/6, 41/6, 43/6, 45/6, 47/6, 49/6, 51/6, 53/6, 55/6, 57/6, 59/6, 61/6, 63/6, 65/6, 67/6, 69/6, 71/6, 73/6, 75/6, 77/6, 79/6, 81/6, 83/6, 85/6, 87/6, 89/6, 91/6, 93/6, 95/6, 97/6, 99/6, 101/6, 103/6, 105/6, 107/6, 109/6, 111/6, 113/6, 115/6, 117/6, 119/6, 121/6, 123/6, 125/6, 127/6, 129/6, 131/6, 133/6, 135/6, 137/6, 139/6, 141/6, 143/6, 145/6, 147/6, 149/6, 151/6, 153/6, 155/6, 157/6, 159/6, 161/6, 163/6, 165/6, 167/6, 169/6, 171/6, 173/6, 175/6, 177/6, 179/6, 181/6, 183/6, 185/6, 187/6, 189/6, 191/6, 193/6, 195/6, 197/6, 199/6, 201/6, 203/6, 205/6, 207/6, 209/6, 211/6, 213/6, 215/6, 217/6, 219/6, 221/6, 223/6, 225/6, 227/6, 229/6, 231/6, 233/6, 235/6, 237/6, 239/6, 241/6, 243/6, 245/6, 247/6, 249/6, 251/6, 253/6, 255/6, 257/6, 259/6, 261/6, 263/6, 265/6, 267/6, 269/6, 271/6, 273/6, 275/6, 277/6, 279/6, 281/6, 283/6, 285/6, 287/6, 289/6, 291/6, 293/6, 295/6, 297/6, 299/6, 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