

# Melody Maker

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OCTOBER 1, 1955

EVERY FRIDAY—6d.

## 16-YEAR-OLD SINGER JOINS HEATH BAND

**They're wed at last!**



Two big smiles from two happy people, U.S. actress Debbie Reynolds and singer Eddie Fisher, who—after four postponements—were married Monday at Grossingers Club, high in the mountains outside New York.

### MORE RADIO JAZZ ON MONDAYS: WOJ ON TUESDAYS

ON Monday, next the 15-minute "British Jazz" programme will be followed by a 35-minute programme by Eric Delaney and his Band, instead of the usual light music.

On Tuesday, "Swing Session" will be superseded by "World Of Jazz," previously heard on Saturday afternoons.

Ken Mackintosh and his Band played the last "Swing Session" on Tuesday, and the last of the Saturday WOJ programme (tomorrow at 6.30 p.m.) will present Maurice Burman in "Their Kind Of Music." Monday's "British Jazz" will feature the new Allan Ganley Group. In WOJ on Tuesday, Guy Kingsley Poppyne will tell the story of *Pete Kelly's Blues*.

### Walker in hospital with polio

Jimmy Walker, tenor and soprano saxist formerly with Jack Parnell and the Sapphires vocal group, was rushed to hospital on Monday with polio.

His wife, Pauline, told the MM on Wednesday: "Jimmy is making fair progress, thank heaven, and there is no paralysis. But he would like to hear from his friends." Jimmy is in the Stoke Mandeville Hospital, near Aylesbury, Bucks.

### Weir to open new 'Piccadilly' series

Frank Weir and his Orchestra will be heard in the first of the new series of "Club Piccadilly" airings, which return to the Light Programme on October 15. Geraldine, Eric Winstone and Joe Low will be heard in subsequent programmes, and Marie Benson and the Jerry Allen Trio will be among the others to turn up.

### RONNIE STAYS ON

Tenorist-leader Ronnie Keene's season in London has been extended by four weeks.

## On tour of bases in Germany

ON Tuesday morning, a Bristol Freighter aircraft bound for Germany took off from Northolt Airport with 19 members of Ted Heath's band—and a 16-year-old girl.

The girl is Tony Eden (pictured on right), who was due to sing with the Heath band during its three-day appearances at Canadian Air Force bases in Germany. The party is scheduled to return to Britain today (Friday).

### 'No comment'

Whether or not Ted Heath intends Tony to fill the girl vocal spot vacated by Kathy Lloyd could not be ascertained at press time. Inquiries at the Heath office and her home were greeted with "No comment."

The *Mixony Maxer* is able to reveal that Tony Eden is the daughter of Chips Chippendale, who came to fame before the war as vocalist and saxophonist with the bands of Billy Cotton and Sydney Lipton.

### 'Impressed'

Tony came to the attention of Ted Heath as the result of his nationwide search for a singer. She was auditioned on Monday last at Deco, and Ted was so impressed that he immediately

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## Daughter of Chips



Tony Eden, daughter of 62 - vocalist Chips Chippendale.

## JAMBOREE NEARS SELL-OUT

Only a few £1 seats remain for the Jazz Jamboree at the Gaumont State, Kilburn, on October 22.

Ticket money has been returned to unsuccessful applicants.

## Johnnie Ray due in for Palladium TV

JOHNNIE RAY was due to arrive in London yesterday (Thursday) to star in ABC's "Sunday Night At The Palladium" TV show this Sunday. On Saturday, at 1 p.m., Johnnie plans to visit the Springfield Boys' Club, Big Hill, Mt. Pleasant Lane, Clapton, E.8. The singer is a patron of the club.

## Two new altos for Malcolm Mitchell

New men in the Malcolm Mitchell band are altoists Colin Bradford and Bernard Allen. They replace George Hunter (now with Parnell) and Ronnie Baker (with Whittle).

That same afternoon, 65 Johnnie Ray Fan Club presidents will stage a "Welcome Back" party at the home of one of the fans.

Johnnie tops the bill at the Empire, Newcastle, next week, and the following week appears at the Palace, Manchester. He opens for two weeks at the London Hippodrome on October 17.

## TEDDY WILSON IN PARIS



Jazz pianist Teddy Wilson pictured with his wife, Teddy Jay, and boxer dog Heidi at their Paris hotel. The Wilson family are enjoying their first real holiday in 10 years (see p. 8).

## TWO MINDS WITH . . .

Donny Percy, drummer with Dickie Valentine, has become engaged to Miss Ann Blandford-Martin, of the mind-reading act, Pharo and Marina.

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# DELETED

—a list of records to be scrapped by EMI

THE time has come for our annual list of deletions. As usual, the listing has been done by W. McChie, of Wallington, Surrey, but this year he has had much less work to do.

The wide acceptance of LPs and EPs has naturally affected the importance of these deletions. But there are still many collectors who prefer buying jazz on standard 7s. And, as McChie points out, the list of records to be deleted by EMI next January is composed and deleted by EMI itself, in a compact and interestingly—especially as a few of the interesting items have not so far been released in microgroove form.

"You will see," writes McChie, "that Messrs. Lytton and Randall are mentioned this year, which means that they are still selling albums 'illegally'."

**LOUIS ARMSTRONG HOT FIVE**  
LOUIS (ARMSTRONG) King Of The Saxes...  
**EMILY BAKER BAND**  
EMILY BAKER BAND...  
**BOUNTY BASS, INSTANT**  
BOUNTY BASS, INSTANT...  
**LOUIS: Three Hot Fives**  
LOUIS: Three Hot Fives...  
**BARNEY BERRY NEW ORLEANS FEAT. JAZZ**  
BARNEY BERRY NEW ORLEANS FEAT. JAZZ...  
**BRASS RIVER JAZZ BAND**  
BRASS RIVER JAZZ BAND...  
**JOE BURNELL JAZZ GROUP**  
JOE BURNELL JAZZ GROUP...  
**JOSEPH BARKWORTH SEVEN**  
JOSEPH BARKWORTH SEVEN...  
**JOHNNEY BODDIE HOT SIX**  
JOHNNEY BODDIE HOT SIX...  
**ARNE DOMMERUS QUARTET**  
ARNE DOMMERUS QUARTET...  
**DUKE ELLINGTON ORCHESTRA**  
DUKE ELLINGTON ORCHESTRA...  
**BENNY GOODMAN SEXTET**  
BENNY GOODMAN SEXTET...  
**HERNETH PARSONS TRIO**  
HERNETH PARSONS TRIO...  
**DIZZY GILLESPIE SEXTET**  
DIZZY GILLESPIE SEXTET...  
**BENNY GOODMAN QUINSET**  
BENNY GOODMAN QUINSET...



# Steve Race

I HARDLY have to do any work at all this week. It's all been done for me by a reader in Huddersfield. "I hope the enclosed cutting gives you food for thought, plus perhaps a quiet smile in spite of all the mayhem and bloodshed. So I read one morning in my mail. Instantly, I turn to the cutting and find it is from the *Bury Daily Chronicle* (19/10) and a dramatic headline greets me across the post and marmalade. **DRUMMER HIT BY TRAIN**... **CLASSIC DRIVING SLOW**. Drunken that he had deliberately driven a post van across the road at West Riding Magistrates Court this week. The prosecution says that he had "beaten" and the glass had flown from his hand over a distance of 14 feet. Let no one ever suggest to me that provincial papers are dull, or that nothing ever happens in this country.

Just look at that headline again! Drummer hit in face by beer glass during road. You could hardly suggest a more bizarre or intriguing invitation to read on. All right—so we read on. **Chief Insp. B. Vaughan, prosecuting, said that the complainant... was employed as a drummer at the Prince of Wales Hotel, Westwood, on July 15.** He was playing a drum solo at about 10 p.m. when a water butt fell from a second storey flat and struck him on the head through a pint glass across the road. "I was seen by the police," he replied: "I admit the glass went." I like that "went." But let us turn to the drummer's testimony. **Alfred Gwent said that he was playing a drum solo by special request when he knew was that something hit him in the face, knocking his head against a mirror. He assumed that it was a pint glass that had hit him because he was covered in beer.**

## Flabbergasted

The locals, it seems, were flabbergasted. **Jack Johnson, Summer Lane, Woodhouse, said he had never seen anything like it in his life.** The Wombles police force was on the scene in a trice, armed with notebooks and tape-recorders. **PC Greenfield said that for the glass to hit the drummer in the face it would have had to travel a distance of 14 feet and rise to a height of 8 feet.** And the defendant, **Alfred Gwent, said he was playing a drum solo by special request when he knew was that something hit him in the face, knocking his head against a mirror. He assumed that it was a pint glass that had hit him because he was covered in beer.**

## Warning to drummers!

Reader J. Hirst, sending me this delightful cutting, adds a covering letter. "While I have every sympathy for the drummer concerned, and thoroughly deplore this kind of conduct," he writes, "it will remain an interesting example of the treatment reserved for drum soloists in Huddersfield." He goes on to plead for a higher standard of piano playing in public (not referring, of course, to those in Wombwell). "Certain types of jazz piano records are consistently dismissed by critics as 'cocktail lounge stuff,' but—by heaven!—I wish had pianists like this in scores of our pubs. A well-played nation gets the pianists it deserves." Perhaps he's right—perhaps a nation does. But at least we don't get many tap-room drum soloists, and anyway I personally don't like them. In fact, I hereby give notice that if any drummer decides to feature the company with the special arrangement of "Skin Deep" when I am in the room, my cue from the Balcony of Huddersfield, scream "Shut up that rattle!" and take aim with my electrically wired... And I give him fair warning: mine will be in a quart glass.

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- JACK IRVING Eric Regent London Palladium Orchestra
- BILL HAWKINS Harry Linder & His Band
- JOHNNY WATERS Jack West & His Band
- KEN BROWN Jan Rafell Orchestra
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# GIANTS OF JAZZ (1)

Denis Preston writes the first article in a new MM series spotlighting some of the great names in jazz



PRESTON

OF all jazz musicians of real stature, Duke Ellington, by virtue of the volume, scope and integrity of his work, is the easiest to wax eloquent about.

He is rightly regarded as a serious composer—even by critics beyond the frontiers of jazz; hence the delight of the intelligentsia, who can write analytical critiques by the ream and use nice long words like polychromaticism to their hearts' content.

He is rightly regarded as an outstanding personality of the jazz world; hence the columnists can do, always have done, and no doubt always will, bring out their best and brightest adjectives in his honour. I have, in my time, used both long words and glowing adjectives. But my long words were in my quiet when I first met Ellington during his visit to this country in 1948. His charm in disarming, his insolence deceptive—he is a relaxed man, not a lollard, and his disinclination to talk deeply about his own music conflicts with one's mental image of what a genius should be like. (Though goodness knows why we should picture our geniuses as manic-depressives with a message!)

And make no mistake about it, Ellington is, in the very truest sense, a man of genius. Any one who could survive 56 years, a good 30 of them handling a bunch of the most temperamental and often irresponsible musicians in the business, without a grey hair or nervous twitch, qualifies as a genius on that score alone. Apart from musical ability. Constant Lambert, in his book, *Music Ho!* (1934), pointed out that "the real interest of Ellington's records lies not so much in their colour, brilliancy though that may be, as in the amazingly skilful proportions in which the music is used."

These "proportions" have never been governed by mathematical considerations. Ellington's touch is deft and instinctive; the piano is never squinting. In fact, of all big band leaders he is almost certainly using the resources at his command most sparingly and delicately: for example, the voice and clarinet duo in "The Beautiful People" and the trombone set against dancing saxophones in "On a Swingin' Cloud." "I was writing once, with an anxious eye on the clock, to take Duke to record a BBC interview, yet, charmingly unminded, he spent a good ten minutes selecting the just-right shade of conduction to match his elegant suit—

When I hear something like the touch of bass clarinet in "On a Swingin' Cloud," the clarinet playing in "Bunny Hop Mumbo" or the judicious sprinkling of crisp piano chords in a hundred Ellington masterworks, I have a feeling that these touches reflect the same meticulous care and choice of colour. There are various ways of exercising authority over musicians. There is the "stick" type of leader, and then, of course, the "buddy" type of leader. And then, of course, the "buddy" type of leader, who never talks to his men at all, but who, by the way, the stand struck me most forcibly was not

## Colours

Some tastes, I believe, are in-born. A taste for piquant food, good wine, Blackpool, or—like George J—ugly women. Duke Ellington seems to have been born with an instinctive taste for colour.

The exquisite four-in-the-moody atmosphere of "Mood Indigo" wasn't worked out, I think, on paper. It was something as Duke confessed that just happened. He told me, "I don't know how and I never got it quite the same again."

And then, they say, marketh the man. In Duke's case, clothes reflected the man. The publicity boys have boosted his wardrobe of 140 suits—yet what struck me most forcibly was not

A modern Snare Drum, 14" x 5" Shell, with die-moulded hoops and all the refinements that make drumming a pleasure to be used in all styles. Black or White finishes. Metal parts. M.P. terms available.

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DUKE

# DUKE ELLINGTON

change over the years, and whose newsmen must inevitably have been affected by the changing fads and fashions of jazz which, in themselves, have so far part in Ellington's music. "I am a traditionalist" and "progressive," Ellington is one of the very few jazzmen to have survived unscathed the attacks of opposing critics. True, the oldsters are loath to accept such affected an almost complete

Duke Ellington is none of these. His persuasiveness lies in his natural ability to transmit his ideas springs from his own creative electricity, and his men may be measured in terms which have nothing to do with the size of their pay packets. Other bands are as good as the men in them. Ellington has proved, time and again, that the quality of his orchestra has small dependence upon the acquisition of acknowledged virtuosi or the finest craftsmen. Jelly Roll Morton, once said "Ellington's got Beard, a good New Orleans boy, sitting right beside him all the time, telling him what to do. Take Beard away and Ellington ain't no better."

## Protest

Yet, when Barney Beard left Ellington in 1942, it was not Duke who suffered. Duke's own Jimmy Hamilton replaced him, with a style widely opposed to Beard's. Ellington loved him differently, in a different setting—yet so effectively that today one wonders what the band would be like if Hamilton left!

When Rex Stewart replaced Freddy Jenkins in 1934, the critics talked a great deal. Yet the very excesses of Rex's style which they deplored were turned by Ellington to tremendous advantage... as in "Show Boat," "Staircase," "Moby-Dick," "Tea and Trampets," and others.

Ellington's success in music is in his way of living, stems not only from his relaxation but from his mood. He gives as well as takes, artistically. He seems to know almost better than the musicians themselves their best capabilities, encouraging their virtuosity with the one hand while craftily curbing it with the other, by making it fit the pattern of his own brilliantly balanced arrangements.

the matter of arrangements, it is sometimes difficult with Ellington to tell where arrangements ends and composition begins or vice-versa. His arrangements of standard tunes like "Bugle Call Rag" and "Limbo Rock" are as typical and inventive that they should rightly be regarded as Ellington compositions.

The fact that they were recorded around 24 years ago in no way invalidates them from being as good as any of the present.

Advertisement for Cavendish Music Co. "Two Great British Songs!! UNFAITHFUL YOU" "Recorded by VERA LYNN on Decca" "Recorded by JILL DAY on Parlophone" "4 Wonderful Band Arrangements" "OASIS SOLITUDE IN A SENTIMENTAL MOOD CARAVAN" "CAVENDISH MUSIC CO. (Sole Selling Agents) BOOSEY & HAWKES LTD. 295 REGENT STREET, LONDON, W.1. LANGHAM 2595"

# COLLECTORS' CORNER

Edited by MAX JONES and SINCLAIR TRAIL

- BENNY GOODMAN SEXTET 3272 B Side Appeal/Three Foolish Things.
- JOHN HILL MORTON'S RED HOT PEPPERS 8221 Georgia Swing/Mourning Ceremony (Quartet).
- 32123 Boogie Woogie/Waterloo Blues.
- 13141 The Party/Boogie Street Blues.
- KID OY'S GREEK JAZZ BAND 13211 Won't You Come Home, But Baby?/Taverna To Storyville.
- MOT LIFE PAGE (Vocal) 8287 The White House/1 Tin Whistle At One.
- JACK PARNELL MUSIC MAKERS 8218 (MIDI) 11 Topaz/CORONA. 329744 Cation Taxi/Agel In Paris.
- PIANO REG 3024 Everybody's Boogie/You Gotta Do.
- ANDRE PREVIN (Piano) 8126 Lullaby Of Broadway/September In The Rain.
- ADRIAN ROLLINS'S TAP ROOM 3015 Weather Man/Bouncing In Rhythm.
- ARTIE SHAW ORCHESTRA 3288 Indiana Love Call/Waterfront. 32928 Parade To A Savage/Traffic.
- 8216 Yolanda/Dancing In The Dark.
- 3084 I Surrender Dear/Lady Be Good.
- 3028 Solid Rock/Solid As In A Moving Mountain.
- FATE WALLER AND HIS RHYTHM 81566 Shop Forgetting/You Third. 81568 I'm In Love With Myself/Good Man Is Here To Help. 81569 Don't Try To Give My Love/Don't Try To Give My Love. 3081 I'm Gonna Get Away Some.
- ARTIE SHAW: Five records go by the board. 8287/8 Something Tells Me. 3018 Five Ring Kissing My Sister/Florida. 3081 I'm In Love With Myself/Good Man Is Here To Help/Don't Try To Give My Love/Don't Try To Give My Love. 3081 I'm Gonna Get Away Some.
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MAILBAG



Jack Webb and Peggy Lee in "PETE KELLY'S BLUES"—It is good as the critics said!

DISAGREE with critic Tony Brown (and, incidentally, most of the national paper writers) about the worth of Pete Kelly's Blues.

The critics criticised

READER Woolley, writing in praise of the West Coast (10/29/55), claims that not only are the West Coast musicians the only ones today who are making any attempt to develop their art, but also that they are the finest technical musicians in the best world.

JAZZ ON THE AIR

FRIDAY, OCTOBER 1: 12:30-1:30 P.M. A: 1. Panorama of Modern Jazz Playlist. 1:30-2:30 P.M. A: 1. Walter Serenade. 2:30-3:30 P.M. B: 1. Story of Jazz. 3:30-4:30 P.M. C: 1. Maurice Burman. 4:30-5:30 P.M. D: 1. Jazz Club. 5:30-6:30 P.M. E: 1. Jazz in U.S.A. 6:30-7:30 P.M. F: 1. Jazz in U.S.A. 7:30-8:30 P.M. G: 1. Jazz in U.S.A. 8:30-9:30 P.M. H: 1. Jazz in U.S.A. 9:30-10:30 P.M. I: 1. Jazz in U.S.A. 10:30-11:30 P.M. J: 1. Jazz in U.S.A. 11:30-12:30 P.M. K: 1. Jazz in U.S.A. 12:30-1:30 P.M. L: 1. Jazz in U.S.A. 1:30-2:30 P.M. M: 1. Jazz in U.S.A. 2:30-3:30 P.M. N: 1. Jazz in U.S.A. 3:30-4:30 P.M. O: 1. Jazz in U.S.A. 4:30-5:30 P.M. P: 1. Jazz in U.S.A. 5:30-6:30 P.M. Q: 1. Jazz in U.S.A. 6:30-7:30 P.M. R: 1. Jazz in U.S.A. 7:30-8:30 P.M. S: 1. Jazz in U.S.A. 8:30-9:30 P.M. T: 1. Jazz in U.S.A. 9:30-10:30 P.M. U: 1. Jazz in U.S.A. 10:30-11:30 P.M. V: 1. Jazz in U.S.A. 11:30-12:30 P.M. W: 1. Jazz in U.S.A. 12:30-1:30 P.M. X: 1. Jazz in U.S.A. 1:30-2:30 P.M. Y: 1. Jazz in U.S.A. 2:30-3:30 P.M. Z: 1. Jazz in U.S.A.



BAND RECORDS DON'T SELL?

WHY, I ask, aren't the Squadraiores recording? Here we have a band that has been in existence for practically 15 years—a band that has always maintained a high musical standard and a personality of its own.

Who says so? asks JACK PAYNE

could memorize the music sufficiently well to let it go and look the public in the face? Beatless hee LET me remove a bee in my eye, ok, so long!

Enthusiastic TUBBIE'S more than one aspect of a band's performance able to make an impression.



JACKIE BUCKLAND—REGGIE EKEU—TIVE WIT'S A DIFFERENCE.

Record Promotion "man" in the business, London is Decoa chief Ted Lewis's pride and joy.

Dangerous dops FURTHER to my remarks on "the season boys" last week, I hear that one of two of our bands today, had to show viewers that they were slaves to their manufacturer.

Success story—plus ABOUT ten years ago, young A Jackie Buckland worked in Decoa's Brighton Road building for the first time—very, very junior clerk.

Hanovia makers of the world's finest sun lamps PRESENT DORIS DAY in the "Sentimental Journey" every Wednesday evening at 7.30 on Radio Luxembourg - 208 metres

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RADIO SWING SESSION. JOHNNY DANFORTH AND HIS ORCHESTRA. THE TOMASSO BROTHERS' BAND. THE HEDLEY WARD TRIO. 9.30 a.m. 20.9.55.

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ROYAL ALBERT HALL SUNDAY, 16th OCTOBER, CONCERT at 2 p.m. LONDON DEBUT OF TWO GREAT ATTRACTIONS! The Sensational New RONNIE SCOTT ORCHESTRA PLUS! Poll-Winning Tenor Sax Star TOMMY WHITTLE and his ORCHESTRA THE NEW JAZZ GROUP ALLAN GANLEY (Drums) HARRY KLEIN (Bari) DEREK SMITH (Piano) SAMMY STOKES (Bass) PLUS! THE VIC ASH QUARTET

WHEN THE RED LIGHT IS ON



It's a serious business when the red light is on—and these musicians are acting accordingly. The shot shows the Cone Brothers Trio cutting its first sides for Papa's Jazz Today—1955. In order from left: IBC singer Don Fraser (left), Cone Bernard (2nd) and Jack Fallon (3rd).

TEDDY WILSON SAYS: THE BEAT IS COMING BACK

PARIS, Wednesday.—U.S. jazz pianist Teddy Wilson, who arrived in Paris Incognito last week, was "unmasked" by the fans when he visited the Mars Club and the Club St. Germain.

White, Leslie orks for TPA Ball

White, Leslie orks for TPA Ball

The bands of Jack White and Al Leslie will play for the ninth Tin Pan Alley Ball, which is being held by the Music Publishers' Contest Personnel Association at the Dorchester Hotel, London, on Thursday, October 27. The ball runs from 9 p.m. until 3 a.m. Tickets are priced at two guineas.

I SAY, CHAPS—IT ISN'T CRICKET!



The avowed young man with the trumpet Who use but cool-music master Chet Baker.

Chet's 4-hour visit sparks attack on Union

A FOUR-HOUR visit to London by Chet Baker sparked off a new attack on the Musicians' Union in the National Press on Wednesday.

Baker—widely known as a trumpeter—will be allowed only 10 minutes to appear at the 10th Theatre on October 25. But he drew for a posse of Pressmen as Jack Krav's editorial: The News Chronicle went further with an outspoken editorial: "Unions on both sides of the Atlantic have every right to protect workers against unemployment, it said. But when it comes down to banning a solitary trumpeter whom British audiences are anxious to hear, we have reached puerility."

Ridiculous "Any visiting performer who stimulates an interest in music, whether it be grand opera or jazz, obviously rather than hinders the status and prospects of the working musician, this should be clear enough to both unions involved. "If they prefer continuous dole there is little we can do to prevent them. But we strongly suggest the Musicians' Union that they raise the ban on the trumpeter and put an end to this ridiculous inter-union case-wauling. At Tuesday's reception, Pressmen fired the usual naïve questions: "What do you play?" "Drum?" called one reporter—but a militant note came in when the ban was discussed. "I'm not quinquine," Chet Baker told one reporter.

Big band plans He told the Maxey Maxey of his future plans "I shall be recording with a big band when I return to the States. Johnny Mandel is writing the arrangements."

"My favourite colour? 'Dark' (that's 'Dreadful' for you, Arthur) liked the T-shirt alone. A lot of people don't."

"It implies my range. I use the pressure system, and the exp. means I can't get so high. I can't have a false touch."

"Well, to be quite honest, I don't like using the high range. 80 ft'm quite happy. And besides, I would have to lay off playing for a few months to get used to it."

PETE KELLY BLUES BLOWERS



The Warner Theatre, Leicester Square, rocked to the strains of "Righteous" jazz when the Muffin of Pete Kelly's Blues was staged last Saturday in aid of the MIBC's benevolent fund. Nearly £1,000 was raised. Above (l.) are Sandy Brown's Jazzmen, who played in the foyer, and (r.) Humphrey Lutterford and his band, who played in the Theatre Square. Stars attended, and among those introduced were Lita Ross, George Brown, Fanny Yvonne Lane, Adolphe Hall, Pettie Lewis.

Continent boosts air jazz output

THERE will be more jazz on the Europe No. 1 Continental station from October 9 (1.647 m.). The programmes have been extended as a result of their outstanding success with listeners.

GRANADA SPEND \$50,000 ON WINTER SHOWS

GRANADA THEATRE, LTD. has lined up £30,000 worth of new shows for winter audiences at their theatres throughout the country.

Song stars and top bands head for forthcoming Sunday concerta include Dickie Valentine and Frank Wake's Orchestra (Walsingham, this Sunday, Woodwich, 10th), Al Martino and Teddy Foster's Orchestra (East Ham, this Sunday), Doris Lewis and the Kirchin Band (10th, October 9).

Allen signs singer Larry Garrett, a 17-year-old grocery store assistant, has signed the singer to a contract with Nat Allen.

Larry will see London for the first time when he goes with Nat to the Royal, Tottenham, where the Allen band switches with Ian Mitchell and his Orchestra on Monday.

Nat has replaced altoist Dave Webster with Dennis Ferrary, who this summer was with Harry Perry at Hutton's Flies Camp.

French improve He was most impressed with the standards of French jazz. "The St. Germain club band is the equal of anything that could be heard here in London," he said. "I am on holiday and have no intention of playing," he told the M.M. "As a matter of fact, I have not touched the piano since I finished The Benny Goodman Story—and that was months ago."

Cole to Lancashire He said that Benny Goodman wanted to visit Europe—in particular Ireland. Concluding on a controversial note, he said: "I do feel this could mean young musicians. They have ideas, but they are not being heard by agents and pushed before the public."

Golden Instruments High Jinks at Surrey Cricket Club's Wimbledon Pools for under-18s. Arthur Molyneux's benefit fund. Banditers in North. George Fierstone, Vic Lewis, and Molyneux stage a knife attack on resident leader Len Smith in dinner.

2 Manchester girls join Ivy Benson Tenor saxist Irene Mitchell leaves Ivy Benson at the end of the current week at Manchester Hippodrome.

Torbett's ten Trombonist Jimmy Torbett, who recently left Jack Parrnell to return to his native Glasgow, is to open at the Berkeley Ballroom on October 10 leading a new band.

Jazz stars in new Boyd Raeburn ork New York, Wednesday.—Oscar Pettiford, Ernie Royal, Eddie Bert and other name musicians have been rehearsing with a new band under the leadership of Boyd Raeburn, but remembered as leader of one of the most progressive bands of the middle 1940s.

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PARIS WINTER JAZZ Paris, Wednesday.—The winter jazz season has opened in Paris. Claude Luter is at the Metro Jazz. Albert Coleman at the Casino de la Ville. The Riverside and Paganini Holland has opened at the Kentucky.



The avowed young man with the trumpet Who use but cool-music master Chet Baker.



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Alma Cogan in Dixon half-hour Alma Cogan will be the guest star in the first Reginald Dixon's Half-hour programme which is to be recorded in Blackpool today (Friday) and will be heard by Northern listeners on October 10.

Alexander at Gargoyle Last night (Thursday) Alec Alexander was due to reopen at the Gargoyle Club, W. where he was resident for 14 years up to 1941.

Drummer Alec is leading Don Coleman (sax), Jerry Gillman (trumpet), Stan Silver (gtr.), and Stanley Plum (drum).

FISHER OPENS SIX-DAY-A-WEEK CLUB Jack Fisher, ex-pennet tenorist, opened his own six-day-a-week club last Friday at the Preston Hotel, Tottenham Court Road. He is leading a band with Laurie Morgan, Regular vocalist is Yvonne Simms.



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Bolden to Brubeck—by Leonard Feather

MONDAY is the publication date for M.M. New York correspondent Leonard Feather's "Encyclopedia Of Jazz." The publishers are Horizon Press of New York.

Ex-Ward pianist forms own band Former Hedley Ward Trio pianist Bob Carter has formed his own orchestra for six work in the Midlands. He will feature dance music in the street and lead on accordion and vibraphone.

NVO on TV The BBC Northern Variety Orchestra will again be heard in a television programme when this Sunday they take part in "Northern Lights"—Ronnie Taylor's first production since his recent appointment as TV producer.

NEWS in BRIEF JOHNNIE RAY plays an Arthur Kimbrell Sunday concert date at the De Montfort Hall, Leicester, on October 16. There will be two performances—at 5.30 and 8 p.m.

Mario Montanari, the 16-year-old Italian who came runner-up in the World Accordion Championship at Brighton last Saturday, has been signed by the new Bell Accordion label.

Johnny Marks, a famous West End drummer in pre-war days died in a London hospital last Sunday.

Cabaret singer Shirley Ryan, of the Perry Orchestra and a troupe of Spanish dancers will arrange a charity concert at the Seymour Hall, W. on October 10, for the Greater London Fund for the Blind.

A group led by guitarist Allan Lee is re-starting weekly jazz sessions at the Drayton Arms, Old Bromington Road, London, from October 6.

Eric Slick's Southern Jazzband celebrates its sixth birthday with a concert at Clapham Empire this Sunday.

Bid Wright's Eve Club band and the groups of Ed Nicol, Frank Charles, Stan Lynn and Ray Norman will play at the Bent St. Dance organized by the East London Branch of the Musicians' Union tonight (Friday) at 1100 Town Hall.

Mick Mulligan's Jazz Band with George Melly will play at an opening session of the Watford Jazz Club at the Trades Union Hall, Woodford Road, on Monday.

Basille Bob Bryan has joined Bernie Stanton's group at London's Don Juan.

CAMILLETTI OFF TO MARRY IN AUSTRALIA

CAMILLETTI, the Maltese accordionist who arrived here last year, returns to that country on October 4 to be married there to Miss June Harris, to whom he became engaged before coming here.

Singing postman signed by Foster's Gene Barker, a post office sorter and postman, who sang on TV's "Variety Parade" recently, has been signed by Foster's Agency. Gene, who is a pupil of singing teacher and M.C. critic Maurice Burman, has been signed for four forthcoming appearances on TV's "Foster" starting on October 14.

ROYAL FESTIVAL HALL MAIN AUDITORIUM "2nd BRITISH FESTIVAL OF JAZZ" SATURDAY, NOVEMBER 5th

5.30 p.m.: MODERN JAZZ THE MICKEN BAND; THE NEW TOMMY WHITTLE GROUP with BERTY CHRISTIE; THE NEW JAZZ QUARTET with MERRY MEELEN, ALLEN GANLEY, etc.

8.30 p.m.: TRADITIONAL JAZZ BIG BILL BROONZY CHAS BARBER'S JAZZ BAND with OTTILIE PATTERSON; MICK MULLIGAN and his BAND with GEORGE MELLY and other star attractions.

RECTAL ROOM "DIXIELAND SHOWCASE No. 10" Tuesday, October 4th, at 7.45 p.m.

MICK MULLIGAN & HIS BAND with Ian Christie, Dave Keir, and Great Star. Compare: GEORGE MELLY

SHEFFIELD CITY HALL Tonight, September 30th, at 7.30 p.m.

"TRADITIONAL JAZZ TODAY" CHRIS BARBER and his BAND MICK MULLIGAN and his BAND OTTILIE PATTERSON and GEORGE MELLY

TICKETS: 2/- to 5/- available at door

NATIONAL JAZZ FEDERATION



Still way out on top SLIM WHITMAN

ARCHIE BLEYER Hernando's hideout; Si'l vous plait HLA 8176 PAT BOONE Ain't that a shame Tennessee Saturday night HLD 8174 THE FONTANE SISTERS Seventeen; If I could be with you one hour tonight HLD 8177 JULIUS LA ROSA Domani; Mama Rosa HLA 8170 THE FERKO STRING BAND Alabama jubilee; Sing a little melody HL 8140

and here are some other hit records by the top American stars on

THE HILLTOPPERS The Kentuckian song; I must be dreaming HLD 8168 THE CHORDETTES Humming bird; Lonely lips HLA 8169 MITCHELL TOROK Caribbean; Weep away HL 8004 JIM LOWE Close the door; Nuevo laredo HLD 8171 SIR HUBERT PIMM Goodnight and cheerio; Honky tonk train HL 8155

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NATIONAL JAZZ FEDERATION

# Courage, conviction and confusion on TV



PATTI LEWIS—IN THE MUSIC BOX.

**MANY** people tuned in to the new TV station with dangerous relish. I hope that they have realised by now that this attitude is both unfair to the BBC and to the Independent boys.

I was among the sceptics who didn't expect commercial TV to deliver a wonder child after a mere nine-month gestation.

I was among the sceptics who didn't expect commercial TV to deliver a wonder child after a mere nine-month gestation.

The British singing contingent in the Anglo-American show...

The ABC Music Box has given a much needed lead on the subject of editing coverage to musical content.

Not only did Gerry Wilton talk in favour of the whole thing, we were also allowed to see the accompanying group for a good deal of the time—and why not?

The Tommy Maxwell-Two Brennan Sextet couldn't have been more pleased count-

However, although Ted Brennan led the band on trumpet...

But in the final presentation on commercial TV proved anything, it was that informally...

It is a great relief to say that they were in tune, and delivered their one song, "How Hot, How Good, with a neat and personality that would make this a tune in the world...

I found myself empathising with the "Tanner" show as it was practically everything it takes to make a TV show...

Frankie was doing fine, until "Meet Me On The Corner" until

## ACCORDION SERVICE AND REPAIRS

MEET WILBERT GRUND CRAFTSMAN-IN-CHARGE OF OUR SERVICE DEPARTMENT



A craftsman indeed. At 15 years of age he commenced working on Accordions at Alviden, Sweden, and after serving in every department of the work-

PLEASE address all Repair and Service inquiries to: **BELL ACCORDIONS LIMITED** 157-159 EWELL ROAD, SURBITON, SURREY

## BACK STAGE

**THE** Pete Kelly's Blues Midnight Matinee, and the reception in Chancery...

Such functions as the Tin Pan Alley Ball, the Jazz Ambassadors, and certain concerts, doubtless furnish more of one of the other categories—but here there were countless representatives of all of them...

The male male I grasped in the show of NBC producer Jack Donaghy...

Then, of course, there were the famous musicians and their wives, publishers, pluggers, disc-jockeys, critics, and so on...

The reception was the usual "Darling—how wonderful to see you"—and "watch-me-not-soothe-

From it, a short cavalcade of vintage cars, drawn up in the years in which Pete Kelly's Blues is set, made its way to the entrance of the Warner Theatre...

**Glamour Rolls**

This was followed by an assortment of glamour, by another Nolla of the same vintage as the one driven in the film...

In it, I carried Lester Ferguson and model Joan Crawford...

Yana, herself was due to be taken in an immaculate Riley...

Non-starter was another Crown owned by guitarist Alvin Karpis...

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## Show Talk



Stars of the PETE KELLY'S BLUES premiere: top—Lila Rogo, Norman Brown, Adelaide Hall, bottom—Pat Martin, Frances Tanner, Maria Parmele.

In his act Joe features his own "Firtation Waltz" which made such a hit for Winnie Axtell...

Another new departure—this time for the Radio Revellers—was the four singers to perform as it were, into a single disc-jockey...

TOP TUNES

THIS copyright list of the 20 best-selling songs for the week ended September 24, 1955, is supplied by the Populair Publishers' Association, Inc.

1. EVERYWHERE (B) Broo  
2. BLUE STAR (A) (1/4)

3. UNCHAINED MELODY (A) 1/2  
4. EYES SAY BEST (B) 1/2  
5. I WONDER (A) 1/2

6. LEARNIN' THE BLUES (A) 1/2  
7. STARS SHINE IN YOUR EYES (A) 1/2  
8. JOHN AND JILLIE (B) 1/2

9. GLOSS THE DOWN (B) 1/2  
10. THE MAN FROM MARIETTA (A) 1/2  
11. YOU MY LIPS (A) 1/2  
12. STRANGER IN PARADISE (A) 1/2  
13. COOL WATER (A) 1/2  
14. DREAMBOAT (A) 1/2  
15. SOFTLY, SOFTLY (B) 1/2  
16. THE YELLOW (A) 1/2  
17. WHERE WILL THE SIMPLE SET (A) 1/2  
18. THAT'S HOW I LOVE YOU (B) 1/2  
19. LOVE ME ON BEAM (B) 1/2  
20. LOVE ME ON BEAM (B) 1/2

**PIANIST - COMPOSER** ROGER JOHNSON, famous for his accompaniment work with Pat Clark and for his "Sing It With Joe" disc...

from his normal work with Bourne Music this week...

BEFORE the film, Sandy Brown's Jazz Band gave a blistering band to cheer the others on.

RAY ELLINGTON QUARTET MARION RYAN

## TONY BROWN'S SCREEN COLUMN

If it can achieve at least partial freedom from the stranglehold of the Top Gun, then it's going to be worth watching for a long time to come.

It can be gathered that this program was intended to be informal, though one doubts whether it could be so.

It is a great relief to say that they were in tune, and delivered their one song, "How Hot, How Good, with a neat and personality that would make this a tune in the world...

I found myself empathising with the "Tanner" show as it was practically everything it takes to make a TV show...

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## Who's Where

(Week commencing OCTOBER 2)

By BENSON and Orchestra West: Empire, Clonville

By EYE SORE and Orchestra West: Empire, Clonville

By TUBBY HAYES and Orchestra West: Empire, Clonville

By DAVID HILTON and Orchestra West: Empire, Clonville

By THE KIRKIN BAND West: Clonville, Clonville

By VIVIAN and Orchestra West: Clonville, Clonville

By AL MARTIN and Orchestra West: Clonville, Clonville

By BOBBY MICKLEBURGH and Orchestra West: Clonville, Clonville

By MICKLEBURGH and Orchestra West: Clonville, Clonville

## RAY ELLINGTON QUARTET MARION RYAN

RAY ELLINGTON QUARTET MARION RYAN

# Conviction and confusion on TV

## BACK STAGE

MANY people tuned in to the new TV station with dangerous relish. I hope that they have realised by now that this attitude is both unfair to the BBC and to the Independent boys.

I was among the sceptics who didn't expect commercial TV to deliver a wonder child after a mere nine-month gestation.

After taking a close look at a few programmes I am not prepared to hail the vigorous youngster as a prodigy; nor am I mean enough to blame it for the clumsiness normal in any young animal struggling to find its feet.

The new station does, in other fact, sometimes offer an attractive alternative to the BBC—which is all that reasonably could be expected.

Let's examine a few examples from the musical fare offered.

Gerry Wilnot's ABC Music Box on Saturday last was a high spot—a demonstration of conviction carried to logical ends. The programme was obviously designed for pop record fans—and it set out to please them without worrying about the possible disapproval of older viewers.

The British singing contingent in the Anglo-American show-band ranks. Twyla Lewis and Lee Lawrence—all did themselves proud. They would probably be the first to concede that Peggy Lee—seen and heard on a film spot—was the star of the season.

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# Show Talk

**THE Pete Kelly's Blues** Midnight Matinee and the reception in Chelsea's Au Pere de Nico restaurant which preceded it last Saturday, must have swept together more musicians, artists, fans and people in the music business than have been in one place, at one time, for many months (writes Peter Leslie).

Such functions as the Tin Pan Alley Ball, the Jazz Jam-boree, and certain concerts, doubtless furnish more of one or the other category—but here there were countless representatives of all of them.

In a crowded evening, I managed to string through to say hello to (politely taking the lead) George Brown, Dorothy Carlen, TV's Captain Douglas, Adelaide Hall, Paul Lewis, Vera Lynn, Lita Stetter, Muriel Smith, the Itinerant Sisters, and Toots.

The male made I grasped in-chance those of: Billie Holiday, Jack DeJohnette, Lester Persson, Jimmy Hannon, Felix King, Gerald La-Maron, Ray Martin, Decca's Chuck DeLano, Hugh Norman, Horne Parson, Danie Franklin, Donald Frail and Johnnie Stewart. And there must have been at least twice as many celebrities whom I missed.

There, of course, there were the famous musicians and their wives, publishers, promoters, disc-jockeys, critics, and so on and so on.

The reception was the usual 'Darling—how wonderful to see you' and 'what a lovely night'—the-the-commercia- affair, which drew up the curtains of vintage cars drawn from the streets, and the 'Pete Kelly's Blues' in the Warner Theatre in Leicester Square, led by the month Phantom I. Solo-Boys owned by bassist Jim Bray, who carried the entire Lyttelton band.

**Glamour Rolls**  
This was followed by an assortment of glamour in another form. The show was the one driven in the film by Janet Decca's Chuck DeLano, Hugh Merd's malestic bustle, and a skiffle, A.C. which the honour of plotting myself, and which drew up the curtains of vintage cars drawn from the streets, and the 'Pete Kelly's Blues' in the Warner Theatre in Leicester Square, led by the month Phantom I. Solo-Boys owned by bassist Jim Bray, who carried the entire Lyttelton band.

It is I carried Lester Persson and model Joan Grant, whose presence is a measure of the glamour of the show. (The former is famous as a singer, once drove for me, and the latter is a skiffle, A.C. which the honour of plotting myself, and which drew up the curtains of vintage cars drawn from the streets, and the 'Pete Kelly's Blues' in the Warner Theatre in Leicester Square, led by the month Phantom I. Solo-Boys owned by bassist Jim Bray, who carried the entire Lyttelton band.)

There was one really bright idea in the programme of errors. The 'Tanner System' appeared to be a brief professional note to the proceedings. It is a great relief to see the looked attractive, sang punchily at the time, and delivered their words with a neat and personality that would make them an asset to TV.

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## RAY ELLINGTON QUARTET

MARION RYAN

## ED. W. JONES

Forthcoming Sunday Concert presentations

**TROCADERO · ELEPHANT & CASTLE**  
SUNDAY, OCTOBER 6th, 6 & 8.30 p.m.  
**THE JACK PARNELL BAND SHOW**  
with JIMMY YOUNG · EDNA SAVAGE · DAVE KING  
3/- to 6/- — HOP 1344

**ODEON · BARKING**  
SUNDAY, OCTOBER 9th, 5.30 & 8 p.m.  
**DICKIE VALENTINE**  
**ERIC WINSTONE & HIS ORCHESTRA**  
3/- to 6/- — RIP 2900

**GAUMONT STATE · KILBURN**  
SUNDAY, OCTOBER 9th, 6 & 8.30 p.m.  
**TED HEATH & HIS MUSIC**  
**DEEP RIVER BOYS**  
3/- to 6/- — MAI 8061

**GAUMONT · LEWISHAM**  
SUNDAY, OCTOBER 16th, 6 & 8.30 p.m.  
**THE CREW CUTS**  
**JOHNNY DANKWORTH & HIS ORCHESTRA**  
with Cleo Laine · Frank Holder · Tony Mansell  
3/- to 6/- — LEE 1331

**ODEON · WATFORD**  
THIS SUNDAY, OCTOBER 2nd, at 5.30 & 8 p.m.  
Arthur Howes presents  
**THE DEEP RIVER BOYS**  
with THE KIRCHIN BAND  
3/- to 6/- — Watford 2450

**TOWN HALL · BIRMINGHAM**  
SATURDAY, OCTOBER 8th, at 6.15 & 8.45 p.m.  
Arthur Howes presents  
**THE ERIC DELANEY BAND SHOW**  
with Marion Williams and Derrick Francis  
2/6 to 6/-, Civic Theatre Service, Paradise St. MIDland 1728

**GAUMONT · BRADFORD**  
SUNDAY, OCTOBER 9th, at 5 & 7.30 p.m.  
Arthur Howes presents "The Ko Ko Mo Boys"  
**CREW CUTS**  
Amazing  
with JOHNNY DANKWORTH & HIS ORCHESTRA  
3/- to 7/6 — Tel. 26716

**CHISWICK EMPIRE**  
SUNDAY, OCTOBER 9th, at 7.30 p.m.  
Arthur Howes presents  
**THE KEN MACKINTOSH BAND SHOW**  
Patti Forbes · Kenny Barrell · Don Cameron · The Macpines  
2/6 to 6/- — CHI 7851

**CITY HALL, NEWCASTLE UPON TYNE**  
SATURDAY, OCTOBER 15th, at 7.30 p.m.  
Arthur Howes presents "A Night with the Trads"  
**THE SAINTS JAZZ BAND**  
**THE YORKSHIRE JAZZ BAND**  
**THE PANAMA JAZZMEN**  
2/6, 3/6 & 5/-, Waddington, Northumberland Rd. Tel. 24279

**ATTENTION ALL JAZZ FANS**  
Every Sunday is Jazz Night for the Lyceum Sunday Club Members, with **OSCAR RABIN & HIS BAND** and weekly Guest Artists  
This Sunday, October 2nd, the Guest is **Famous Clarinetist—VIC ASH**

**MALCOLM MITCHELL & ORCHESTRA**  
SATURDAY, OCT. 2nd, 7.30 p.m. to 9.30 p.m.  
**SID PHILLIPS AND HIS BAND**  
with Ramsey Archer, Ellen Taylor, Herman Cove, etc.  
THURS. OCT. 4—SHEFFIELD MON.—Evening 7.20 to 11. SAT. OCT. 6 with NEW JAZZ GROUP! CONCERT at SHEFFIELD CITY HALL, at 7.30.

**THE TOMMY WHITTLE ORCHESTRA**  
with STEVE WISE, JOHNNY FRANCIS, and KEITH CHRISTIE  
THURS. OCT. 4—SHEFFIELD, MON.—Evening 8 to 11. FRI. OCT. 7—SHEFFIELD PALACE—Evening 8 to 11. SAT. OCT. 8 with NEW JAZZ GROUP! CONCERT at SHEFFIELD CITY HALL, at 7.30.

**CHISWICK EMPIRE**  
SUNDAY, OCT. 2nd, at 7.30 p.m. CELEBRATION CONCERT  
**ERIC SILK'S SOUTHERN JAZZ BAND**  
with NEVA RAPHAELLO  
**DAVE CAREY & HIS JAZZ BAND**  
Tickets: 2/6, 4/-, 5/-, from Theatre, CHISWICK 7651

## TONY BROWN'S SCREEN COLUMN

It is an achievement at least partial freedom from the stranglehold of the TV man, when it's going to be worth watching for a long time to come.

It can be gathered that this programme was intended to be informal, though one doubts whether it would be the kind of inconspicuous informality that makes the sea party in *Alfie* in *Wonderful World* a shameless success. The programme was brought out on to the floor to sing "Gunsy Side Of The Street," and the kind of thing to say about this record programme.

There was one really bright idea in the programme of errors. The 'Tanner System' appeared to be a brief professional note to the proceedings. It is a great relief to see the looked attractive, sang punchily at the time, and delivered their words with a neat and personality that would make them an asset to TV.

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## Who's Where

(Week commencing October 2)

- by BENSON and Orchestra  
West: Empire, Chiswick
- by BOB WALKER  
West: Empire, Finchley
- by GRACE COLE and AN-GIT  
Orchestra  
Sunday: King's Hall, Hove
- by THEATRE: Empire, Hove
- by FRIDAY: South Marston  
Theatre: Drui Hall, Wellingborough
- by KEN O'LEARY and Band  
Sunday: Woking
- by FRIDAY: Studio 51, W.O.  
Thursday: Barnet
- by FRIDAY: St Albans  
Saturday: Mack's, 100 Oxford St., W.
- by CREW CUTS  
West: Palace, Manchester
- by DEEP RIVER BOYS  
Sunday: Theatre Royal, Hove
- by TUBBY HAYES and Orchestra  
Sunday: Hippodrome, Manchester
- by BILLY HILL  
Saturday: Empire, Tunton
- by DAVID HUGHES  
West: Theatre Royal, Portsmouth
- by THE KIRCHIN BAND  
Sunday: Odessa, Watford  
Wednesday: Drui Hall, Lincoln
- by THURSDAY: Town Hall, Bedford
- by FRIDAY: Kew Hall, Maidenhead
- by SATURDAY: Drui Hall, Kettering
- by VERA LYNN and Orchestra  
Sunday: City Hall, Hull
- by WEST: Empire, Newcastle
- by AL MARTIN and Orchestra  
Friday: Palace, Brighton
- by BOBBY HICKLEBUSH and Band  
Friday: Malden
- by MALCOLM MITCHELL and Orchestra  
Sunday: King George's Hall, Bedford
- by WEDNESDAY: Palace, Peterborough
- by SATURDAY: Odessa and Hercules Ballroom, Norwich
- by SID PHILLIPS and Band  
Sunday: New Theatre, Cambridge
- by THURSDAY: The Rink, Swadlow
- by FRIDAY: City Hall, Newbury
- by SATURDAY: City Hall, Newport
- by FRIDAY: Hippodrome, Manchester
- by THURSDAY: Reg Ballroom, Cambridge
- by FRIDAY: Bedford
- by SATURDAY: Reg Ballroom, Bedford
- by JOHNNY HAY  
West: Empire, Newcastle
- by RONNIE SCOTT and Orchestra  
Sunday: Victoria Hall, Hove
- by HADLEY  
Wednesday: USAF Camp, Southbase
- by FRIDAY: Savoy Ballroom, London
- by SATURDAY: Royal Star Hotel, Malden
- by DAVE SHAND and Band  
Friday: Wyvern
- by SATURDAY: Burton-on-Trent
- by ANA SWIFT and Band  
Week: Hippodrome, Brighton
- by FRANK WHEAT and Orchestra  
Sunday: Wellingborough
- by THURSDAY: Tunton
- by TOMMY WHITTLE Orchestra  
Sunday: De Montfort Hall, Leicester
- by THURSDAY: Bedford
- by FRIDAY: Palace, Brighton
- by SATURDAY: City Hall, Malden



GERRY WILNOT—a good show.

noises of began to intrude. When called to "Oh, Frankie!" he first that heard, it seemed as if the audience was giving the Vaughan boy an un-entirely bird.

And I regret to say that Jack did introduce a cat—a Cheshire, or something similar. And a Personal, I prefer my Jackson straight.

## TOP TUNES

- THIS copyright list of the best-selling songs for the week ended September 24, 1955, is supplied by the Popular Publishers' Committee of the Music Publishers' Association. Love they will present their own eight-week series on the Home Service.
1. EVERYWHERE (B) Ron Royce
  2. UNCHAINED MELODY (A) The Beatles
  3. EVEREVE (B) The Beatles
  4. EVEREVE (B) The Beatles
  5. I WONDER (A) The Beatles
  6. THE SLUES (A) The Beatles
  7. STARS SHINE IN YOUR EYES (B) Peter Murray
  8. JOHN AND JULIE (B) The Beatles
  9. CLOSE THE DOOR (B) The Beatles
  10. THE MAN FROM LARAMIE (A) The Beatles
  11. YOU MY LOVE (A) The Beatles
  12. FRANKIE AND JOE (A) The Beatles
  13. DREAMBOAT (A) The Beatles
  14. SOFTLY, SOFTLY (B) The Beatles
  15. THE YELLOW DOG (A) The Beatles
  16. WHERE WILL THE DIMPLE BE? (A) The Beatles
  17. THAT'S HOW LOVE SONG WAS BORN (B) The Beatles
  18. LOVE ME OR LEAVE ME (A) The Beatles
  19. OTHERS (A) The Beatles

**PIANIST - COMPOSER** Joe Henderson, famous for his accompaniment work with Pat Clark and for his "Sing It With Joe" disc, takes a novel form of holiday from his home, New York, to play at the Royal Albert Hall on October 1st. He is playing his second-ever solo week in Variety this first was at Margate in August at the Ham's Granada cinema. And he's back in the city on October 1st. That's probably because of "Sing It Again With Joe," a disc I actually recorded in front of TV audiences in a recent *Off The Record*. Joe told me, "I only came to listen, so that practice of all the fans, plus the wives record."













# STANDARD AT THE FIGHT

A judge waxes jazz for new Bell label



**TYVOR BEYON**, one of the judges at the Coupe Mondiale, recorded with a jazz group for the new record concern started recently by Bell Records.

By approximately 9.40 a.m. all the competitors had taken the sight-reading test. This was immediately followed by the playing of the set test piece, *Overture Alla Siciliana*.

Marianna Probst, the runner-up of the championship. Her technique on both keyboards was phenomenal, and she proved herself quite a favourite with the audience.

James Buck, the well-known French-born player, appeared next, playing the "Roméo Alla Capriccio" from the Horn Concerto in E $\flat$  by Mozart. He was accompanied by the RCA Quartet, which gave us a fine example of the blending of accordions with an orchestral instrument in this idiom.

**Stagecraft**  
The new champion, Kurt Heusser, proved himself a master of stagecraft as well as a master player and his whole stage presentation with him appeared over and over again as a masterpiece.

The last item was a performance of "Vivante Tristocholo" by Strauss, sung by the Brighton Girls Choir, accompanied by the RCA Orchestra, conducted by Edith Harris.

The audience was so impressed with the playing of the "own choice" pieces that the section started at 1.30 p.m. and continued without a break until 5.30. The playing reached the height of the competition giving the impression that he was really out to show that this time he was on top.

Naturally, there were the usual contest surges, which marred performances which would otherwise have been immaculate. But the compositions chosen were on the whole, of a very high standard.

At the conclusion of the contest there followed a further performance of adjudicators, together with the super of the night sheet checkers, Herr Bigler of Geneva. After careful scrutiny and checking of all individual marks, the final placings were decided. Here are the first ten results:

- 1st. Kurt Heusser—Switzerland.
- 2nd. Marianna Probst—Germany.
- 3rd. Hans-Joachim Werneke—Germany.
- 4th. Mario Mantovani—Italy.
- 5th. Maria Gubini—Italy.
- 6th. Christian Di Maccio—France.
- 7th. Louis Coppola—D.S.A.
- 8th. Pamela Deakin—Britain.
- 9th. Harry Mooten—Netherlands.
- 10th. Sylvia Lee—Britain.

**The concert**  
A CAPACITY crowd filled the Dome for the evening concert, which opened with the playing of the National Anthem by the British College of Accordionists Orchestras, conducted by Edith Harris. This was immediately followed by the orchestra playing "A Foxglove Fantasy," written by the conductor.

The presentation of prizes followed by the Mayor of Brighton, Mr. J. A. Trevillian, Lord Alington, and the Mayor of London, Mr. C. C. Clegg, who presented the trophy to the winner.

The concert continued with a popular group, the Gerald Channing Quartet, who were chosen by the audience with a responsive to the fine playing of this combination.

"Rhapsody For Elizabeth" featured a solo pianist, Desha Bond, accompanied by the RCA orchestra—a good performance of a very popular work.

The highlights from the audience point of view was Bobbie Mitchell and his band, playing for the Highland Country Club, Danera, a feature which brought the house down. This followed

by a performance of "The Standard Song Hits" by the "Rags" Quartet, who played "Old Time Favourites" and "Fifty Famous Melodies" and "Six Famous Classics".

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# Melody Maker

WORLD'S LARGEST SALE OVER 110,000 COPIES WEEKLY  
OCTOBER 8, 1955 EVERY FRIDAY—6d.

## HAMPTON BAND CRASH: 18 INJURED AS TYRE BURSTS

A DRAMATIC news flash over the American Forces' Network at midnight on Sunday announced that Lionel Hampton and members of his band had been injured in a coach crash in New Mexico.

A cable from MM New York correspondent Leonard Feather reveals that Hampton suffered a broken ankle and his trombonist, Al Hayes, a broken back. Almost the entire band is hospitalized, says Feather.

The accident took place on Sunday just outside a town called Truth or Consequences. A tyre of the Hampton band's bus blew out and the bus plunged down an embankment.

Eighteen members of the band were injured. Most seriously hurt was 45-year-old bus driver George Alliston, of New York, who was trapped in his seat. Alliston was freed by blow-torches, but had

to have a leg amputated. Adds Feather: "It is expected that Hampton will be forced to cancel a big Carnegie Hall concert on October 15 in aid of Israeli charities."

The Hampton band is due to start its European tour at the Olympia, Paris, on January 19. The Hampton band will be aired from Austria on Tuesday (11th) on concert recordings, and Hamp is the subject of a radio portrait on RIAB Berlin on Thursday and Friday.



A pain-racked Lionel Hampton finds relief in a cigarette after the bus crash that injured the 18 members of his band. This vivid picture, the MM, was wired from New Mexico on Monday.

## Armstrong opens European tour

ARMSTRONG'S European tour started on Monday night at the Salle Pleyel on Tuesday night (reports Henry Kahn).

But it was only a moderate "bird." The fans on the whole were kind to what was really a grunting and rather lamentable performance. Someone should tell Chet to quit singing.

Chet's Quartet, however, was a great success. The concert was yet another milestone on the modern-jazz road in France. The fans turned up in force and gave Chet a big hand—except when he sang.

**Return with Mulligan?**  
Chet's playing deserved it. It was pleasing, if not spectacular; but I felt throughout that the Quartet leans most heavily upon pianist Dick Twardzik and bassist Jimmy Bond.

Bond's playing received a tremendous ovation and Twardzik is a finished pianist. Drummer Peter Littmann is also first-class.

I understand that the Quartet has been booked at the Olympia, at least to play for French troops in Morocco. Chet said he hoped to return with Gerry Mulligan in the near future.

It would not be fair to end without a special mention of the composer, Philipe Gaston-Jones, who left the whole presentation into a well-moulded show.

"Shol" writes Louis Armstrong as he drinks a welcoming glass of champagne at Stockholm airport last Saturday. "I had a very good time with the All-Stars in Sweden this week. (See back page.)"

## Stan Getz critically ill for two weeks

POLL-TOPPING tenorman Stan Getz, lying ill in a Swedish hospital, told me by phone that he had had a narrow escape from death (writes Mike Newark).

"It was a close call," he said from his bed in the Epidemic Hospital at Lund, in southern Sweden. "I had a higher temperature than they've had here before. For two weeks I was at death's door. But the crisis is now over."

"I had pneumonia and pleurisy. It nearly killed me. I came over here on holiday six weeks ago. Strictly holiday. But I played a couple of jobs. I did a musician's benefit in Gottenburg, and then a concert in Malmo, which is near here."

It was at Malmo that I was taken ill. I felt bad on stage. Page 9, Col. 3

## KITCHENS

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AS USED BY: The Beatles, The Rolling Stones, The Yardbirds, The Animals, The Who, The Kinks, The Small Faces, The Searchers, The Shadows, The Four Tops, The Miracles, The Temptations, The Supremes, The Isley Brothers, The O'Jays, The Stylistics, The Three Degrees, The Sweet, The Troggs, The Move, The Yardbirds, The Animals, The Who, The Kinks, The Small Faces, The Searchers, The Shadows, The Four Tops, The Miracles, The Temptations, The Supremes, The Isley Brothers, The O'Jays, The Stylistics, The Three Degrees, The Sweet, The Troggs, The Move.

R. S. KITCHEN, LTD., 27-31 Queen Victoria St., Leeds 1

## EVE BOSWELL IS PRINCIPAL BOY AT COVENTRY

EVE BOSWELL has been signed for the part of Principal Boy in "Mother Goose" at the Coventry Theatre, opening on December 23.

Eve broadcasts in "The Song's The Thing" in the Light Programme from 6 to 8.25 p.m. every night from Monday to Friday next week.

## THE SONG'S THE THING!



"The Song's The Thing" when Prince's "Delicious" is around. Eve Boswell was in on the night series of that title which made her BBC show on Monday. MD Malcolm Lockyer is pictured on left.

## THREE 'STAR' BANDS

Ronnie Aldrich and the Squadronaires, Joe Loe, and Victor Silvester are booked for the Star Ball at the Empire Hall, Earl Court, next April 16.

## Art Tatum tour is cancelled

Art Tatum's European tour, due to start in Paris on October 10, has been cancelled and will not take place until next spring at the earliest.

News of Tatum's emigration from French jazz circles to the States was first reported in early '53 in Hollywood. But the MM's New York correspondent, Leonard Feather, called the news, that Art is in good health, except for dental troubles.

At press time the MM was still not sure whether the tour, under the wings of Norman Granz, had been cancelled.

## BARNUM — & DORSEY!

HOLLYWOOD, Wednesday. — Tommy Dorsey's band may tour with the Barnum and Dorsey Band and Bailey Circus next week. The tour is to provide music for dancing after each show.

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# JACK PAYNE'S

## ★ Just For The Record

NOT many days ago, I was a guest at a very famous London hotel. There was a crowd in the ballroom, but only two or three couples dancing. And I wasn't surprised. The band seemed listless and played without heat. It gave no sort of encouragement to dancers. I was disgusted at the lack of verve and vitality.

The bandleader, I happen to know, was away from the stand through no fault of his own. I am certain that had he been there, he would have handled the situation. But his band, left to its own devices, didn't seem to care.

How foolish! This is the attitude that kills interest in dance bands and makes for bad business all around. Why have a dance band in an hotel if it doesn't stimulate patrons to dance? A small light orchestra could quite capably provide a mere background for conversation.



JUST to show you that I am not a snob, I will tell you that I am a fan of the music of the past. I am a fan of the music of the past. I am a fan of the music of the past.

I AM now in the throes of planning the next day of my music series with Jim Davidson and Olyn Jones. Nowhere else, I think, will you find a band that is so thoughtful of its audience. Each programme will last an hour, but it would be a great pleasure to include three orchestras as well as all the other things.

However, we are determined to give British bands a good show, and I am well aware that such a programme—no matter how successful—will be a wonderful show window for the orchestra as far as the general public is concerned. I can promise you, however, that there will be at least one thing in it that is not to the detriment of the Augmented Orchestra.

★ **FORGOTTEN**

I HAD the pleasure of meeting Pete Murray the other day. He is a man who is known to most of us as a radio personality. He is a man who is known to most of us as a radio personality.

★ **DYING RADIO?**

I OFFER this merely as food for thought. I think that radio is a dying medium. I think that radio is a dying medium.

★ **NOT SHY**

A MEETING with Henry Hall recently was instructive. He is a very interesting man. He is a very interesting man.

### ★ RAW DEAL

I MET Bunny Lewis the other day and learned of what looks like a raw deal for songwriters.

In the past, song composers have paid a lump sum to composers for the world rights of songs used for films. All other rights remained the private property of the composer and his heirs.

When music was used with the consent of the composer, he was paid a fee for the use of his own songs. He was paid a fee for the use of his own songs.

It proved the answer for the company apparently wanted his song badly enough to grant his terms.

However, most composers had to wait to see their numbers and wouldn't defend their rights so obstinately. This is a situation in which the songwriters could have demonstrated that unity is strength. At least it should be able to have gained for more equitable terms with the appropriate film organization.

### AIN'T THAT A SHAME

Recorded by PAT BOONE (London BLD 6172) ELLA MACE MOORE (London 134241) FATE MARINO (London BLD 6173)

### TWENTY TINY FINGERS

Recorded by STARGAZERS (Decca F 10626) ART MOONEY (M-G M 855) CORONETS (Columbia DB 3671) MARIE BENSON (Philips PB 512)

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### SOMETHING HAPPENED TO MY HEART

Recorded by BINKY BLOWS THE TROMBONE BLUES GUY MITCHELL on Philips PB 505

LOVE AND KISSES JOHNNY BRANDON TONY BRENT Polygon P 1174 Columbia DB 3638

MY LITTLE ONE FRANKIE LAINE - Philips PB 498

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# JAZZ ON THE AIR

by F. W. STREET

(From CONT.)  
SATURDAY, OCTOBER 8:  
11:30-12:15 MIDDAY A: 1. Stanbridge of 1935.  
12:15-1:30 P.M.: 2. Grand Prix de France—Jazz.  
1:30-2:15 P.M.: 3. Grand Prix de France—Jazz.  
2:15-3:00 P.M.: 4. Grand Prix de France—Jazz.  
3:00-4:15 P.M.: 5. Grand Prix de France—Jazz.  
4:15-5:30 P.M.: 6. Grand Prix de France—Jazz.  
5:30-6:45 P.M.: 7. Grand Prix de France—Jazz.  
6:45-8:00 P.M.: 8. Grand Prix de France—Jazz.  
8:00-9:15 P.M.: 9. Grand Prix de France—Jazz.  
9:15-10:30 P.M.: 10. Grand Prix de France—Jazz.  
10:30-11:45 P.M.: 11. Grand Prix de France—Jazz.  
11:45-12:30 P.M.: 12. Grand Prix de France—Jazz.

SUNDAY, OCTOBER 9:  
8:30-9:15 A.M.: 1. The Jazz Hour.  
9:15-10:00 A.M.: 2. The Jazz Hour.  
10:00-10:45 A.M.: 3. The Jazz Hour.  
10:45-11:30 A.M.: 4. The Jazz Hour.  
11:30-12:15 P.M.: 5. The Jazz Hour.  
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7:45-8:30 P.M.: 16. The Jazz Hour.  
8:30-9:15 P.M.: 17. The Jazz Hour.  
9:15-10:00 P.M.: 18. The Jazz Hour.  
10:00-10:45 P.M.: 19. The Jazz Hour.  
10:45-11:30 P.M.: 20. The Jazz Hour.  
11:30-12:15 P.M.: 21. The Jazz Hour.  
12:15-1:00 P.M.: 22. The Jazz Hour.

MONDAY, OCTOBER 10:  
8:30-9:15 A.M.: 1. The Jazz Hour.  
9:15-10:00 A.M.: 2. The Jazz Hour.  
10:00-10:45 A.M.: 3. The Jazz Hour.  
10:45-11:30 A.M.: 4. The Jazz Hour.  
11:30-12:15 P.M.: 5. The Jazz Hour.  
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2:30-3:15 P.M.: 9. The Jazz Hour.  
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11:30-12:15 P.M.: 21. The Jazz Hour.  
12:15-1:00 P.M.: 22. The Jazz Hour.

TUESDAY, OCTOBER 11:  
8:30-9:15 A.M.: 1. The Jazz Hour.  
9:15-10:00 A.M.: 2. The Jazz Hour.  
10:00-10:45 A.M.: 3. The Jazz Hour.  
10:45-11:30 A.M.: 4. The Jazz Hour.  
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11:30-12:15 P.M.: 21. The Jazz Hour.  
12:15-1:00 P.M.: 22. The Jazz Hour.

WEDNESDAY, OCTOBER 12:  
8:30-9:15 A.M.: 1. The Jazz Hour.  
9:15-10:00 A.M.: 2. The Jazz Hour.  
10:00-10:45 A.M.: 3. The Jazz Hour.  
10:45-11:30 A.M.: 4. The Jazz Hour.  
11:30-12:15 P.M.: 5. The Jazz Hour.  
12:15-1:00 P.M.: 6. The Jazz Hour.  
1:00-1:45 P.M.: 7. The Jazz Hour.  
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2:30-3:15 P.M.: 9. The Jazz Hour.  
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10:45-11:30 P.M.: 20. The Jazz Hour.  
11:30-12:15 P.M.: 21. The Jazz Hour.  
12:15-1:00 P.M.: 22. The Jazz Hour.

THURSDAY, OCTOBER 13:  
8:30-9:15 A.M.: 1. The Jazz Hour.  
9:15-10:00 A.M.: 2. The Jazz Hour.  
10:00-10:45 A.M.: 3. The Jazz Hour.  
10:45-11:30 A.M.: 4. The Jazz Hour.  
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12:15-1:00 P.M.: 6. The Jazz Hour.  
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9:15-10:00 P.M.: 18. The Jazz Hour.  
10:00-10:45 P.M.: 19. The Jazz Hour.  
10:45-11:30 P.M.: 20. The Jazz Hour.  
11:30-12:15 P.M.: 21. The Jazz Hour.  
12:15-1:00 P.M.: 22. The Jazz Hour.

FRIDAY, OCTOBER 14:  
8:30-9:15 A.M.: 1. The Jazz Hour.  
9:15-10:00 A.M.: 2. The Jazz Hour.  
10:00-10:45 A.M.: 3. The Jazz Hour.  
10:45-11:30 A.M.: 4. The Jazz Hour.  
11:30-12:15 P.M.: 5. The Jazz Hour.  
12:15-1:00 P.M.: 6. The Jazz Hour.  
1:00-1:45 P.M.: 7. The Jazz Hour.  
1:45-2:30 P.M.: 8. The Jazz Hour.  
2:30-3:15 P.M.: 9. The Jazz Hour.  
3:15-4:00 P.M.: 10. The Jazz Hour.  
4:00-4:45 P.M.: 11. The Jazz Hour.  
4:45-5:30 P.M.: 12. The Jazz Hour.  
5:30-6:15 P.M.: 13. The Jazz Hour.  
6:15-7:00 P.M.: 14. The Jazz Hour.  
7:00-7:45 P.M.: 15. The Jazz Hour.  
7:45-8:30 P.M.: 16. The Jazz Hour.  
8:30-9:15 P.M.: 17. The Jazz Hour.  
9:15-10:00 P.M.: 18. The Jazz Hour.  
10:00-10:45 P.M.: 19. The Jazz Hour.  
10:45-11:30 P.M.: 20. The Jazz Hour.  
11:30-12:15 P.M.: 21. The Jazz Hour.  
12:15-1:00 P.M.: 22. The Jazz Hour.

SATURDAY, OCTOBER 15:  
8:30-9:15 A.M.: 1. The Jazz Hour.  
9:15-10:00 A.M.: 2. The Jazz Hour.  
10:00-10:45 A.M.: 3. The Jazz Hour.  
10:45-11:30 A.M.: 4. The Jazz Hour.  
11:30-12:15 P.M.: 5. The Jazz Hour.  
12:15-1:00 P.M.: 6. The Jazz Hour.  
1:00-1:45 P.M.: 7. The Jazz Hour.  
1:45-2:30 P.M.: 8. The Jazz Hour.  
2:30-3:15 P.M.: 9. The Jazz Hour.  
3:15-4:00 P.M.: 10. The Jazz Hour.  
4:00-4:45 P.M.: 11. The Jazz Hour.  
4:45-5:30 P.M.: 12. The Jazz Hour.  
5:30-6:15 P.M.: 13. The Jazz Hour.  
6:15-7:00 P.M.: 14. The Jazz Hour.  
7:00-7:45 P.M.: 15. The Jazz Hour.  
7:45-8:30 P.M.: 16. The Jazz Hour.  
8:30-9:15 P.M.: 17. The Jazz Hour.  
9:15-10:00 P.M.: 18. The Jazz Hour.  
10:00-10:45 P.M.: 19. The Jazz Hour.  
10:45-11:30 P.M.: 20. The Jazz Hour.  
11:30-12:15 P.M.: 21. The Jazz Hour.  
12:15-1:00 P.M.: 22. The Jazz Hour.

SUNDAY, OCTOBER 16:  
8:30-9:15 A.M.: 1. The Jazz Hour.  
9:15-10:00 A.M.: 2. The Jazz Hour.  
10:00-10:45 A.M.: 3. The Jazz Hour.  
10:45-11:30 A.M.: 4. The Jazz Hour.  
11:30-12:15 P.M.: 5. The Jazz Hour.  
12:15-1:00 P.M.: 6. The Jazz Hour.  
1:00-1:45 P.M.: 7. The Jazz Hour.  
1:45-2:30 P.M.: 8. The Jazz Hour.  
2:30-3:15 P.M.: 9. The Jazz Hour.  
3:15-4:00 P.M.: 10. The Jazz Hour.  
4:00-4:45 P.M.: 11. The Jazz Hour.  
4:45-5:30 P.M.: 12. The Jazz Hour.  
5:30-6:15 P.M.: 13. The Jazz Hour.  
6:15-7:00 P.M.: 14. The Jazz Hour.  
7:00-7:45 P.M.: 15. The Jazz Hour.  
7:45-8:30 P.M.: 16. The Jazz Hour.  
8:30-9:15 P.M.: 17. The Jazz Hour.  
9:15-10:00 P.M.: 18. The Jazz Hour.  
10:00-10:45 P.M.: 19. The Jazz Hour.  
10:45-11:30 P.M.: 20. The Jazz Hour.  
11:30-12:15 P.M.: 21. The Jazz Hour.  
12:15-1:00 P.M.: 22. The Jazz Hour.

MONDAY, OCTOBER 17:  
8:30-9:15 A.M.: 1. The Jazz Hour.  
9:15-10:00 A.M.: 2. The Jazz Hour.  
10:00-10:45 A.M.: 3. The Jazz Hour.  
10:45-11:30 A.M.: 4. The Jazz Hour.  
11:30-12:15 P.M.: 5. The Jazz Hour.  
12:15-1:00 P.M.: 6. The Jazz Hour.  
1:00-1:45 P.M.: 7. The Jazz Hour.  
1:45-2:30 P.M.: 8. The Jazz Hour.  
2:30-3:15 P.M.: 9. The Jazz Hour.  
3:15-4:00 P.M.: 10. The Jazz Hour.  
4:00-4:45 P.M.: 11. The Jazz Hour.  
4:45-5:30 P.M.: 12. The Jazz Hour.  
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10:45-11:30 P.M.: 20. The Jazz Hour.  
11:30-12:15 P.M.: 21. The Jazz Hour.  
12:15-1:00 P.M.: 22. The Jazz Hour.

TUESDAY, OCTOBER 18:  
8:30-9:15 A.M.: 1. The Jazz Hour.  
9:15-10:00 A.M.: 2. The Jazz Hour.  
10:00-10:45 A.M.: 3. The Jazz Hour.  
10:45-11:30 A.M.: 4. The Jazz Hour.  
11:30-12:15 P.M.: 5. The Jazz Hour.  
12:15-1:00 P.M.: 6. The Jazz Hour.  
1:00-1:45 P.M.: 7. The Jazz Hour.  
1:45-2:30 P.M.: 8. The Jazz Hour.  
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3:15-4:00 P.M.: 10. The Jazz Hour.  
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5:30-6:15 P.M.: 13. The Jazz Hour.  
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11:30-12:15 P.M.: 21. The Jazz Hour.  
12:15-1:00 P.M.: 22. The Jazz Hour.

WEDNESDAY, OCTOBER 19:  
8:30-9:15 A.M.: 1. The Jazz Hour.  
9:15-10:00 A.M.: 2. The Jazz Hour.  
10:00-10:45 A.M.: 3. The Jazz Hour.  
10:45-11:30 A.M.: 4. The Jazz Hour.  
11:30-12:15 P.M.: 5. The Jazz Hour.  
12:15-1:00 P.M.: 6. The Jazz Hour.  
1:00-1:45 P.M.: 7. The Jazz Hour.  
1:45-2:30 P.M.: 8. The Jazz Hour.  
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11:30-12:15 P.M.: 21. The Jazz Hour.  
12:15-1:00 P.M.: 22. The Jazz Hour.

THURSDAY, OCTOBER 20:  
8:30-9:15 A.M.: 1. The Jazz Hour.  
9:15-10:00 A.M.: 2. The Jazz Hour.  
10:00-10:45 A.M.: 3. The Jazz Hour.  
10:45-11:30 A.M.: 4. The Jazz Hour.  
11:30-12:15 P.M.: 5. The Jazz Hour.  
12:15-1:00 P.M.: 6. The Jazz Hour.  
1:00-1:45 P.M.: 7. The Jazz Hour.  
1:45-2:30 P.M.: 8. The Jazz Hour.  
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12:15-1:00 P.M.: 22. The Jazz Hour.

# NEW ARRIVAL!

At the Samson and Hercules at Norwich last week, another band joined the bulging ranks of one-night-stand attractions. It should not be gathered, however, that the Tommy Whittle Orchestra is just another band.

The Whittle band reflects to some extent the virtues that have made Tommy a widely respected musician. It is orderly, conscientious and musically interesting.

It is vigorous, too, even if it doesn't match the fire of the old Ronnie Scott band, whose instrumentation (less a tenor) it duplicates.

The Whittle band certainly has a solo strength comparable to the original Scott band. Tommy himself is a fluent and lucid player; Joe Temperly on baritone also exhibits a refreshingly coherent style; Keith Christie plays, as he always does, with a great appreciation of dynamics; Kenzie Baker and trumpeter Kenny Wheeler both show great promise as exponents of the Modern.



At the Whittle debut: TOP—Eddie Taylor and Freddy Logan. BOTTOM—Kenny Wheeler, Ronnie Baker and Keith Christie.

It was, perhaps, too much to expect that they would knit immediately into a well-balanced ensemble. Individual volumes too frequently spoke for themselves. Temperly's beefy tone protruded most of the time; Baker's alto too often was lost; and the lead voice of the trumpet lacked the fullness and conviction that is essential in this particular line-up.

I am beginning to wonder whether the very name of the Samson and Hercules Ballroom, with its suggestion of strength and great endeavour, is conducive to victories of muscle over mind. Or maybe my conception of dynamics is now out-dated. For the first half of its programme, the Whittle band notched its quieter phrases up to mezzo forte—and there didn't seem to be many of these. This made a mockery of written expression marks.

I hang on to the notion, too, that the subdued strength of a band should be gauged in relation to the greatest efforts of the weakest; to the wall would, of course, mean a high to musical balance.

It is worthwhile making an issue of this fundamental of ensemble and section playing. To make a reliable impression, a band needs a reliable lead voice. A lead voice, a band needs a lead voice. A lead voice, a band needs a lead voice.

It is only charitable to assume that the Whittle boys forgot this in the excitement of the moment. It would be a pity if they did. It would be a pity if they did.

Many of the Whittle arrangements were stimulating. A lot of them were not very happy. A lot of them were not very happy.

Let's get the band properly in perspective. I found the approach interesting and, in one respect, novel. It apparently neither plays down to its audience nor up to the more inquisitively advanced elements of the minority. So interested am I in the outcome of this intelligent course that I would willingly walk a mile to see it settled down.

The rhythmic section of Eddie Taylor of most businesslike and able drummer, pianist Don Lovell and bassist Freddy Johnson drove the rest along to great effect. With the exception of his own, I have long felt for the treatment of it in jazz.

Dear Sir— Many thanks to Denis Preston for one of the most brilliant journalistic contributions to music yet. His article on Duke Ellington (M.M. 1/10/55) was well written and well researched. I have long felt for the treatment of it in jazz.

THANKS to Tito Burns for his most interesting article on the recording in jazz (M.M. 1/10/55). I agree with Maurice that only one of Tito's recent broadcasts, "The Jazz Hour," was good. I am sure he can choose the wrong records. I am sure he can choose the wrong records.



# WATCH OUT FOR WHITTLE'S MEN



Whittle aims. Top—Christie steers in.

words across in musical terms, to make the most of climaxes. Among the jazz soloists, Tommy Whittle was in a class of his own. He really played beautifully throughout the evening.

Kenny Wheeler I regard as a trumpet player as set a long way from his potential. But his work deserves attention, despite the fact that he lacks the confidence at present to express himself fully and pungently.

I set word for the Keith Christie Quartet. I had started to think that the band-whittle-band idea was just about worked out.

The Christie group, with "Black Brown and Red" and "Cotton Tail" proved that it was wrong. The jazz made a swing drum out of this set! Most impressive in his class was Ronnie Baker. He says the kind of alto that makes the right sort of friends.

—Tony Brown

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Address \_\_\_\_\_  
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"WESTMINSTER" Highly popular with semi-pro and student. A measurably priced instrument with fine appearance and action.

MODEL 35 Made for Benson, and offered at the same price as we've reached since 1925. Ideal for beginners and youngsters.

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# HOLLYWOOD—NEW YORK

**HOLLYWOOD, Tuesday.**  
**BROADWAY** will, possibly, have a winter entry by Duke Ellington called *Man With Four Sides*, a jazz opera about a square—a henpecked character who breaks loose. This is the work that Duke was threatening to write for years, but never got around to until this one.

Ellington wrote the music, the lyrics and the book. The show will cost about 150,000 dollars to stage. At a sponsor's audition in a New York hotel, interested listeners included the Maharajah and Maharani of Patnur. *Beppie's Holiday*, the 1946 Ellington musical, had fine reviews, but not enough customers to keep it going 14 weeks. "You Gotta," "Rumour," "Standing On A Stranger's Corner," "Sis," "Twilight Time," and other numbers are in Duke's new score.

**THE MAN KENTON** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast. Horne has turned up his big hand temporarily to take a small group to Las Vegas.

Danny Kaye and his manager have amicably parted company after 14 years. Kaye, who has been featured on the *Tommy Dorsey* show, is now featured on the *Tommy Dorsey* show.

**Dallas** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast.

**TUTORS** For the following instruments—Guitar, Piano, Saxophone, Trumpet, Trombone, Violin, Viola, Violoncello, Voice, and Piano.

**Starry stary** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast.

**NEW KENTON** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast.

**HOW TO PLAY SERIES** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast.

**MASTER METHODS** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast.

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**Piano** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast.

**Saxophone** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast.

**Trumpet** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast.

**Trombone** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast.

**Violin** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast.

**Viola** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast.

**Violoncello** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast.

**Voice** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast.

**Piano** *Man With Four Sides*, presented by Kenton manager George Horne, is making a tour of the West Coast.

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Just the very thing for musicians when studying the latest styles rendered by star recording artists.

**Scale** faithfully reproduces all recordings.

**One Year** limited warranty and recommends these three

**Dallas**

**Howard Lucreft**

## East meets West in this U.S. round-up

Only two minutes' walk from the Plaza Hotel in New York, the *Man With Four Sides* show is making a tour of the West Coast. Horne has turned up his big hand temporarily to take a small group to Las Vegas.

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**Dallas**

# Giants of Jazz



# Jazz

**STAN KENTON**  
 by  
**STEVE RACE**

There can hardly be a greater contrast than between Duke Ellington, subject of last week's "Giants of Jazz" article, and Stan Kenton, this week's contender for the title.

They sit in opposite corners of the ring, each with a formidable list of victories to his credit, the tiers packed with supporters ready to join in the battle.

Whether one likes the idea or not, the fight is one of colour. They represent exactly the course which jazz has taken since leaving home. Ellington, eternal champion of the Negro and his music, stands for the individualist approach, in which the members of an orchestra develop their instrumental personalities even in ensemble. For the pure jazzman, it is the only possible orchestral approach.

Kenton's is the one-man-band, the ensemble bent to the will of the individual; it is the successful business organization which is the corner-stone of modern white America, as smoothly run as a chain store, as individual as an oil well.

Ellington v. Kenton is a colour fight in another sense, too. The Duke engages in constant search for more subtle shades of orchestral colour and dynamics. No brass/wood/rhythm combination in the whole history of popular music has been able to match the Ellington band for variety of sound. Kenton, impatient of the colour-value to be had from clarinets, brass mutes and stringing individual solo tones, has produced an ensemble of a whole listening to the sound of a whole.

He is the only musician in history who has staked his claim to the title of "The Duke of Jazz."

On musical grounds, it is an uneven fight. The genius of Ellington saw to it that contender for his title were beaten before most of them left the school in the filtration of conventional jazz he is not a Duke—he is King.

So exciting!

Happily for Kenton, the subject does not exist. The jazz world of 1955 is a joyful, struggling blend of modern and artistic experiment, high finance and power politics. There are no absolute standards, and your opinion is as good as mine, mine is as good as yours, and the listener (like the customer) always rules.

No one's wife in this business; Stan Kenton has made more creative artistic mistakes in a 10-year career than most of us have in 10 years.

As it happens, the garage mechanic does not say so. That is why Kenton is a Giant of Jazz. Chances, to coin a phrase, is in the eye of the beholder, or rather, in the ear of the listener. To achieve that stature, one does not need to make a contribution to progress; only to have given pleasure.

There can be no denying that Kenton's music has given a great deal of pleasure over the years. If the Kenton sound of 1955 was almost indistinguishable from the Kenton sound of 1943, what others have made a contribution to progress; only to have given pleasure.

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# His sound filled a whole decade

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Yes, Stan Kenton is a giant all right; a man working with the narrowest of self-imposed limits. A modern equivalent of Anthony Troloper, perhaps, who for years helped to bury the notion that anyone with Kenton's brass.

But even such stultifying power can be turned to the benefit of art and was Kenton's most remarkable failure that did the most good to modern jazz. The concert tour with strings helped to bury the notion that anyone with Kenton's brass.

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A PRODUCT OF THE GROUP OF COMPANIES

**Jazz Today**

(Week commencing October 9)

<b>Remo ALDRIN and Tompa</b> Thursday: Ocala, Orinda Friday: Town Hall, Dudley Saturday: Ocala, Orinda	<b>Remo HILTON</b> Friday: Hippodrome, Birmingham Saturday: Hippodrome, Birmingham
<b>DAVID HUGHES</b> Friday: Hippodrome, Birmingham Saturday: Hippodrome, Birmingham	<b>The KIRKMAN Band</b> Sunday: Adelphi, Slough Tuesday: Adelphi, Slough Friday: Alma, Leam Saturday: Prince of Wales Hall, East Kirby
<b>Harry LAZAR and Orchestra</b> Tuesday: Hippodrome, Wolverhampton Wednesday: Grand, Purley Thursday: Prince Hall, Workington Friday: Town Hall, Huddersfield Saturday: Pines, Derby	<b>Bill McGUIFFE</b> Sunday: Adelphi, Slough Monday: Adelphi, Slough Tuesday: Adelphi, Slough Friday: Alma, Leam Saturday: Prince of Wales Hall, East Kirby
<b>Bill McGUIFFE</b> Sunday: Adelphi, Slough Monday: Adelphi, Slough Tuesday: Adelphi, Slough Friday: Alma, Leam Saturday: Prince of Wales Hall, East Kirby	<b>Bobby McLELLAND and Band</b> Tuesday: Welwyn, Herts Wednesday: Welwyn, Herts Thursday: Welwyn, Herts Friday: Welwyn, Herts Saturday: Welwyn, Herts
<b>Sammy McLELLAND and Orchestra</b> Sunday: Ocala, Orinda Monday: Ocala, Orinda Tuesday: Ocala, Orinda Friday: Ocala, Orinda Saturday: Ocala, Orinda	<b>Sammy McLELLAND and Orchestra</b> Sunday: Ocala, Orinda Monday: Ocala, Orinda Tuesday: Ocala, Orinda Friday: Ocala, Orinda Saturday: Ocala, Orinda
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# WOOD—NEW YORK



**East meets West in this U.S. round-up**

Stan Kenton, leader of the West Coast Jazz band, is temporarily taking a break from his regular engagements in Los Angeles and San Francisco to appear in a series of appearances in New York City. He is touring with his band, the Stan Kenton Jazz Orchestra, which includes some of the finest musicians in the world. Kenton's music is a blend of jazz and classical, and his band is known for its precision and virtuosity. He is currently performing at the Waldorf-Astoria Hotel in New York City.

**ONLY** two minutes' walk from Herald and Carnegie, where last week, a new debut of the latest Jazz At The Philharmonic tour. Both from a standpoint of musical performance and audience reaction, this year's JATP show is one of the most successful. Although the first-night crowd still insisted on clapping their hands off and bowing the hosts, no unpolished and destroyed was a comparison to the point where I was able to hear all the music and enjoy most of it.

Norman opened the show with an announcement that, because of illness, Stan Getz would not be present, but that he had a replacement "just as good or better." It was right—100%—he had Lester Young.

**Lengthy solos**

From the opening number, in which Pres. Jacquet and Flip all had lengthy solos, it became apparent that in this kind of company, Lester found the incentive to blow. He was swinging all morning as I had seldom heard him in several years. Dizzy and Roy were both in great form, too. Roy is still using the flugel-born, the sound of which differs almost imperceptibly from the trumpet. His playing was top for me, was a high spot of the ballad medley, and the intermission, the low spot of the show was reached when Gene Krupa Quartet, including an interminable "Sing Sing Sing" medley, came from the stage to play with Eddie Blue playing fair tenor, exhibitionistic clarinet and technically shaky trumpet.

It was a let-down to hear him in this form. The potentially exciting playing of the Gene Krupa Quartet, including an interminable "Sing Sing Sing" medley, came from the stage to play with Eddie Blue playing fair tenor, exhibitionistic clarinet and technically shaky trumpet.

**BUD POWELL**, pictured above, sounds today like an imitation of Bud Powell, says Leonard Feather.

The top picture shows Leonard Feather (right) directing his recent Best From The West session for Blue Note. Left to right: Howard Roberts, Conte Candoli, Jimmy Giuffrè, Buddy Collette.

**LESTER YOUNG**, pictured at left, the historic JATP concert in London in 1953, is back with the Grantz show.

He stepped in for Stan Getz, who had been added to the show in Los Angeles. He is a first-class player, and his playing is a credit to the JATP.

**Lucraft**

Two other big tenor stars are in the horn complement: Illinois Jacquet and Flip Phillips.

**Dallas**

**MUSICAL ACCESSORIES**

**RUBY MUCK**  
HORN REPAIRS  
TRUMPET, TROMBONE, FLUGELHORN, SAXOPHONES, CLARINETS, ALTO SAXOPHONES, BARITONES, SOPRANOS, TENORS, BASS SAXOPHONES, MELLOPHONES, EUPHONIUMS, TUBAS, DRUMS, CONGAS, BONGOS, MARACAS, TIMBALS, CUBAN PERCUSSION, AND ALL OTHER MUSICAL INSTRUMENTS.

**TRUMPET** 12-18  
**TROMBONE** 17-24  
**FLUGELHORN** 10-16  
**SAXOPHONES** 17-24  
**CLARINETS** 10-16  
**ALTO SAXOPHONES** 17-24  
**BARITONES** 10-16  
**SOPRANOS** 17-24  
**TENORS** 10-16  
**BASS SAXOPHONES** 17-24  
**MELLOPHONES** 10-16  
**EUPHONIUMS** 17-24  
**TUBAS** 10-16  
**DRUMS** 17-24  
**CONGAS** 10-16  
**BONGOS** 17-24  
**MARACAS** 10-16  
**TIMBALS** 17-24  
**CUBAN PERCUSSION** 10-16

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**Dallas**

# Giants of Jazz



**STAN KENTON**  
by  
**STEVE RACE**

**THERE** can hardly be a greater contrast than between Duke Ellington, subject of last week's "Giants of Jazz" article, and Stan Kenton, this week's contender for the title.

They sit in opposite corners of the ring, each with a formidable list of victories to his credit, the tiers packed with supporters ready to join in the battle.

Whether one likes the idea or not, the fight is one of colour. They represent exactly the course which jazz has taken since leaving home. Ellington, eternal champion of the Negro and his music, stands for the individualist approach, in which the members of an orchestra develop their instrumental personalities even in ensemble. For the pure jazzman, it is the only possible orchestral approach.

Kenton's is the one-man-band, the ensemble bent to the will of the individual; it is the successful business organisation which is the corner-stone of modern white America; as smoothly run as a chain store, as individual as an oil well.

Ellington v. Kenton is a colour fight in another sense, too. The Duke engages in a constant search for more subtle shades of orchestral colour and dynamics. No brass/rhythm combination in the whole history of popular music has been able to match the Ellington band for variety of sound. Kenton, impatient of the colour-range of a whole generation of jazz enthusiasts.

He is the only musician in history who has asked his claim to greatness on a fortissimo. On musical grounds it is an uneven fight. The genius of Ellington saw to it that contenders for his title were beaten before they were even in the school. In the aristocracy of orchestral jazz he is not a Duke—he is King.

# HIS SOUND FILLED A WHOLE DECADE

**So exciting!**

Happily for Kenton, the subject does not end there. The jazz world of 1960 is a jovial, struggling blend of musical hackwork, artistic experiment, high finance and power politics. There are no obvious standards. Your opinion is as good as mine, mine is as good as yours, and the listener (like the customer) is always right. There is no Oscar's wife in this business: Stan Kenton has committed a grave artistic mistake if a 16-year-old garage mechanic in Detroit does not know him for new.

As it happens, the garage mechanic does not know him. That is why Kenton is a Giant of Jazz. One to coin a phrase, is in the eye of the beholder, or the ruler, in the ear of the listener. To achieve that stature, one does not need to have made a contribution to progress; one only needs to give pleasure.

There can be no denying that Kenton's music has given a great deal of pleasure over the years. It is the Kenton sound of 1960 was almost indistinguishable from the Kenton sound of 1945, what matters is that the sound was well received by the youth of the Western world. One would not catch Duke Ellington doing the same thing again ten years later, but with Kenton it doesn't matter, the sound is individual and exciting, and tremendously popular.

It would not do to belittle the narrowest of self-imposed limits. It is the jazz equivalent of the banner headline in a world which likes to think at the top of its voice.

One succession of trombone soloists doing their best to sound like over the years, a succession of girl singers, all good but practically indistinguishable, a section in which (unless Ellington) one would be hard put to identify a single name, a sax section which exists to prop up a brass choir; all these things are

pure Kentonia, and stem from a man of such influence that he can fill a whole decade with one sound.

Yes, Stan Kenton is a giant all right; a man working with tremendous success between the narrowest of self-imposed limits. A modern equivalent of Anthony Trollope, perhaps, who for years banded Victorian fiction with the little-battle of imaginary princesses, or of Mendelssohn, whose hot touch soaped the life out of British music for almost half a century.

But even such stultifying power can be turned to the benefit of art, and it was Kenton's most resounding failure that did the most good to modern jazz. The concert tour with strings helped to bury the notion that the little-battle of imaginary princesses, or of Mendelssohn, whose hot touch soaped the life out of British music for almost half a century.

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**Jazz Today**

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**JAZZ TODAY UNIT JTL 5**

**JOE HARRIOTT JTE 106**

**LONNIE DONEGAN'S SKIFFLE GROUP JTE 107**

**HARRY KLEIN JTS 1502**

**KENNY BAKER JTS 1503**

**POLYGON**

**OCTOBER RELEASES**

10" 33 1/2 r.p.m. Long Playing Records

**TRIBUTE TO BENNY CARTER**

Symphony in Riffs Blues in My Heart  
Solists in order of playing: featuring Bertie King (alto) Chisholm (trombone), Kenny Baker (tp), Harry Klein (baritone), Bertie King (alto) Jimmy Skidmore (tenor) Dill Jones (poo) Kenny Baker (tp) George Chisholm (trombone) Harry Klein (gr) Billie Sage (accompan.)

7" 45 r.p.m. Extended Play Records

**JOE HARRIOTT WITH STRINGS**

Musical Direction — Laurie Johnson  
I'll Remember April Easy to Love

**BACKSTAIRS SESSION**

with Chris Barber—Harmonica  
Midnight Special: Now Burying Ground  
It Takes a Worried Man (to sing a worried song): In the Evening

10" 78 r.p.m. Records

**HARRY KLEIN QUARTET**

I'm Coming Virginia I Can't Get Started  
featuring Harry Klein (baritone) Max Harris (poo) Eddie Taylor (drums) Sammy Stokes (bass)

**KENNY BAKER'S AFTER HOURS GROUP**

Blues in Thirds Ding Dong Daddy  
featuring Kenny Baker (tp) Bruce Turner (alto) Dill Jones (poo) Frank Clarke (bass) Eddie Taylor (drums)

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**Who's Where**

(Week commencing October 9)

**Donna ALDRICH and Sonnet**  
Thursday: Gaumont, Oxford  
Friday: Town Hall, Dudley  
Saturday: Windmill, Huddersfield

**Bill ANTHONY**  
Week: Empire, Brighton  
Week: Empire, Brighton  
Week: Palace, Leicester  
Week: Empire, Epsom  
Week: Empire, Epsom  
Tuesday: Palace, Waltham  
Friday: Town Hall, Dudley  
Saturday: Ritz, Brighton

**Ken COLVER and Band**  
Sunday: Cecil's Party, Can  
Monday: Town Hall, Lewisham  
Tuesday: Jazz Club, Harts  
Wednesday: Jazz Club, St. Albans

**Thursday: Town Hall, Battersea**  
Friday: Jazz Club, Peckham  
Saturday: Jazz Club, Wood Green

**GENE CUTS**  
Monday: Gaumont, Bradford  
Week: Empire, Pinner  
Saturday: Jazz Club, Wood Green

**DEEP RIVER BOYS**  
Week: Empire, Newcastle

**Eric DELANEY and Band**  
Sunday: Harrow (inter-town)  
Monday: Harrow (inter-town)  
Tuesday: Harrow (inter-town)  
Friday: Harrow (inter-town)  
Saturday: Nelson

**Week: Palace, Reading**  
Week: Palace, Reading  
Monday: Garrick Theatre, London  
Saturday: Garrick Theatre, London

**Donna MALE**  
Week: Empire, Edinburgh  
Week: Empire, Edinburgh  
Monday: Aquarium, Brighton  
Tuesday: Palace, Barrow-in-Furness  
Saturday: Olympia, Scarborough

**Johns HAY with Lew Lewis and Orchestra**  
Week: Palace, Manchester  
Week: Empire, Brighton  
Friday: Hippodrome, Dudley  
Saturday: Town Hall, Birmingham  
Saturday: Corporation, Hammersmith  
Saturday: Hippodrome, Dudley  
Monday: Hippodrome, Dudley  
Tuesday: Hippodrome, Dudley  
Wednesday: Hippodrome, Dudley  
Thursday: Hippodrome, Dudley  
Friday: Hippodrome, Dudley  
Saturday: Hippodrome, Dudley

TUNING IN TO THE TANNERS

Harry Gold to leave Pieces of 8: Laurie to lead

AFTER ten years as leader of his famous Pieces of Eight, Harry Gold is handing the banding role over to his brother, Laurie.

THROAT TROUBLE HITS JOAN REGAN

AFTER eighteen weeks of throat trouble, Joan Regan is unable to sing. She is expected to return to the stage on Tuesday.

ALMA FINISHES AT BLACKPOOL: ON RADIO, TV

ALMA COOKE will appear for the last time in the "Big Show of the Week" at the Queen's Hall, Blackpool, tomorrow (Saturday).

FELDMAN 3 REUNITE—AND PART

Victor Feldman (r.), America-born pianist, and his trio of Billie Holiday, Duke Ellington and Charlie Parker are expected to reunite in London.

Six-band battle in Glasgow

There will be a "beat" with a difference for police constables John Whaley, of Glasgow, this Saturday (5th).

Welsh men back to tour and air

The Alex Welsh Dialect Band arrived back in Britain on Saturday (4th) after a tour of the West Indies.

Griff Lewis for L-A

On Monday next (10th), Griff Lewis will walk across the Pin Alley from Mills Music to take over management of the American Music Co. Ltd. in the Southern building.

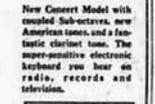
THE SENSATIONAL 1953 SELMER SAX

Alto, Tenor and Baritone, all with new keys and tone holes. New features include moisture-resistant keys.



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Sensational new brass as used by Ray Anthony and Harry James. New bell and valve construction for brilliant tone and lifetime wear.



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Great Scott—it's the Coronets



Marie Benson (l.) crowns with the Coronets on the 10th of the Great Scott, it's Marie Benson, who BBC viewers saw last Tuesday. Marie and the group are pictured in the show.

QUARMBY TO LEAD 10-PIECE ON ROAD

Trombone leader Bert Quarmby has signed with the Stapleton-Cooper Agency and starts a one-night tour tomorrow (Saturday) at the Derby Plaza.

Margaret with Mayo

Yorkshire vocalist Margaret Rose has left the Les Garratt Orchestra at the Little Hall, Bradford, to join Cino Mayo at the Astoria Ballroom, London.

FRENCH CLUB GOES LATIN-AMERICAN



STAR SHOWING OF NEW DISNEY PIC

Last Sunday, Jimmy (Don Phillip) Cummings opened at the Little Club, L.R. Donaldo (Donoppe), Benny Ferris (F.P.), Pat Cummings (F.P.), Havel, Henry Green (bas), Jimmy Cummings, Claude Hodgson (p.m.).

NEWS IN BRIEF

CHAROLE GARR, Max Geldray, Ronnie Harris and the Trio... The Club Baraboo, Woolwich's modern music club, opened last Monday at the Shakespeare Hotel, Pavia Street, Woolwich.

TONI EDEN TO JOIN HEATH BAND PART-TIME

TONI EDEN, the 16-year-old vocalist Ted Heath took with him last week to Germany, is definitely joining the band in a full-time capacity—eventually. For the time being her appearances will be confined to radio, TV and some concert dates.

Cole band to tour six countries

CRACIE COLLE'S All Girls Orchestra flies to Germany on October 17 to start an eight-week tour of U.S. bases in six countries.

Enthusiastic

Ted is also enthusiastic about singer Diana Leahy, who has been singing with Jack Hurst's band in the Pavilion and whom he saw last Friday.

Adcock and Brookes for Weston summer

Midlands leader Vernon Adcock has declined the offer of a fourth summer season at the Spa Royal Hall, Bridlington. He has accepted an engagement at the Royal Opera House, Covent Garden, London.

Rosemary Squires signs for Decca

ROSEMARY SQUIRES, the vocalist who turned down an offer from Ted Heath, signed a contract with the Decca record company on Wednesday afternoon.

STAN GETZ

From Page 1 but managed to make the end of the show. The next morning they brought me to hospital. They were going to operate but I was very extremely inflamed. It was so bad that I got excessive water in my lungs and they took out half a litre.

Club changes

Charliette Frank King opens at London's New Hollywood Club on Monday with a six-piece group.

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Dallas

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TED HEATH GIVES THE DOWNBEAT



JIMMY YOUNG TO PLUG THE PLUGGERS

MUSIC publishers' contact with more (non-pluggers) will be made through singer Jimmy Young, who is heard weekly at 8 p.m. from October 17 to 21 in the Light Programme.

Lyne forms new style band

Johnny Lyne, multi-instrumentalist-arranger whose band won the 1953 MM All-Britain Championship, has formed a new band which will operate under the direction of Portsmouth side king Roy Bannister.

THIS WEEK'S RELEASES of DECCA-GROUP 78 and 45 R.P.M. RECORDS

- VERA LYNN With your love; Unfaithful you F10622
DENNIS HALE The longest walk; Tina Marie F10623
TED HEATH & HIS MUSIC Malaguena; Cloudburst F10624
CHARLIE KUNZ Charlie Kunz piano medley No. 118 F10625
THE STAROAZERS An old beer bottle; Twenty tiny fingers F10626
PEGGY LEE He's a tramp; Sinner's son 05428
RED NICHOLS The Viennese lanterns; While you're away CL14365
WOODY HERMAN Love is a mummy splendored thing; House of bamboo CL14366
DEAN MARTIN Simpatico; Love is all that matters CL14367



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

# Harry Gold to leave Pieces of 8: Laurie to lead

**AFTER** ten years as leader of his famous Pieces of Eight, the banding role over to Harry Gold is handing

## THROAT TROUBLE HITS JOAN REGAN

**AFTER** eighteen weeks of a top-notch show with the Pieces of 8 at the Queen's Theatre, without missing a performance, Joan Regan has been stricken by a throat ailment. The vocalists' manager, a related throat ailment, has been stricken through the first house, but could not muster enough voice for the second or either of those on the following day. Joan Regan, who has been in the band since 1947, is expected to return to the show on Thursday.

## 3 REUNITE—AND PART

**THE** line-up will then be two trumpets, tenor, clarinet, trombone, piano, bass and drums. The present line-up of the Pieces of Eight comprises Harry Turner, Johnny Wynne, Eric McIntyre (tpt.), Pat Ross (cl.), Fred King (tr.), Gerry Brown (p.), Bill Bramwell (b.) and Billy Lott (dr.). Vocalists are Roberts Harris and Wilf Todd.

## Willmot 12 for Leeds Majestic

**BID** Willmot and his band, with vocalist Irene Marsh, have been signed for the resident band at the Leeds Majestic. The band will take over at 8.15 p.m. on October 26.

## MORE JAZZ AT CY'S

**THE** Cy Laurie Jazz Club in Windmill Street, W. has become the country's biggest jazz centre by inaugurating yet another live jazz session—on Sunday afternoon from 3 p.m. to 5.15 p.m. The Cy Laurie club already meets every Friday, Saturday, Sunday and Monday evening.

# Harry Roy to record with big orchestra

**HARRY** ROY returns to the recording field on Tuesday (11th) when he records four sides for Oriole with a big band. Harry will conduct six brass, five saxes, three rhythm, 14 strings, two vocal groups and singer Joop Anderson.

## MM vocal winners

**LAST** week's winners of the MM Vocalists of the Year contest were: **TURK BALLROOM, NEW BRIGH-** TON: Dave Henderson, of Part Sunlight, and Alan Mills, of RAF, West Kirby. **HAMMERSMITH PALAIS:** Jill March, of Meers, and Peter Main, of Hamwell. **ARSENAL PALAIS:** Alison Barber, of Aberdeen, and George Wainwright, of Edinburgh. **SAVOY BALLROOM, SOUTHSEA:** June Harvey, of Portsmouth, and Fred Widdoway, of Southampton. **GAUGHN BALLROOM, BRADFORD:** Christine Widdoway, of Bradford, and Norman Binn, of Kettlewell. **BOSWELL BALLROOM, CHESTER-** FIELD: Bill Griffiths, of Grimsby, and A. Walton, of Chesterfield.

# Great Scott—it's the Coronets



Mario Benson (l.) clowns with the Coronets on the TV set of 'Great Scott, it's Benson', which BBC viewers saw last Tuesday. Benson and the group appeared in the show.

## QUARMBY TO LEAD 10-PIECE ON ROAD

**TROMBONIST** leader Bert Quarmby has signed with the Stapleton-Cooper Agency and starts a one-night tour tomorrow (Saturday) at the Derby Plaza. He will lead a 10-piece group and six vocalists.

## Margaret with Mayo

**YORKSHIRE** vocalist Margaret Rose has left the Les Garratt Orchestra at the Theatre Hall, Bradford, to join Gene Mayo at the Astoria Ballroom, Nottingham, where she replaces Valerie Kleiner, who has returned to London.

## STAR SHOWING OF NEW DISNEY PIC



Movie celebrities attended a special showing of the new Disney film 'Lady and the Tramp' at London's Studio 1 last Friday. The showing was arranged by Leslie Simpson, of the Walt Disney Music Co., in response to requests from stars who could not attend normal performances owing to their commitments. Pictured (l.-r.) are Harry Norton, Franklyn Boyd, Ruby Murray, Anona Wynn and Leslie.

# TONI EDEN TO JOIN HEATH BAIRD PART-TIME

**TONI** EDEN, the 16-year-old vocalist Ted Heath took with him last week to Germany, is definitely joining the band in a full-time capacity—eventually. For the time being her appearances will be confined to radio, TV and some concert dates.

## Cole band to tour six countries

**CRACIE** COLE'S All Girls Orchestra flies to Germany on October 17 to start an eight-week tour of U.S. bases in six countries. The tour, originally scheduled to cover Germany only, now extends to bases in France, French Morocco, Libya, Turkey and Greece.

## FRENCH CLUB GOES LATIN-AMERICAN



Last Sunday, Jimmy (Don Phillip) Cummings opened at Le Metro Club, L.-r., Donald (Sonopex), Jerry Ferrin (tpt.), Pat Cummings (tr.), Cuffie, Jerry Green (bass), Jimmy Cummings, Claude Hodgson (pno.).

## NEWS IN BRIEF

**CHAROLE** CARR, Max Geldray, appointment. Treble Tubs, Eric Martin and the Harold Collins Orchestra among artists giving their services free at the Chilton Convalescent Home's annual concert at London's Royal Theatre on October 16.

**Charles** Riches ends his nine years in residence at the Olympia Ballroom, Scarborough, tomorrow night (Saturday).

**The Fleet Street** Jazz Club has reopened for Friday lunchtime sessions at the Royal Scottish Corporation Building in Fetter Lane.

**The Club Barbados,** Woolwich's modern music club, opened last Monday at the Gloucestershire Hotel, Powis Street, Woolwich.

## TED HEATH GIVES THE DOWNBEAT



Ted Heath (centre) with new drummer Norman Young and jazz pianist Eddie Thompson at last Tuesday's ITV 'Downbeat' programme.

## JIMMY YOUNG TO PLUG THE PLUGGERS

**MUSIC** publishers' contact with Jim Young when he is heard nightly at 6 p.m. from October 17 to 21 in the Light Programme. Those with the most vivid imagination will profit, when, each evening, Jimmy features one song especially for the pluggers whose enterprise brought a song to his attention. Each night, also, he will sing one unpublished song by an amateur songwriter and one song for those whose birthday or wedding anniversary falls on that particular day. Songs and birth or anniversary dates should be sent to Jimmy c/o BBC Broadcasting House, London, W.1.

## Lyne forms new style band

**JOHNNY** LYNE, multi-instrumentalist-arranger whose band won the 1953 Jazz All-Britain Championship, has formed a new band which will operate under the direction of Portsmouth singer Reg Bannister. Basically, the band consists of a three-piece rhythm section with a five-piece front line which can switch at a moment's notice from three trumpets and two saxes to a five-piece sax section. The band makes its debut at the South Parade Pier, Southampton, tomorrow (Saturday), and will appear there each Saturday evening up to Christmas.

## Club changes

**CHARLETT** FRANK KING opens at London's Jack of Clubs on Monday with a six-piece group, after two months at the New Hollywood Club.

**The Norman Long** Quintet is taking over at the New Hollywood Club, Newport on Monday, will lead Denny Colby (bass), Cy Jones (tr.), Bobby Adrian (dr.).

# Rosemary Squires signs for Decca

**ROSEMARY** SQUIRES, the vocalist who turned down an offer from Ted Heath, signed a contract with the Decca Record Company on Wednesday afternoon.

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**Stan Getz** From Page 1

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**Latest Models** SPAGNOLA £7.19.4 FRANCESCO £9.10.0 GRANADA £12.12.0 TAREGA £19.0.0

**For the best result fit "GALIZI" Ten-Tested Super NYLON STRINGS** 1st each 1/6 4th wound each 1/9 2nd - 1/9 5th - - 2/- 3rd - 2/3 6th - - 2/3

**Dallas** DALLAS BLDG., CLIFTON STREET, LONDON, E.C.1

# THIS WEEK'S RELEASES of DECCA-GROUP 78 and 45 R.P.M. RECORDS

available from 10th October

<b>VERA LYNN</b> With your love; Unfaithful you F 10622	<b>PEGGY LEE</b> He's a tramp; Siam on stage 05483 Belle notte; Lulu 05483	<b>RED NICHOLS</b> The Viennese lattern; While you're away CL 14365
<b>DENNIS HALE</b> The longest walk; Tina Marie F 10623	<b>POUND POUNDS</b> Home sweet home;	<b>WOODY HERMAN</b> Love is a mazy splendour thing; House of bamboo CL 14366
<b>TED HEATH &amp; HIS MUSIC</b> Malaguena; Cloudburst F 10624	<b>THE MELOMEN</b> Lady 044	<b>DEAN MARTIN</b> Simpatico; Love is all that matters CL 14367
<b>CHARLIE KUNZ</b> Charlie Kunz piano medley No. 118 F 10625	<b>LEROY ANDERSON &amp; HIS 'POPS' CONCERT ORCHESTRA</b> Forgotten dream; The last day of summer 05485	

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## back to air

**VICTOR** Feldman (r.), American bonus, says his "goodbye" to the band at the New Hollywood Club, Newport, on Monday.

## Chelson Arts bands

**KEA** Macintosh, Ronnie Aldrich and the Squadroneers, Eric Winwood, and Sid Phillips are the bands booked for the Chelson Arts Ball at the Royal Albert Hall on December 20.

## ONS!

**LAST** week's winners of the MM Vocalists of the Year contest were: Turk Ballroom, New Brighton; Arsenal Palais; Savoy Ballroom, Southsea; Gaughn Ballroom, Bradford; Boswell Ballroom, Chesterfield.

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**ED. W. JONES**  
Forthcoming Sunday Concert presentations

**GAUMONT STATE - KILBURN**  
SUNDAY, OCTOBER 9th, 6 & 8.30 p.m.

**TED HEATH & HIS MUSIC**  
**DEEP RIVER BOYS**  
21- to 61. — MAI 0081

**ODEON - BARKING**  
SUNDAY, OCTOBER 9th, 6.30 & 8 p.m.

**DICKIE VALENTINE**  
**ERIC WINSTONE & HIS ORCHESTRA**  
21- to 61. — SEP 2500

**GAUMONT - LEWISHAM**  
SUNDAY, OCTOBER 9th, 6 & 8.30 p.m.

**THE CREW CUTS**  
**JOHNNY DANKWORTH & HIS ORCHESTRA**  
with Cleo Laine, Frank Holder, Tony Mansell  
21- to 61. — LEE 1281

**REGAL - EDMONTON**  
SUNDAY, OCTOBER 16th, 6 & 8.40 p.m.

**TED HEATH**  
21- to 61. — EDW 5223

**ROYAL FESTIVAL HALL**

**ROYAL ROOM**  
"MODERN JAZZ WORKSHOP No. 19"  
Tuesday, October 11th, at 7.45 p.m.

**NEW JAZZ GROUP with ALLAN GANLEY, HARRY KLEIN, DEREK SMITH and SAMMY STOKES**  
Also DOZZY BIRCH, TERRY SHANNON, ERIC PETER and PHIL SHAMAR (special arrangements permitted).  
Composers: YOUR HALL

**"NEW ORLEANS SINGERS No. 23"**  
Tuesday, October 18th, at 7.45 p.m.

**CHRIS BARBER'S JAZZ BAND**  
with OTTIE PATTERSON. Composers: REX HARRIS

**"JAZZ TODAY No. 31"**  
Tuesday, October 25th, at 7.45 p.m.

**Maisy for Collier**—a special appearance with a full jazz programme

**THE JOHNNY DANKWORTH ORCHESTRA**

TICKETS: 4/-, 5/-, 6/-, 7/6, 2/8 (unreserved) now available from RFL Box Office (WAY 3191), NCF Central Office (The Royal Arcade, 100 Charing Cross Road, W.C.2 (TEM 8619), and nearest agents. S.A.C. with postal applications please. TICKETS NOW ON SALE for the "2nd BRITISH FESTIVAL OF JAZZ," Royal Festival Hall, Saturday, 5th November.

**NATIONAL JAZZ FEDERATION**

**ROYAL ALBERT HALL**  
SUNDAY, 16th OCTOBER, CONCERT at 2 p.m.

LONDON DEBUT OF TWO GREAT ATTRACTIONS!

The Sensational New  
**RONNIE SCOTT**  
ORCHESTRA

PLUS! Post-Winning Tenor Sax Star  
**TOMMY WHITTLE**  
and his ORCHESTRA

**THE NEW JAZZ GROUP**  
ALLAN GANLEY (Drums) HARRY KLEIN (Bari)  
DEREK SMITH (Piano) SAMMY STOKES (Bass)

PLUS! THE VIC ASH QUARTET

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**RAY ELLINGTON QUARTET**  
MARION RYAN

LIVELY PERFORMANCE FROM THE RAY ELLINGTON QUARTET with MARION RYAN. COMMERCIAL WITH EYE-WORING EFFECTS. EXTRA VOCAL ATTRACTION.

**Tony Brown on TV**



ON Tuesday evening at 7.30 p.m., a new television personality emerged. As has been the case with other big TV names, there was no warning that this would be so. The face was familiar enough and belonged to a man of professional worth. But TV personality, the easy charm of manner that steps out into the living-room and seems to make itself at home would have been the last virtue to be ascribed to him—before Tuesday.

Has anyone ever considered Ted Heath as a potential TV screen star without his band?

In Donnest, Heath was the solid rock that remained steadfast in a choppy sea. Things went wrong but Heath smiled like the world's benevolent uncle. He said his few words engagingly, not with the uneasy eye of a man who has learned a script, but in the manner of one tolerantly delivering a opinion.

For the first time ever, Ted Heath eclipsed his own band. Not that the band played badly. We did, indeed, hear one bad boob from a trumpet player, but several other blunders were forgiven.

Toni Mason, the teen-ager recruit to the vocal ranks, is yet another proof that Ted has a knack of finding the best. Her "I'm in Love" started triumphantly and the poor girl looked so nervous that she took herself in hand like a real artist and sang. Her French voice has some of that emotional quality that made Judy Garland famous. She poured notes and looked attractive.

Was he kinder to her than to the first guest in Donnest's *Plus-Plus*. Poor Maggie Price, who pitched her entry, started to sing in tune, then ceased to exist as a voice. A technical hitch left us gazing at Maggie's comically averted mouth.

Then she sang "I'm in Love" and the music faded. Her "I'm in Love" started triumphantly and the poor girl looked so nervous that she took herself in hand like a real artist and sang. Her French voice has some of that emotional quality that made Judy Garland famous. She poured notes and looked attractive.

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**Calypso night on London's Left Bank...**

STROLLING along Soho's Frith Street the other evening with MM photographer Ron Cohen, I ran into Sheila Clark, one of the stars of the recent London production of *Jazz Train*. Sheila was threading her way through a group of Left Bank characters, conversing excitedly in French, towards the doorway of a club.

"Come on in," she said, "and watch the floor-show. We're on in a few minutes."

The club was the Côte d'Azur, latest venture of Vincent Montuoso, pioneer of London's Paris-style cafes (numbers one and two were the Faubourg and the Contemporain).

As we struggled in through a dense crowd of Londoners, French students, West Indians and visiting Americans, Vincent was announcing the first heat of a female beauty contest.

Under the spotlights, before the Côte d'Azur's agreeable Riviera-style decor of tiled archways and breaking waves, five girl members of the club submitted themselves to the scrutiny of a panel of personalities—each hoping to go on to the final, with a chance to win the title of "Miss Côte d'Azur"—and a free holiday in the South of France.

The first before-a-photographer displayed in the club's foyer muscularly testified—there had been a heel in the make hair of the contest. And what a scintillating team they would have made!

After Margaret Miller, of Tottenham, had duly won her heat for Frith Street, the winner of the contest was announced as the Côte d'Azur, one of the few jazz clubs to stay open until



**Peter Leslie's Show Talk**

midnight (and to have a liquor licence) in the heart of the West End of the recent *Soho Fair*. The club's success seems to have lingered there.

**Going West?**

IF London clubs are going all French, British musicals are turning away from the Continent and back to their own roots. The *Widowmaker* and *How to Succeed in Business Without Really Trying* are taking a leaf from the Hollywood movie-makers' book for their next offering.

The *Widowmaker* is a large-scale musical based on the life of the great composer, Chopin, with scores by Brubin from Dvorak's *Opus 24*. *How to Succeed* has already started for the show, with the reach The West End in the New Year. Book will be by Mr. Kraft and *Josephine* in *Camden* by Mr. MacSwiney.

**Pajama rehearsal**

MEANWHILE, the Richard Rodgers-Jerry Robbins Broadway hit *The Pajama Game*, which opened at the Coliseum next week, reaches the stage of *SNL* rehearsal from leading lady Joy Nichols, this musical with the unusual union-design background stars Max Wall, Edmund G. Bruce, Elizabeth Seal and Olga Lowe, who made such a hit in her *SNL* number in the London production of *Pal Joey*.

At the show, which tells us that we are in for a pleasant surprise at the symphonically "difficult" staging of the musical numbers.

**Uncle Ted**

TONY BROWN takes Ted Heath's TV personality to "the whole world's benevolent uncle" in his review on page 10. One person who fully appreciates and carries the simile off-screen, is Mrs. Chippendale, mother of Ted's new singer, 16-year-old Titi Eden.

Talking to the exceedingly photogenic Titi and her mother during the astounding bustle of *Medford*'s Wembley No. 1 Studio, I asked whether Ted had had any bad experience at all before going to Germany with Ted.

"Absolutely none," said her mother, merely sidestepping a *Downbeat* camera trucking his way to the next interview. "I've always prating like a silent dog-cameraman in the middle of the night. It's only because it's Ted."

**BACKSTAGE**

**Johnny's jingle**

AFTER trombonist Ted Heath gave a splendid ovation to Johnnie Ray at his opening concert at Newmarket Square last Monday (arrives John Coburn Ray in inspired mood, and the audience singing with him, stamping feet and clapping hands at both of his 38-cul-de-bout shows at last week's International Festival of Advertising.

The Vic Lewis orchestra gave Johnnie a strong backing carefully balanced so that the finer points of his delivery were preserved (although at times the scorching feet set their efforts afloat).

Hundreds of the fans, who had come long distances by bus and coach, were driving home on the moon still singing some they had heard earlier in the evening. And there are plenty more to come: the theatre is booked out for the week.

in Soho's Côte d'Azur Club, the 21-year-old beauty contest winner of the contest, Peter Leslie, who wrote it—and carried off the prize in the teeth of world-wide competition—was Britain's stage-journalist, Johnny Johnston.



Sheila Clark sings the well-known "I'm in Love" during the *Boogie Woogie* floor-show at the Côte d'Azur.

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# ARMSTRONG (IN BRITAIN) HINTS AT HEATH EXCHANGE

ALMA GUESTS ON HILTON SHOW

## EXCHANGE 'I think maybe they'll work out something'

LOUIS ARMSTRONG and his All-Stars spent an hour in Britain last Saturday at Freetown Airport, Scotland. They were en route for Stockholm, where they opened their European tour.

Armstrong was in good humour and signed autograph books for airport employees. "Satchmo?" he explained to a puzzled teenager, "that's the name Percy Brooks, former editor of the *Melody Maker*, gave me back in 1932."

An MM representative at the airport asked Louis what chance there was of his band playing in Britain despite the MU ban.

"I think maybe they'll work something out for Ted Heath to play in the States and we'll come over here to exchange," he said. "I'd like to play the Palladium."

Over at Stockholm Airport, hundreds of fans, bestruck by the entrance and police and air-line officials, found it impossible to clear a passage for the All-Stars' reporter Sven Wingquist.

The band was escorted by a back route to the restaurant, where they signed autograph books and answered reporters' questions.

The All-Stars received a rapturous reception at their opening concert at Stockholm Concert Hall, where tickets for five shows were completely sold out within four hours.

Armstrong is accompanied by clarinetist Edmond Hall, trombonist Arvell Shaw, drummer Barrett Deems, pianist Bill Kyle and singer Velma Middleton.

### 'Golden' Gisela



#### CHANGES IN JTV JACKSON SHOW

JACK JACKSON is leaving the 9 o'clock commercial TV show to compete on Saturday nights from London's Embassy Club after tomorrow's edition.

#### Continental tour for Ronnie Harris

RONNIE HARRIS leaves for a 10-week tour of American towns on the Continent. He takes his own package show consisting of comedienne-substantist Jerry Harris, the Treble Notes and cabaretist Terry Brown.

#### ABC BECOMES ATV

The Associated Broadcasting Co. Ltd., which provides week-end commercial TV for London and district, will be known from tomorrow (Sunday) as Associated Television, Ltd.

#### Drummer Lord to return to Ros

Drummer Lord, who recently left Edmond Hall to join Armstrong at the Cadogan, returns to the Coconut Grove on October 17.

#### HOLLEY BRIDE

Smiles from Major Holley, former Rose Marbury, jazz player and Millicent Alcock, a Jamaican dress designer, who were married at a reception on Park Lane. The couple met when Major was touring Britain with Rose Marbury.

#### GO ON BY

Recorded by ALMA COGAN (HMV) · SUZI MILLER (Decca) ROSEMARY CLOONEY (Philips) THE COWBOY CHILDREN'S CHOIR (Bruno). BLUEBIRD MUSIC CO. 23 DENMARK ST. W.C.2

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# Melody Maker

WORLD'S LARGEST SALE OVER 110,000 COPIES WEEKLY OCTOBER 15, 1955 EVERY FRIDAY—6d.

### Caterina in Town



It's a standard photographer's stunt to pose a pretty girl with a guitar—but this one can really play. She's Caterina Valente, singer of "The Broken And I" and "Molokai" on Polydor records. World sales of both discs are now coming up to the million mark. (See also page 11)

# KENTON FOR BRITAIN: TED HEATH FOR U.S. CONCERT TOUR

OFF THE RECORD SONG STARS

THE Stan Kenton Orchestra is to play in Britain. And Ted Heath and his Music will tour the United States.

This epoch-making news broke this week when it was revealed that James C. Petrillo, boss of the American Federation of Musicians, had lifted his 20-year-old ban on British dance musicians to permit Ted Heath to make a concert tour of America. Only the actual dates remain to be fixed.

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German song star Gisela Grillet (l.), Jack Payne and Alma Cogan on TV's "Off The Record" on Monday. (See page 14)

# Dankworth Ork to play at All-Britain

JOHNNY DANKWORTH and his Orchestra are to be the star attraction at the Melocor Maxxa National Dance Band Championship Finals on Sunday, November 13.

# ELLINGTON 4 IN WINSTONE FILM

Eric Winstone is to be featured in another CinemaScope film for Exclusive Pictures in February. It will be entitled "Stage Coach" and include the Ray Winstone Quartet.

# LYTELTON: A SON

Humphrey Lyttelton's wife, Jill, gave birth to a son at the University College Hospital, London, early on Wednesday morning. The boy has been named Anthony Stephen.

# Five stars in new Jackson Show

Jack Jackson's first ITV disco-jockey programme this Sunday at 2 p.m. will feature guest stars Alma Cogan, Jimmy Young, Sid Phillips, Don Lang and Janie Martin. At 8.15 p.m. on Friday evening, Janie Martin appears with the BBC Show Band on the first of its TV programmes.

# DAVID RECORDS FIRST OF 26 FOR LUXEMBOURG



David Whitfield (second from left) relaxes after recording two of a series of 26 Radio Luxembourg programmes at the Palace, Manchester, on Sunday. He was accompanied by Ronnie Aldrich and the Squadronaires. Also in the show were the Smith Brothers, L.F.; Geoffrey Herriot (Radio Luxembourg), David, Ronnie Aldrich, and David's M.D. Reg Wacker, on Sunday. He was accompanied by Ronnie Aldrich and the Squadronaires. Also in the show were the Smith Brothers, L.F.; Geoffrey Herriot (Radio Luxembourg), David, Ronnie Aldrich, and David's M.D. Reg Wacker, on Sunday. He was accompanied by Ronnie Aldrich and the Squadronaires.

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## 'Golden' Gisela



Leading lady is Gisela Griffel, German singer, who travels in Jack Payne's 'Off The Record' TV show on Monday. Known as 'the girl with the gold-plated comb,' Gisela owns a restaurant and is part-owner with ex-husband, champion Max Schmeling, of a milk farm.

### CHANGES IN JTV JACKSON SHOW

JACK JACKSON is leaving the commercial TV show he compères on Saturday nights from London's Embassy Club after tomorrow's edition.

The new compère is Ron Mandell, and the show will be known as "On The Town." Jack begins his disc-jockey TV programme, "The Jack Jackson Show," on October 15. It will be televised every Sunday at 3 p.m.

### Heath fans from New York Phil.

Several members of the New York Philharmonic Orchestra, in this country for the recent Edinburgh Festival, expressed a desire to hear the Heath band in action and were invited to the BBC studios for yesterday's (Thursday) lunch-time airing.

### Continental tour for Ronnie Harris

FINCHES Ronnie Harris leaves Glasgow on December 9 for a 10-week tour of American towns. He takes his own package show featuring his own compositions and recordings. Ronnie Harris, the Trio form and soprano Terry Siegel.

### ABC BECOMES ATV

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Johanny, his orchestra, and his singers—Cleo Laine, Frank Holder and Tony Mannell—will climax this great annual gala event, in which the cream of

Britain's semi-professional dance bands battle for All-Britain honours in front of the vast King's Hall, Belle Vue, Manchester, audience.

Twelve bands in all will compete. Each will have gained an Area Championship against tense competition from dance bands in its own district. All twelve will be polling no-niches to secure the coveted Trophy, and the lasting prestige that attends the title "Melody Maker's National Dance Band Champion."

Book now Tickets are now available from the Box Office, Belle Vue, Manchester. They are priced at 10s. 6d., 8s., 7s. 6d., 6s. and 4s. 6d., with unreserved seats at 3s.

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Jack's Jackson's first ITV disc-jockey programme this Sunday at 2 p.m. will feature guest stars Alma Cogan, Jimmy Young, Sid Phillips, Don Lang and Janie Marden. At 8.15 p.m. on Sunday evening, Janie Marden appears with the BBC Show Band on the first of its TV programme.

Other stars who will make appearances on Commercial TV this week-end are Teddy Johnson, Pearl Carr and Betty Miller on Gerry Wilton's "ATV Music Shop" at 3 p.m. tomorrow (Saturday), and the Deep River Boys in "Sunday Night At The Palladium."

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WICHITA, KAN.

MINNEAPOLIS, MINN.

ST. LOUIS, MO.

MEMPHIS, TENN.

INDIANAPOLIS, IND.

CINCINNATI, OHIO

CLEVELAND, OHIO

DETROIT, MICH.

CHICAGO, ILL.

MILWAUKEE, WIS.

ST. CINCINNATI, OHIO

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CHICAGO, ILL.

# Steve Race—giant-killer!

FROM Steve Race's amazing 21 paragraphs of apology for Kenton (MM, 8/10/55), you'd think that poor old Stan had a musical idea in his head. He just finds a lot of talented musicians from nowhere, puts them on a stand, and they play great jazz—in a banner headline sort of way.

Steve was the first man to talk about grubbing in print—but he has certainly blotted his copy-book this time. I bet that 16-year-old garage mechanic in Orizaba is still picking up a spanner to hurt at him right now.

Why is Stanton a giant? asks Steve. Then the blame is on Stan's hand. Thanks, Stan, for keeping the party clean, but I know of a few artists who will play the music they play just. I'll go back to reading "Promote".

There are any truth in the rumour that Johnnie Ray has been banned by the BBC from singing in Britain—but that he will be allowed to play the trumpet. *J. K. Otter, London, 2/11/55*

**Mr's quote**  
I further reply to reader Steve Voice on the subject of Wagon Wheel (8/10/55). I should first like to extend to the gentleman an apology for the confusion in my article. I meant, in my letter to the editor, to refer to Chico Hamilton, the strange-composer recordist, not Jimmy Hamilton of Mercury.

It would appear from reading Mr. Voice's letter that he has put me to a severe test. The particular brand of jazz that he favours is not, in my opinion, anything to be considered as a serious art form. It is in my opinion, if it is to be regarded as a serious art form, it should be regarded as a serious art form. It is in my opinion, if it is to be regarded as a serious art form, it should be regarded as a serious art form.

**Code**  
What I am most concerned about is the note-for-note copies. Surely some professional code of honour should operate here? It might be a good idea to have some code of honour should operate here? It might be a good idea to have some code of honour should operate here?

**Pirates**  
Surely it is in the interest of the record industry as a whole to keep its eye on the pirate. What I advocate is a new international copyright law drawn up between the record companies themselves.

**Top Tunes**  
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1. BLUE STAR (A) (1-8), Chappell  
2. EVERYWHERE (B) (1-8), Chappell  
3. THE MAN FROM LANSING (A) (1-8), Chappell  
4. EVERY DAY OF MY LIFE (A) (1-8), Chappell  
5. THE YELLOW SUBMARINE (A) (1-8), Chappell  
6. HEY, THERE! (A) (1-8), Chappell  
7. HEY, THERE! (A) (1-8), Chappell  
8. UNCHAINED MELODY (A) (1-8), Chappell  
9. CLOSE THE DOOR (A) (1-8), Chappell  
10. STARS SHINE IN YOUR EYES (A) (1-8), Chappell  
11. I WISH (A) (1-8), Chappell  
12. HERNANDO'S HIDEAWAY (A) (1-8), Chappell  
13. COOL WATER (A) (1-8), Chappell  
14. LOVE ME OR LEAVE ME (A) (1-8), Chappell  
15. I'LL COME WHEN YOU CALL (A) (1-8), Chappell  
16. STRANGER (A) (1-8), Chappell  
17. SOFTLY, SOFTLY (A) (1-8), Chappell  
18. GO ON BY (A) (1-8), Chappell  
19. THE BAMBUSTERS MARCH (B) (1-8), Chappell  
20. GREENGLASS (A) (1-8), Chappell  
21. YOU'VE GOT TO BE A MUGGIE (A) (1-8), Chappell  
22. WHERE WILL THE DEER BE? (A) (1-8), Chappell

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Sundays at 5.20 and 8.

# TICKETS FOR LOUIS? NOT A CHANCE!

## Mike Nevard reports from Scandinavia

IT is one hour before midnight in the land of the midnight sun, and one jazz critic is in a sweat.

Imagine flying 1,000 miles by a roundabout route on tickets secured after pulling every string in the book—only to find that the whole trip has been useless.

An international trade fair had made flight to Oslo technically impossible. But the impossible had been achieved. I was in Oslo to review Louis Armstrong. Now, it was impossible to get tickets for the concert.

The Scandinavian impresario is not like his English equivalent. In London, a promoter will practically kidnap you to get his concert reviewed; in Oslo, they almost post guards to keep you away.

Press tickets are unheard of. And for the box-office, this was the tour of tours.

Louis was originally booked for three concerts in the morning, the streets were jammed by a jostling throng of would-be ticket-holders.

The police were called to get traffic on the move and to clear the streets. They started, systematically, to break up the mob. Some of those who had been there first got pushed out.

Fighting started. Soon the street was turned into a battlefield. Police reinforcements were called, but not until it was announced that all seats had been sold did the mob disperse, leaving a host of resentful fans in the vicinity.

To help ease the situation, two more concerts were arranged. Seats were sold out in a couple of hours.

Stockholm critic Sven Winquist and I tried for Press tickets. "No chance at all," we were told.

People who had helped organise the concert were persuaded to return their tickets for resale. We heard of a man who was selling five-kroner (5s) tickets for eighty-five kroner, but when we tracked him down he had sold out.

We visited hotels, offices, workrooms, cafes; we worked from contact to contact for 28 hours.

We'd met Louis at Oslo Railway station, where he and hundreds of fans waited for him at the airport; we tried his manager, a hard-mouthed toughie who shouted at the cameramen. No tickets.

We had lunch at Louis's hotel, minus Hall alongside. No tickets.

We saw Louis go off to his first concert at 2.30. We saw him return at 4.15. (It was a short concert.)

We did another round of the clubs. And at 11 o'clock we waited in a small bar of the Continental Hotel; a contemporary stained-glass window was behind us; a bottle in front of us. We were awaiting it out waiting for a man. He might have a ticket.

He did. One ticket.

**MIDNIGHT**  
Olivind Skinstad, an executive of Philips Records, had planned to take his sister to the midnight concert. He took me instead.

Friend Winquist was palmed off with a bottle of Martini, and at 11.15 Olivind and I settled in our seats at the Colosseum.

The Colosseum is a big, modern cinema, with red plush carpets and pau-de-til walls. On each side of the stage stands a giant statue; behind them, red velvet curtains; out front—plaid, bass and drums.

All around, fans are readying their cameras; an attendant sells chocolate and cigars. There are no ash-trays on the seats.

And every 20 seconds or so the crowd claps and stamp in time, shouting "Hey! Hey! Hey!" In front of a British, snuff look round excitedly. The lights dim—a roar—and in come six musicians. They mount the stage and the audience yell its welcome.

Peetie, Louis, Shaw, Trummy, Hall, Kyle. . . They move quickly across stage, take up position and blow through the applause.

Flared on left; then Trummy, Louis, Ed Hall, drums and bass.

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NORWEGIAN PHOTOGRAPHER SVERE BERGLI TOOK THIS SENSATIONAL PICTURE OF LOUIS ARMSTRONG AT ONE ON SATURDAY NIGHT; LOUIS SIGNED IT.

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Continued on page 5

# YNE'S or The Record

is said to be the sincerest form of flattery. But believe me, there are men in the industry whose motives have to do with flattery.

through records made by foreign artists. Some of the records have been found one, they hastily sign to enable them and their own names to be included in the "credits" of the original artist whose work has been copied. And the artist whose work has been copied is not notified. In some cases, the artist has been notified, but the record has been made by a famous American band, then the record is credited to himself. I know American arrangements, has become so

## Steve Race— giant-killer!

FROM Steve Race's amazing 21 paragraphs apology for Kenton (MM, 8/10/55), you'd think that poor old Stan hadn't a musical idea in his head. He just finds a lot of talented musicians from nowhere, puts them on a stand, and they play great jazz—in a banner headline sort of way.

Steve was the first man to talk sense about Brubeck in print—but he has certainly blotted his copy-book in the process. It was he who picked up a spanner to hurt at him right now.

Why is Kenton a giant? Well, then the names of Brubeck, the Radio, Really, Mr. Race, keeping the party down. I know of a few British bands which "eat" their jazz. It is to be back to reading, Trollope. Steve is at least kind enough not to use that dirty word, "commercial" about his own band. Thanks. But, fortunately, the jazz can be commercial. And just because it is, there's no need to apologise for it. It is the same as jazz. But, unfortunately, it is not jazz. —Chris Bates, London, W.



There are any truth in the rumour that Brubeck has been banned by the MI6 from coming to Britain—but that he will be allowed to play the trumpet in London, S.W.8.

### Bill's quote

I'm further reply to reader Steve Race on the subject of Kenton's jazz. (MM, 1/10/55) I would first like to extend to the gentleman an apology. My mistake for confusing the jazz can be commiserated. And just because it is, there's no need to apologise for it. It is the same as jazz. But, unfortunately, it is not jazz. —Chris Bates, London, W.

# RECORD POACHERS ARE AT IT AGAIN

When I am not the arranger of the title, I am the arranger of the title. A man of Steve's professional stature, of course, does not need to be any convincing about his own work. Many a back-room boy even too happy to get their names on a record label to worry overmuch about what they are asked to do.

Code  
What I am most concerned about is the code of ethics. Surely some professional code of honour should operate here. It might be a reason to agree to a code of ethics. The records were literally and ceremoniously written on a record programme. It is a course which the BBO might seriously consider.

As a man who runs a record programme, I feel personally involved. I hate the idea of being used as an unwitting ally of the man responsible for "borrowing" when they are offering them to the public.

How can our bands and artists develop any individuality when they merely submit to this kind of thing? My aim has always been to sell British music. I was expressly designed to offer an outlet for British talent. Are those who try to loot on me supposed to be the right sort of support?

Pirates  
Surely it is in the interest of the record industry as a whole to keep its own house in order. What I advocate is a new international copyright charter drawn up between the record companies themselves.

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1. BLUE STAR (A) (1/8)... Chappell  
2. EVERYWHERE (B) (1/8)... Chappell  
3. THE MAN FROM LANSABE (A) (1/8)... Chappell  
4. EVERYONE (B) (1/8)... Chappell  
5. EVERY DAY OF MY LIFE (A) (1/8)... Chappell  
6. THE YELLOW ROSE OF TEXAS (A) (1/8)... Chappell  
7. HEY, THERE! (A) (1/8)... Frank  
8. LEARNIN' THE BLUES (A) (1/8)... Campbell  
9. UNCHAINED MELODY (A) (1/8)... Frank  
10. CLOSE THE DOOR (A) (1/8)... Dobbins  
11. STARS SHINE IN YOUR EYES (A) (1/8)... Frank  
12. I WONDER (A) (1/8)... Marmolstein  
13. HEARIN' THE BLUES (A) (1/8)... Frank  
14. GOOD WATERS (A) (1/8)... Frank  
15. JOHN AND JULIE (B) David Tate  
16. LOVE ME OR LEAVE ME (A) (1/8)... Frank  
17. I'VE GOT TO GO WHEN YOU CALL (A) (1/8)... Michael Frank  
18. STRANGER IN PARADISE (A) (1/8)... Frank  
19. SOFTLY, SOFTLY (B) (1/8)... Frank  
20. GO ON BY (A) (1/8)... Washburn  
21. THE BARBERS' MARCH (B) (1/8)... Chappell  
22. GUNBARREL (A) (1/8)... Chappell  
23. YOU, MY LOVE (A) (1/8)... Leado  
24. WHEN YOU WILL THE DIDDLE BEE (A) (1/8)... Chappell

A—American; B—British; F—Others  
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**CINEMASCOPE**

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Louis was originally booked for three concerts in the Norwegian capital; an opening date was announced for sale of tickets. Several hours before the box-office opened in the morning, the streets were jammed by a jostling throng of would-be ticket-holders.

The police were called to get traffic on the move and to clear the streets. They started, systematically, to break up the mob. Some of those who had been there first got pushed out.

Fighting started. Soon, the street was turned into a battlefield. Police reinforcements were called, but not until it was announced that all seats had been sold did the mob disperse, leaving a host of resentful fans in the vicinity.

To help ease the situation, two more concerts were arranged. Seats were sold out in a couple of hours. Stockholm critic Sven Winquist and I tried for Press tickets. "No chance at all," we were told.

People who had helped organise the concert were persuaded to return their tickets for resale. We heard of a man who was selling five-kroner (5s) tickets for eighty-five kroner, but when we tracked him down he had sold out.

We tried the jazz clubs, the record companies; we visited hotels, offices, workrooms, cafés; we worked from contact to contact for 26 hours. We'd met Louis at Oslo Railway station, where he arrived secretly while hundreds of fans waited for him at the airport; we tried his manager, a hard-mouthed toughie who shouted at the cameramen. No tickets.

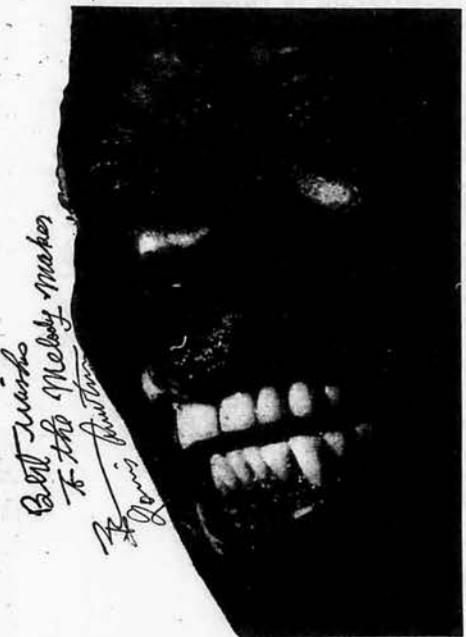
We had lunch at Louis's hotel, Edmond Hall alongside, No. 11. We saw Louis go off to his first concert at 2.30. We saw him return at 4.15. (It was a short concert.)

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And every 20 seconds or so the crowd clap and stamp in time, shouting "Hey! Hey! Hey!" In front a British minor looks round excitedly. The lights dim for a moment and come six musicians. They mount the stage and the audience yells its welcome. Deems, Louis, Shaw, Trummy, Hall, Kyle. . . They move quickly across stage, take up position and blow through the aperture. Piano on left: ten Trummy, Louis, Ed Hall, drums and bass.



NORWEGIAN PHOTOGRAPHER SVERE BERGLI TOOK THIS SENSATIONAL PICTURE OF LOUIS ARMSTRONG IN OSLO ON SATURDAY NIGHT; LOUIS SIGNED IT.

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IO COMMENTARY

TRUMPH & HEATH

by Maurice Burman

knows exactly... conductor Alvin... show, however... and, for whom... to be considered...

Hubert W. David's SONG sheet

FUNNY how life can be so rosy one moment—then, in a flash, it can suddenly look like a grim, foggy November morning. We all have our ups and downs—nobody more so than songwriter Arthur Grove.

A few weeks ago, Jack Payne mentioned that Arthur's song, "Dream For Sale," had been introduced in the new Norman Wisdom film Man Of The Moment, and recorded by Norman himself for Columbia.

Last year, Arthur Grove was in Hollywood. Earning his living as a pianist, he was worried about his job—so he would soon become redundant. Grove was a very busy man. At that time he was able to give some time to his song, "The Windmill Man."

He has registered a process under the name of "Musical" which enables him to make sound reproductions of any type of music, whether in manuscript or printed form. But he can't make a copy of a song on a single sheet to a full set of band parts.

With specially prepared, two-sided, sensitized paper, he can get a good impression on both sides, neither showing through to the other. This he can make into a copy on a top-line melody copy on a single sheet to a full set of band parts.

Here, then, is the opportunity to get permanent copies of your compositions on film. The cost? Nothing that will hurt your pocket. For normal 12-stave manuscripts, also 12 in. x 8 1/2 in. in the initial stages per page costs 1s. 6d. Each copy is made on the original manuscript, and you can have as many as you like, per print, and, if required, 100 copies are guaranteed a 24-hour service.

There may come a time when you want to post up a dozen copies of the same song to different artists, recording companies and publishers. That's another time when "Musical" solves your difficulty.

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—F. W. Street

Is Louis getting tired? SHOWMANSHIP TAKES PRECEDENCE

continuing our on-the-spot report of Armstrong's Scandinavian successes

LOUIS leads the ensemble; easy, stabbing phrases; Ed and Trummy Young modestly respond. Bass plays four-in-the-bar, drummer—head down—hits one-two-three on the hi-hat. . . . Louis soaks up sweat with a large white handkerchief, moves forward to sing. . . . Soft winds blow through the pine-wood trees. . . . folks down there live a life of ease. . . . The same old Louis. . . . When old mummy falls upon her knees. . . . It's sleep-time down South. . . . And the clarinet and trombone come in behind that familiar voice. It's no different in person on the record except that you get the wide, deep smile—teeth thrust forward. The man himself is smaller than you expect—the shortest man on stage. Dumphy. He toots out of place in the blue, blazer, styled suit, and hovers in the background a bit, leaving the front of the stage to Trummy and Ed.

As if he's rationing his energy, he still has the personality, his trumpet has attack, his voice is beautiful, but the wishty seems to have lost some of the edge that cut through his concert recordings. He struts about as a showman often will—but does not by any means dominate the stage. Musically, no one achieves supreme dominance, at no time does a soloist out, the others in the shade. The first full number in the bill, save everyone a crack of the whip, Louis adequately illustrated this point.

The soloists

Billie Kyle took the first solo—very clean and musically—a sample of the old-school virtuosity of the Buster style of playing on the Spanish disc. Billie was playing with the John Kirby band, and a good choice for Louis's spot in the Armstrong All-Stars. As a rhythm pianist and soloist he fits splendidly into the band. Next in the solo spotlight came Barrett Deems, a big, beefy guy, not unlike Joe Louis. His band work is good, but it is obvious that he is with the unit as much for his showmanship as for his music. His dynamic extremes are not so far apart. But there is a certain grace in his playing, a melodic phrase, a rhythmic flourish, a melodic phrase, a rhythmic flourish. He has a wide, moon-shaped mouth that splits his face, giving the lower half a hinged appearance. And his prominent ears give him an impish look. While Louis sang "The Saints, He marched around with his trombone at the slope on his shoulder. Between solos he lifted a paper cup of water from inside the piano and took a healthy draught. He seemed to help, because he really blew out. His trombone and Louis's trumpet are admirable tank-masters for any rhythm section: a ply this one was not so good. In the first place, the three men were spaced so far apart as possible. Kyle was on the left; so far and four musicians to the right was Deems; farther over, Shaw. All spread out across the front of the stage. Kyle's piano was fine; Shaw provides a nice touch. The weak link was Barrett Deems. He was no more a part of the band than the stone giant leaning on his sword at the side of the stage. Deems is a kind of junior league Krupa. Ricketty-dick stuff—bent low over the drums, head horizontal and slightly inclined, sticks fanning back behind the ears, and so on. But none. The size of his name on the



TWO OF THE ARMSTRONG SHOWMEN; Left—Velma Middleton—Arvell Shaw. Here special bit picture by Steve Berg.

Two of her numbers are those of the "Here's news for you, baby. . . variety. The others are "All Of Me," which, in the circumstances, takes on new, frightening dimensions, and "St. Louis Blues." They are not badly performed, but Velma's presentation of them is designed more as mass entertainment than as total enlightenment. Which is, it seems, the policy of the band itself. The concerts were a success—no doubt about that. People came from all over Norway to

drums suggests that he considers himself one attraction, the head another. And that's the way it sounds. A good drummer—Cozy Cole or the late Sid Catlett, for instance—would have kept the band together. But Deems, in my opinion, negated any coordination gendered by his colleagues. That—and the choice of programme—were the main drawbacks to the All-Stars, musically. There was not one number in the Saturday night show that indicated any kind of pioneering spirit. It was a book of jazz songs.

The programme

On the instrumental side we got "Indiana," "Tin Roof Blues," "Perdido," "Sheik Of Araby," "Moo I Love," "Twelfth Street Rag," "Undecided," "Basin Street Blues," "Royal Garden Blues" and "Stompin' At The Savoy."

"Perdido" was a piano feature. "Sheik" spotlighted Ed Hall in a beautiful solo, and "Moo I Love" was a showcase for bass. There were also the vocalists. Louis sang "The Gypsy," "Pretty Little Miss" and "The Saints, and was joined by Ed Hall for "The Bucket's Got A Hole in It." Arvell Shaw sang "St. James Infirmary Blues." And then there was Velma Middleton.

Miss Middleton is a lady who likes to throw her weight about. Literally. She is an O/S singer, and she plays for every laugh her size will get. She jumps up and down—a large, round, bouncing ball—and sings in between.



EDMUND HALL—a strong, modest line.

attended them. Some came from places as far to the north as Harstad, 560 miles away. And most of them were happy. The audience reaction could hardly have been bettered. But there were, dotted about the audience, those keen jazz fans who waited Armstrong in the raw. There was Omar Høide Midteter, president of the Norwegian Jazz Federation. "I was very disappointed," he confessed, and Big Chief Gerhard Asphelm, the blump of Norway, nodded sadly.

continued on page 8

JAZZ ON THE AIR

- WEDNESDAY, OCTOBER 12: 11:30-12:15: The Jazz Orchestra. 12:15-1:00: The Jazz Orchestra. 1:00-1:45: The Jazz Orchestra. 1:45-2:30: The Jazz Orchestra. 2:30-3:15: The Jazz Orchestra. 3:15-4:00: The Jazz Orchestra. 4:00-4:45: The Jazz Orchestra. 4:45-5:30: The Jazz Orchestra. 5:30-6:15: The Jazz Orchestra. 6:15-7:00: The Jazz Orchestra. 7:00-7:45: The Jazz Orchestra. 7:45-8:30: The Jazz Orchestra. 8:30-9:15: The Jazz Orchestra. 9:15-10:00: The Jazz Orchestra. 10:00-10:45: The Jazz Orchestra. 10:45-11:30: The Jazz Orchestra. 11:30-12:15: The Jazz Orchestra.

A New BROADWAY DRUM of exceptional value. 14" diameter x 5 1/2" deep. Self-aligning tension fittings. Flanged steel counter hoops. All metal parts chromium plated. Entirely new snare fitting. Black or white assembled shell. £11.10.0 tax paid.

WALT DISNEY CHAPPELL'S BAND BELLA NOTTE SIAMESE CAT SONG HE'S A TRAMP \* LA-LE-LU. THIS IS OUR SECRET CLIP-CLOP. THE YEARS TOGETHER. UNROMANTIC US YOU'LL FIND OUT. THE MAN FROM LARAMIE. BIRMINGHAM \* AT LAST WE'RE ALONE.

MUSIC SERVICE 50 New Bond Street, London, W.1. VICTORIA SOLDIER BOY BEWARE. Give Me A Band And My Baby There's Nothing Like Love. MORNINGS PETE KELLY'S BLUES. MADDOX THE YELLOW ROSE OF TEXAS. AT THE STEAMBOAT RIVER BALL.









THE SINGER AND THE MUSCLEMAN

Kenton Band expected to play Britain in March, April



From Page One only—provided Ministry of Labour and British Union allow Kenton similar tour England.

"Pettille and Kenton hope this may be first of several such exchanges."

"I'd really complain with the Ministry of Labour at present time that he had received the cable from Kenton."

Bozza said: "Naturally I am very pleased about the whole situation. There's only one point; band concerts are not the most popular form of entertainment in America, but they are here."

The Musicians' Union has approved the proposed exchange.

This is the first of exchange we approve of in principle. We have no objection to Kenton now being subject to Ministry of Labour approval, and provided the bands were of equal size for each tour of the States."

He is here for a concert and recital tour which begins at Nottingham Jazz Club next Thursday.

He and the group of Curly Turner, Mick Mulligan, Curly Turner, the Kirshins, Dizzy Reece and the New Jazz Group are at the Festival Hall on November 8.

It is an important commission in the Department of Labour stipulated that any possible exchange between British and foreign bands should be on a 10-man, hour-for-hour basis.

He mentioned to the Ministry of Labour and if the unions of the two countries have come to an agreement on this proposed exchange, and see how the respective labour ministers should take any objections.

He can only refer you to the Minister's reference to this whole matter in the Department of Labour and if he would consider reverting to the subject of an exchange of American bands into this country as soon as British bands received at least a favourable treatment in America.

Barry Davidson, back-room boss behind the exchange, admitted that the British and American bands have been in constant touch since André Klöpper and comedian Eddie Connor (of Connor and Drake) took on the picture job taken at Glasgow Empire on Monday.

Every hall "Now at least it seems that my dream of being the first to break through the APF-MU barrier has been overcome. The exchange will probably take place next week, and I am going to bring Kenton to Europe in March or April. Already offers are being made in Great Britain, North Africa and other countries."

In Britain, he would like to see a couple of Kenton into every available concert hall. He must sing only and not talk, even on stage.

"I have dreamed of bringing Kenton to Britain ever since I saw Lewie and I first met him at the Apollo in New York. I've made approaches to the APF then, but nothing came of it. If the deal is made, I could go with Kenton to Dublin for the Festival Maxxa in September."

Harold Davison stated that he was already lining up other Anglo-American exchanges.

Initial bands involved would be Vic Lewis, Johnny Dankworth and Jack Parnet. The latter is probably to be exchanged with band," said Davidson.

Traditional leader Charlie Barber will have a Polygon Jazz LP of Christmas market.

"Titled 'Harlem Show Tunes,' it contains two vocal items by blues singer Otilie Patterson. It is a 10-inch LP and 'I Can't Give You Anything But Love.'"

He would welcome any interesting anecdotes on Parker's career, and any such information can be sent to the author at 16th Street, New York City.

10 at the ARUNDEL. Double, Tuesday. A new 200,000 ballroom, The Arundel, was opened in Arundel Square, London, last week-end.

The tenancy has been secured by Kelle-born band leader Jack Barrett. He leads a new 10-piece band.

Garlands for Louis and Trummy



MARTINO BLOWS OUT 28 CANDLES

Singer Al Martino blows out his 28th birthday cake candle while (L-R) Teddy Foster, dancer Joan Kagan, singer André Klöpper and comedian Eddie Connor (of Connor and Drake) look on.

The Norwegian "and it was flowers" to trombonist Trummy Young and Louis Armstrong on their first concert in Britain on Saturday.

Changes in Tony Crombie band. Tenorist Jimmy Walker has left Tony Crombie's band and been replaced by Jack Fisher, who joined on October 5.

Daniam Robinson, pianist with Tony, has received doctors' orders to give up touring, and will leave the band when a replacement is found.

Annie Ross has recorded "I Want You To Be My Baby" coupled with a band number, "Three Little Words," on Decca.

Klein may record Watson music

Star baritone man Harry Klein may record some of trumpeter Jimmy Watson's own compositions for EMI.

Another call on Harry's talents has come from Icelandic leader Svever Gusto, who has commissioned a number of Klein originals for his group.

8 more singers win tests

Last week's winners of the MM Vocalists Of The Year contest were: YVON HALL, WENDELLEY Jay King, of Barrow Park, and Pauline Gerrard, of West Easing.

SGALA BALLROOM, LEEDS: Sylvia Stonehale, of Muddershall, and Mel Barr, of Leam, Leeds.

ONE BALLROOM, TORQUAY: James Wines, of Paignton, and John Hirst, of Exeter.

BARNSFIELD PALACE, PETERBOROUGH: Marion Hirston, of Peterborough, and Leonard Davis, of Kilmington, Notts.

Happy smiles from Johnny Wickham, drummer-soloist with the Ted Taylor Quartet, resident at the Latin Quarter, Wardour Street, and Kathryn Dickers, who were recently married at St. Paul's Church, Kensington.

SLIM WHITMAN Rose Marie; We stood at the altar HL 8061

Roll on silvery moon; Hunted hungry hen HL 8141

When I grow too old to dream; Cattle call HL 8103

ARCHIE BLEYER Hernando's hideaway; S'il vous plait HLA 8176

FERKO STRING BAND Ma; You are my sunshine HLF 8183

GINNY WRIGHT & TOM TALL Are you mine? Boom boom boomerang HL 8150

UNION EXPLAIN BAN ON HORNE BASSIST

WHEN Lena Horne opens for a month's season at the Savoy Hotel, London, this Monday, she will be accompanied by bassist Jack Fallon, drummer Alex Elliott, and her husband, Lennie Hayton, at the piano.

Lena had planned to bring over American bassist George Duvivier, but had to abandon the idea when the Musicians' Union objected.

Asked why the Union had objected to Duvivier's appearance here, Ted Anstey, Assistant General Secretary of the MU, said:

"At our conference in July the members re-elected the Union Policy to restrict the entry of foreign musicians when British musicians were available.

"When the Ministry of Labour despite our known objections, has thought fit to issue working permits to Lena Horne, it is our duty to take what action we consider appropriate."

When it was pointed out that guitarist Chuck Wayne toured here with singer Tony Bennett in July, Mr. Anstey said: "Possibly the Ministry issued a permit on the understanding it was for an accompanist. I can only assume they thought it was for a pianist. It is possible if they had known Bennett would be using a guitarist, they would have objected."

Added Mr. Anstey: "We take a different attitude so far as pianist accompanists are concerned; and by the extent of the pianist's participation in the presentation of the act."

"But we also have to take into consideration the length of time the pianist and artist have been together as a single unit and whether the pianist has all the right in the act in his own right."

Mr. ALLEN ON TV. Nat Allick, band leader at the Royal Tottenham, will compete the Inter-Regional Dance Competition being televised from Wembley on October 31.

DRIVE FROM DON AND MAL

Donna Gidden has been appointed Press officer to the EMI Record Division at 51, O'Connell Street, London, W.1.

John O'Leary, PRO of the EMI group at Hayes, Middlesex, will deal with policy and technical matters on records as thereto.

NEWS in BRIEF

REDDY ASYNALL, pianist-entertainer who plays opposite Alvin Karpis' band at London's Eve Club, leaves tomorrow (Saturday) to switch to the Stratton Club, W.1.

On November 3, Northern listeners will hear a late-night programme featuring Pearl Carr and Freddy Johnson.

The bands of Cy Laurie and Alan Bell will play at a jazz concert at Chatham Empire on October 20.

Bob Heath, son of bandleader Ted Heath, has left his father's firm Good Music Ltd. to join the firm of the late George professional manager Freddy Porer in exploiting the firm's popular catalogue.

Art Gregory returned to Town last week, completion of his nine months' sabbatical at Plymouth, where he has been leading a four-piece trumpet, drum, piano and bass line-up at the New Park Ballroom.

Dr. Humphrey Littleton drummer George Hopkinson has formed a new jazz group (completed by Norman Hill) (a.k.a.) Geoff Morris (trumpet), Geoff Chappell (bass), Allan Root (piano) and Non Jones (sax).

Lennie Douglas and his Orchestra open on Wednesday (15th) at the Savoy and Herbie's session at Butlin's Farnham camp.



Caterina Valentis sang in Spanish, French and English when it was a champagne party was held in her honour after BBC TV debut. Hosts were the Heliodor Record Co. and A&M men Alex Herboland (left), Joe Calimera's (r.), and the late John Cox (Others shown (L-R): Jimmy Phillips (Peter Maurice), Bill Phillips (MacDonald), Les Paul (Peter Maurice), Werner Klesner (Heliodor), Bobby Heath and Freddy Porer (Miss), actor Alfred Maron.

No more tickets for TPA Ball

So great has been the demand for this year's TPA Ball that the Ninth Annual Event, that the Music Publishers' Conference Association report that all tickets have now been sold.

As usual, the Ball is being held at the Grosvenor Hotel, London, on October 27. The bands will play for continuous dancing from 9 p.m. to 1 a.m.

Proceeds from the TPA Ball will go to the MPPCA's own Benevolent Fund.

Sheet music sales on the upswing

SALES of sheet music are on the upswing. In some cases the increase amounts to from 25 to 30 per cent. on the same period last year.

Peter Fox, trade manager of Southern Music, who also handles the trade sales of the Liberty Southern, Latin-American, Merit, David Todd, Michael Raine and John-Fields companies, told the M.M.

"I would say sales are up from 25 to 30 per cent. on this period last year. The reason for this is that Joe Public is getting used to paying 5s. and 1s. 6s. instead of the former price of 1s."

"I have found that more and more children are taking piano lessons but I doubt if that's the reason! The titles are 'I Can't Give You Anything But Love, Where's My Baby? I Had a Dream' and 'When the Red Red Robin Comes Bob-Bob-Boobing Along.'"

VALENTINE CUTS DIXIE SIDES

Dickie Valentine has recorded four titles with the Alex Welsh Dixielanders for Decca which will be issued in EP and 78 rpm form, and also incorporated in a future Valentine LP.

The titles are "I Can't Give You Anything But Love, Where's My Baby? I Had a Dream" and "When the Red Red Robin Comes Bob-Bob-Boobing Along."

Torbett's men

Ex-Parnell brassman Jimmy Torbett took over on Monday as leader of the new band at the Grosvenor Ballroom, Glasgow.

Norman Quinlan (bass), John McMillan (trumpet), Bob Easton (bass), and Jimmy McElduff (sax.)

KERRISON AT CAFE

Planoist Johnny Kerrison opened at the Café de Paris, W., on Wednesday with a L-A band as relief to the Ambrose Orchestra.

Hampton driver dies after coach crash

NEW YORK, Wednesday.—The coach crash which involved 18 members of the Linnard Hampton band in New Mexico last week has claimed the life of driver George Allison. Allison, who had a leg amputated after the accident, died on Friday.

Six musicians have now been released from hospital. Hampton, whose ankle was broken, expects to be out in a fortnight.

As already reported, Alvin Haver, trombonist with Hampton for the past decade, sustained a broken back. Also among the injured were guitarist Bill Markel, lead singer Bobby Riser, Julius Newstrom, Rufus Jones, Bill Wilson, Harry Pettit, Eddie Chambliss, Wallace Davenport, Larry Wilson, George Hart, Henry Devere and Eddie Preston.

The accident automatically cancelled Allison's big concert at Carnegie Hall this Saturday for the Israeli Band Orchestra organization. Instead, the charity will stage an all-star jazz concert.

A KISS FOR THE CONTEST WINNER

Members of the Johnny Dankworth Orchestra were badly shaken when a motor car crashed into an empty petrol station when returning from a dance at Epsom on Sunday in the early hours of Tuesday morning.

Only eight members of the band were in the coach—trombonist Leslie Monk, saxophonist Ewood, saxist Johnny Kerr and Rex Butler, vocalist Tony Macsell, drummer Kenny Clare, bassist Kenny MacCall and trumpeter Donko Hoberts.

Johnny Dankworth and the rest of the band were travelling down by car.

A kiss from singer Kathie Key for victor Bill Arbuckle, leader of the Sextet, who won the All-England Harmonium Final in Glasgow last Sunday. (See report page 12.)

WAKE THE TOWN AND TELL THE PEOPLE

LORRAE DESMOND (Soloist) MINDY CARSON (Philipp) LES BAXTER (Cocktail) BETNE DOUGLAS (Vocal) ROSE BRENNAN (Horn) LAURENCE WELK (Coral) ANNIE FRANCIS (Columbia)

DON'T CRY LITTLE DONKEY

From the Columbia Picture BRING YOUR SMILE ALONG FRANKIE LAINE (Philipp) BILLY COTTON (Decca)

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PETER MAURICE The TEENAGE RAGE!

"SEVENTEEN" (Parts Ready Soon)

STARS SHINE IN YOUR EYES

MACHELOUES' BIG HIT I WONDER

BOURNE MUSIC'S BEAUTIFUL WALTZ MY LONELY LOVER

21 DENMARK STREET, LONDON, W.C.2

L-A DRUMMER WEDS



Joan Rogan back—but can't talk

Joan Rogan returned the cat's "Pick Of The Pack" at the Queen's Theatre, Liverpool, on Monday last—with strict instructions from her doctor that she must sing only and not talk, even on stage.

After missing three shows, Joan appeared on Monday of last week but had again to lay-off for the remainder of the week.

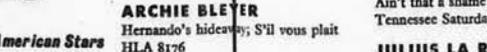
The trouble is caused by repeated strains of the vocal cords which can only be cured by rest.

DIXIE GREEN

Brian Green and his Dixielanders, with guest vocalist Earl Prindle, will make a one-night appearance at the Grosvenor Ballroom, 51, O'Connell Street, W., tomorrow (Saturday).

ALL THE HITS

by your favourite American Stars



LONDON RECORDS, DIVISION OF THE DECCA RECORD COMPANY LTD., 1-3 BRITAIN ROAD, LONDON, S.W.9

Advertisement for Dallas Drums, featuring the text 'OUTSTANDING VALUE', 'GIGSTER MODERN DRUMS at exceptionally Low Prices', and 'DALLAS BUILDING CLIFTON STREET LONDON, E.C.3'. It also includes a coupon for a free illustrated booklet.

# Kenton Band expected to play Britain in March, April

From Page One  
only provided Ministry of Labour and British Union allow Kenton similar tour England.

...and Kenton hope this may be first of several such exchanges.  
The British, comprised with the Maxine Mackay at present time that he had received the cable from Kenton.  
...Naturally I am very pleased about the whole scheme. There are only one point: band concerts are not the most popular form of entertainment in America but they will be published by Cassells on October 27, arrives in London today (Friday).

He is here for a concert and recital tour which begins at Nottingham Jazz Club next Thursday.  
The group of Chris Barber, Mick Mulligan, Tommy Whittle, the Kirshnids, Dizzy Reece and the New Jazz Group are at the Festival Hall on November 8.

...The respective labour ministers should raise any objection.  
I can only refer you to the Minister's reference to this whole matter in which he said that he would consider reverting to his former policy of allowing American bands into the country as soon as suitable arrangements had been received at least as favourable treatment in America.  
...back-room boy behind the exchange, but about the deal which has been in constant touch with the British side, he said "I have this past week."

Every body  
Now at least it seems that my dream will be realized. The biggest obstacle—the AFM-MU barrier—has been overcome. The exchange will probably take place next November. I am planning to bring Kenton to Europe in March or April. Already offers are pouring in—from Israel, North Africa and other countries. In Britain, it would just be a case of putting Kenton into any available concert hall, and aim to fly to the States at the end of next week to the 11th.

I have dreamed of bringing Kenton to Britain ever since I met Lewis and I first met him at Carnegie Hall. I would just like to see him. I could do so by bringing Kenton to Dublin for the Maxine Mackay in September, 1955.

Harold Devison stated that he was already lining up other Anglo-American name-band exchanges.  
Initial bands involved would be Vic Lewis, Johnny Dankworth and Jack Parnell. They would probably be exchanged with Bertie Higgins and another band," said Devison.

**Barber Harlem LP**  
Traditional leader Chris Barber will have a Polygon Jazz LP on the Christmas market. Titled "Harlem Show Tunes," it will contain ten vocal items by blues singer Otilie Patterson. St. Louis Blues and "Can't Give You Anything But Love."

**Parker biography**  
New York, Wednesday—Latest in the long line of jazz books due for publication is a Bob Parker biography by the editor of Marshall Stearns's "Jazz," a book which is giving up all his other work for the next few months to concentrate on this giant project.  
He would welcome any interesting sidelights on Parker's European adventures. Anderson who has any such information can write to Herbert at 115 West 16th Street, New York City.

**10 AT THE ARUNDEL**  
Drama. Tuesday—A new £20,000 Ballroom, The Arundel, was opened in Arundel Square, Weymouth, last week-end. The residency has been settled by Eddie-borne hand-picked Jack Barrett. He leads a new 10-piece band.

## Garlands for Lewis and Trummy



The Norwegian "sold it solo, Trummy" to prominent Trummy Young and Louis Armstrong of their first concert in Ohio on Saturday. (More pictures on pages 3 and 5.)

## MARTINO BLOWS OUT 28 CANDLES



Singer Al Martino blows out his 28th birthday cake candles inside L.A. Today. Foster, dancer John Kayne, singer, actress Zipporah and comedian Eddie Conner (of Conner and Drake) look on. The picture was taken at Glasgow Empire on Monday.

## L-A DRUMMER WEDS



Happy smiles from Johnny Wickham, drummer-vocalist with the Ted Taylor Quartet, resident at the Latin Quarter, Wardour Street, and his Kathryn Dickers, who were recently married at St. Philip's Church, Kensington.

## ALL THE HITS

by your favourite American Stars

ON LONDON RECORDS

LONDON RECORDS, division of THE DECCA RECORD COMPANY LTD., 1-3 BRISTOL ROAD, LONDON, S.W.9

- SLIM WHITMAN**  
Rose Marie; We stood at the altar HL 8061
- Roll on silvery moon;  
Hunted hungry heart HL 8141
- When I grow too old to dream;  
Cattle call HL 8195
- ARCHIE BLEYER**  
Hernando's hideaway; S'il vous plait HLA 8176
- FERKO STRING BAND**  
Ma; You are my sunshine HLF 8183
- GINNY WRIGHT & TOM TALL**  
Are you mine? Boom boom boomerang HL 8150
- THE CHORDETTES**  
Humming bird; Lonely lips HLA 8169
- THE FONTANE SISTERS**  
Seventeen;  
If I could be with you one hour tonight HLD 8177
- PAT BOONE**  
Ain't that a shame;  
Tennessee Saturday night HLD 8174
- JULIUS LA ROSA**  
Domani; Mama Rosa HLA 8170
- SIR HUBERT PIMM**  
Goodnight and cheerio;  
Honky tonk train HL 8155
- MITCHELL TOROK**  
Caribbean; Weep away HL 8004
- NAPPY BROWN**  
Don't be angry; It's really you HL 8145

# UNION EXPLAIN BAN ON HORNE BASSIST

SERENADE TO THE SONGMEN



WHEN Lena Horne opens for a month's season at the Savoy Hotel, London, this Monday, she will be accompanied by bassist Jack Fallon, drummer Alex Elliott, and her husband, Lennie Hayton, at the piano.  
Lena had planned to bring over American bassist George Duvivier, but had to abandon the idea when the Musicians' Union objected.  
Asked why the Union had objected to Duvivier's appearance here, Ted Anstey, Assistant General Secretary of the MU, said:  
"At our conference in July, the members were against the Union policy of restricting the entry of foreign musicians when British musicians were available."  
Pianist or guitarist?  
"When the Ministry of Labour, despite our known objections, has thought fit to issue working permits, we have reserved the right to take what action we consider appropriate."  
When it was pointed out that guitarist Chuck Wayne toured here with singer Tony Martin in July, Mr. Anstey said: "Possibly the Ministry issued a permit on the understanding it was for an accompanist. I can only assume they thought it was for a pianist. It is possible that if they had known Bennett would be using a guitarist, they would have objected."  
Added Mr. Anstey: "We take a different attitude so far as piano accompanists are concerned; and we are influenced to some extent by the extent of the pianist's participation in the presentation of the act."  
"But we also have to take into consideration the length of time the pianist and artist have worked together as a single act, and whether the pianist has a 'spot' in the act in his own right."  
NAT ALLEN ON TV  
Nat Allen, hand-picked at the Royal Tottenham, will compete the Inter-Regional Dance Competition being televised from West-on-super-Mare on October 31.

So great has been the demand for this year's Tin Pan Alley Ball, the Ninth Annual Event that the Musicians' Association report that all seats have now been sold.  
As usual, the Ball is being held at the Grosvenor Hotel. It takes place on October 27. The bands begin at 8 p.m. to 8.30 p.m. and proceed from the Tin Pan Alley Ball each year provide proceeds for the M.P.A.'s own Benevolent Fund.

**No more tickets for TPA Ball**  
So great has been the demand for this year's Tin Pan Alley Ball, the Ninth Annual Event that the Musicians' Association report that all seats have now been sold.  
As usual, the Ball is being held at the Grosvenor Hotel. It takes place on October 27. The bands begin at 8 p.m. to 8.30 p.m. and proceed from the Tin Pan Alley Ball each year provide proceeds for the M.P.A.'s own Benevolent Fund.

**Changes in Tony Crombie band**  
Trumpet Sammy Walker has left Tony Crombie's band and been replaced by Jack Fisher, who joined on October 8.  
Damian Robinson, pianist with Tony, has received doctors' orders to give up touring, and will leave the band when a replacement is fixed.  
Annie Ross has recorded "I Want You To Be My Baby" coupled with a band number, "Three Little Words," on Decca.

**Drive from Don and Mal**  
Nat Allen, hand-picked at the Royal Tottenham, will compete the Inter-Regional Dance Competition being televised from West-on-super-Mare on October 31.

**Klein may record Watson music**  
Star baritone man Harry Klein may record some of trumpeter Jimmy Watson's own compositions for the Jazz Today label under the supervision of Denis Preston. Harry has been asked to make test record with his own picked group which will feature an eight-piece front line.  
Another call on Harry's talents has come from Icelandic leader Svever Genta, who has commissioned a number of Klein originals for his group.

**8 more singers win tests**  
Last week's winners of the MM Vocalists Of The Year contest were:  
TOWN HALL, WEMBLEY: Joy King, of Marine Park, and Patricia Carron, of West Ealing.  
SCALA BALLROOM, LEEDS: Sylvia Stuchala, of Huddersfield, and Mel Carr, of Leeds.  
NEW BALLROOM, TORQUAY: Rene Wilson, of Paignton, and John Buratt, of Exeter.  
SANDFIELD PALACE, PETERBOROUGH: Marion Holmes, of Peterborough, and Leonard Davies, of Kilmorton, Hants.

**NEWS IN BRIEF**  
FREDDY ASPINALL, pianist-entertainer who plays opposite Ed Wright's band at London's Eye Club, leaves tomorrow (Saturday) to switch to the Siratun Club, W.  
On November 5, Northern listeners will hear a late-night programme featuring Pearl Carr and Teddy Johnson.  
Australian singer Shirley Ryan makes her TV debut on December 27 when she appears in ITV's "Downbeat."  
The bands of Cy Laurie and Ian Bell will play at a late-night concert at Chatham Empire on October 30.  
Bob Heath, son of bandleader Ted Heath, has left his father's firm, Good Music Ltd., to join Mills Music, where he is assisting manager Freddy Power in exploiting the firm's popular catalogue.  
Art Gregory returned to Town this week on completion of his nine months' season at Plymouth, where he has been singing a four-man trumpet drum band. He will play piano line-up at the New Park Ballroom.  
Ex-Humphreys Lyttelton drummer George Hopkinson has formed a sextet. The group completed by Norman Hill (tpt.), Geoff Horne (tmb.), George Chapman (cl.), Allan Hood (pno) and Ron Riggs (bass).  
Leslie Douglas and his Orchestra open on Wednesday (14th) at the Seaton and Hercules Ballroom, Norwich, after their season at Bunting's Pavilion camp.

## Sheet music sales on the upswing

SALES of sheet music are on the upswing. In some cases the increase amounts to from between 25 to 30 per cent. on the same period last year.  
Peter Fox, trade manager of Southern Music, who also handles the trade sales of the Lieber, Southern, Latin-American, Meridian, David Tod, Michael Baine and John-Fields companies, told the MU:  
"I would say sales are up from 25 to 30 per cent. on this period last year. The reason I presume Joe Public is getting used to paying 2s. and 1s. 6d. instead of the former price of 1s.  
"I have heard that more and more children are taking piano lessons but I doubt if that's the reason."  
Sales in the North—where more people make their own entertainment—are heavier.  
Bill Ward, of Francis Day and Hunter, who are also selling sheet music for the Essex, Bluebird, Robbins and Robert-Mellin companies, said: "Sales are definitely on the upswing and contacts tell me the trend is general in the whole profession."

**VALENTINE CUTS DIXIE SIDES**  
Dickie Valentine has recorded four titles with the Alex Welsh Orchestra for Decca which will be issued in EP and 78 rpm forms, and also incorporated in a future Valentine LP.  
The titles are "I Can't Give You Anything But Love," "Beautiful Eyes," "I Want To Be Like You" and "When The Red Red Robin Comes Bob-Bob-Bobbing Along."

**Torbett's men**  
Ex-Parnell brassman Jimmy Torbett took over on Monday as leader of the new band at the Berkeley Ballroom, Glasgow.  
His line-up is Bud Scott (sop.), Norman Guinness (bass), John McVie (drum), Albert Hill, Jim Milligan (alto), Bob Easton, Bob Chapman (trbr.) and Jimmy McGuire (tp.).

**GEDDES MOVES UP**  
Dougie Geddes has been appointed from officer to the EMI Record Division at 8-11, Great Castle Street, London.  
W. John Dyer, PRO of the EMI group at Hayes, Middlesex, will deal with policy and technical matters on records as a sideline.

**KERRISON AT CAFE**  
Pianist Johnny Kerrison opened at the Cafe de Paris, W., on Wednesday with a L-A band as relief to the Airhouse Orchestra.

**OUTSTANDING VALUE**

**"GIGSTER" MODERN DRUMS**  
at exceptionally Low Prices

**SNARE DRUM £8.15.0**  
**BASS DRUM £12.10.0**

Complete Outfit as illustrated—popular 20" x 15" Bass Drum, Snare Drum, Tom-Tom and holder, Cymbal and holder, Snare Drum Stand, Pedal, Spurs and Sticks. White enamelled finish. Never has such value been offered at £29.17.6 H.P. TERMS AVAILABLE

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**Dallas BUILDING CLYTON STREET LONDON, E.C.2**

10/15/55



This second—and final—article on receiving the BBC's new transmissions is concerned with—

# VHF-FM TUNERS



by EDGAR JACKSON

TODAY, I want to tell you about those VHF/FM tuners (or feeders, as they are called) which, as I stated in my previous article on the BBC's VHF/FM transmissions (28.9.55), are available for those possessing hi-fidelity gramophone equipment.

They will save you the cost of buying a complete VHF/FM receiver, because, as they make use of the amplifier and loudspeaker already in your equipment, these do not have to be repeated in the tuner.

You can get tuners built on the same principle for the ordinary AM/FM and medium-wave and, in some models, also short-wave broadcast and, and they will get you the maximum benefit obtainable from these transmissions.

There is, however, a further factor—the phenomenon known as "drift". This is the propensity of a set in receiving mode to drift away from the frequency to which it is tuned.

These three tuners are the Armstrong-Walker and Tele-Holmes Co., Ltd., Waltham Road, London, N.1.

(4) Armstrong-Walker and Tele-Holmes Co., Ltd., Waltham Road, London, N.1.

## A FOURTH-TIME WIN FOR THE BEAVERS

THE MM All-Scottish Final at Glasgow on Sunday, 10th October, 1955, saw the Beavers win their fourth consecutive title. The Beavers won—for the fourth time in five years—on Monday (last year's winner) as they defeated the Beavers in a final which was held at Glasgow.

### PARIS NEWSLETTER

IN his first full-length feature film, veteran jazzman Sidney Bechet is murdered—not with the aid of a blunt instrument, but with something even more traditional: a clarinet.

The film, France's pioneer effort to produce a feature picture with a jazz background, is titled, simply, *Blues*. Besides Bechet, it stars jazz bandleader Claude Luter and Vivienne Romance.

But worse is to come. Luter refuses to shake Bechet's hand, and his girlfriend (Vivienne Romance), in desperation, asks the idiot to talk to him. "I shall talk to him," says Sidney with a strange sense of logic, "but in a different language."

The climax is reached when this conversation takes place and we suddenly see allies that we were, that is meant to be said in music; Sidney plays a wailing and weeping blues in the context of the sort of place Peter Leslie writes about in his "Paris Blues" column.

Furious, Luter returns to his dressing-room, clarinet in hand. Luter, says Sidney somewhat angrily, "this is how it should be. And he sweeps into a blues of his own invention rising into the upper strata with full, round tones. Unable to stand, that he thinks is the maestro's mockery, Luter hits him with the clarinet.



Claude Luter serenades the blues dancer (Bechet's heroine in vision) on the table. A few minutes later, she is dead.

# The Cugats in Paris

(from page 7)

special showing of the film, Mister Roberts, which she had seen earlier that night. "There's no doubt about it," she said with an apologetic smile, "Hollywood can put out a good film when it wants to. And there's more about it than you notice the old type of 'B picture'—the kind that had all those wonderful small-part feature players—

Just an everyday story. But from the purely musical angle the film is highly satisfactory. Sidney, frankly, is no great shakes as an actor—his playing renders this entirely forgivable.

Why, though, when we see the jazz band practicing, did he talk and spread himself over a dismal-looking room, when take long jolts from the current attraction at the Lido.

CHET BAKER started his round of the Provincetown week after his successful Paris appearance. I understand he will be back in Paris in the year for a recording session, and will then cross the Mediterranean to Morocco, to play for French troops.

Meanwhile, he has already made recordings in Paris for French Vogue. He embarked on one of these sessions a few hours after returning from London, where he discussed his recording contract at the Hotel Bristol.

—Henry Kahn



## The 'murder' of SIDNEY BECHET

PARIS NEWSLETTER



Claude Luter serenades the blues dancer (Bechet's heroine in vision) on the table. A few minutes later, she is dead.

### WHO'S WHERE

(Week commencing October 16)
Bechet at Bristol and Soane
Sunday: Gaiety, Trocadero
Friday: Christianham
Saturday: De Montfort Hall, Leicester
Ivy Band and Orchestra
Week: Palace, Hull
Ray BURNETT
Week: Theatre Royal, Hanley
KIM CALVERT
Week: Hippodrome, Birmingham
Ken COLVER and Band
Week: Hippodrome, Oxford St.
Monday: Studio 51
Thursday: St. Albans
Thursday: Studebaker
Friday: South Essex
Saturday: Gaiety, Leicester



Tommy Whittle, new band, new dates.

ELIA LOGAN
Week: Empire, Leeds
AL MARTIN with Teddy FOSTER
Week: Hippodrome, Manchester
GUY WATSON
Week: Empire, Edinburgh
MASON MITCHELL and Orchestra
Week: Empire, Glasgow
SIE PHILLIPS and Band
Week: Windsor Theatre, Clevedon
Thursday: Grand Hotel, Bittern
Friday: Carlton Hotel, Newmarket
Saturday: Jean C. H. Hall, Fosse-sons

Hot spot
After the second show, I asked if they had seen any acts they could use. "Some of the girls, perhaps," replied the bandleader. "And that fire-eater. We could use him in the scene where we could have some marvellous in his mouth, back-stage," interrupted Abbe Lane. "But how do these fellows do it?" "Cheat," he said. "I suppose it's something like that. You can't see it, but it's beautiful. Miss Lane said with finality, 'Me! I scratch myself on a nail, you can hear it in Cincinnati!'"

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# TELEVISION

**ODEON - GATESHEAD**  
SUNDAY, OCTOBER 23rd, at 5.30 & 8 p.m.  
Arthur Hovos presents  
**THE ERIC DELANEY BAND SHOW**  
Marion Williams • Derrick Francis  
236 to 51. — Tel. 71783

**HACKNEY EMPIRE**  
SUNDAY, OCTOBER 23rd, at 7.30 p.m.  
Arthur Hovos presents  
**THE JACK PARNELL BAND SHOW**  
Gene Williams • Irene Miller  
236 to 50. — Abbott 4451

**CHISWICK EMPIRE**  
SUNDAY, OCTOBER 23rd, at 7.30 p.m.  
Arthur Hovos presents  
**RONNIE SCOTT ORCHESTRA**  
Art Baxter • Lynde Russell • Steve Curtis  
236 to 61. — CHI 7851

**ODEON - WATFORD**  
SUNDAY, OCTOBER 30th, at 5.30 & 8 p.m.  
Arthur Hovos presents  
**THE KEN MACKINTOSH BAND SHOW**  
Pati Forbes • Kenny Berrill • Don Cameron • The Madcaps  
31 to 61. — Watford 2450

**GAUMONT • BRADFORD**  
SUNDAY, NOVEMBER 6th, at 5 & 7.30 p.m.  
Arthur Hovos presents  
**THE ERIC DELANEY BAND SHOW**  
Marion Williams • Derrick Francis  
236 to 51. — Bradford 59716

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Every Sunday is Jazz Night for the  
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and weekly Guest Artists  
This Sunday, October 16th, the Guest is  
Famous Trumpet Player  
**DIZZY REECE**

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**ROYAL FESTIVAL HALL**  
WEDNESDAY, OCTOBER 26th, at 8 p.m.  
Programme includes first performance in England of  
**Liebermann's Concerto for Jazz Band**  
& Symphony Orchestra  
**BBC SHOW BAND & DENNIS WILSON**  
**BBC SYMPHONY ORCHESTRA**  
Conducted by  
**SIR EUGENE GOSSOENS**  
12/6, 10/-, 7/6, 5/-, 3/6, from Hall (WAT 3191) and usual Agents

**DE MONTFORT HALL - LEICESTER**  
SUNDAY, OCTOBER 23rd, at 6.30 p.m.  
Arthur Kimbrell presents  
**DENNIS LOTIS • DARGIE QUINTET**  
**JOHNNIE GRAY and his "Band of the Day"**  
TICKETS: 6/-, 4/-, 2/-, 1/-, from Arthur Kimbrell, 30 Suter Rd., Leicester, Leics. (Tel. 221) or Musical Office.

**VICTORIA HALL - HANLEY**  
SUNDAY, OCTOBER 23rd, at 7 p.m.  
Arthur Kimbrell presents  
**THE KIRCHIN BAND SHOW**  
TICKETS: 6/-, 4/-, 2/-, 1/-, from J. C. Harvie & Son, Market Square, Hanley, Staffs. (Tel. E.A.T. 21621) or at 8/-

**TED HEATH & HIS MUSIC**  
SUNDAY, OCTOBER 30th, at 8 p.m.  
SOLES: 5/-, 4/-, 3/-, 2/-, from J. C. Harvie & Son.

**RAY ELLINGTON QUARTET**  
MARION RYAN

It was interesting to study the performance of Caterina Valente last Saturday, particularly because her great reputation could have proved an embarrassment. She belongs to that rare species of European singers able to offer a serious challenge to the American pop artists; in her own way, she is the queen of the lot. As with the Americans, her talents have been carefully exploited. For her BBC TV debut, she treated us to the familiar bravura "The Breeze And I" and "Bibbont," apparently undiscovered that compeere Paul Carpenter had introduced her as "Victoria Valente."

The Valente voice is a flexible instrument around which any girl could develop assurance, and Caterina used it with considerably more faith than hope. This despite a rather unwieldy sounding accompanying orchestra, and percussion that at times beat a distressingly loud tattoo. One of Caterina's greatest assets is her ability to pitch right on the nose of a note. This not only inspires self-confidence, it also impresses an audience.

In her biggest hits, Caterina Valente has had both. As with the Americans, her talents have been carefully exploited. For her BBC TV debut, she treated us to the familiar bravura "The Breeze And I" and "Bibbont," apparently undiscovered that compeere Paul Carpenter had introduced her as "Victoria Valente."

**ED. W. JONES**  
Forthcoming Sunday Concert presentations  
**GAUMONT • LEWISHAM**  
SUNDAY, OCTOBER 16th, 6 & 8.30 p.m.  
**THE CREW CUTS**  
**JOHNNY DANKWORTH & HIS ORCHESTRA**  
31 to 51. — LEE 1331  
**REGAL • EDMONTON**  
SUNDAY, OCTOBER 16th, 6 & 8.40 p.m.  
**TED HEATH**  
31 to 51. — EDM 5233  
**ODEON • PLYMOUTH**  
SUNDAY, OCTOBER 23rd, 5.30 & 8 p.m.  
**JOHNNY DANKWORTH & HIS ORCHESTRA**  
**THE STARGAZERS • TERRY SCOTT**  
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AT THE  
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**MARKET HALL • CARLISLE**  
SATURDAY, OCTOBER 22nd, 7.30—11.30 p.m.  
Arthur Hovos presents  
**ERIC DELANEY AND HIS ORCHESTRA**  
To play the Decca  
TICKETS 5/- each, available  
Hacker's Travel Agency, 69-71, Regent Street, Carlisle.  
Brents, Whitehorses, Stan Farnes, Manchester, Harrogate,  
London, Scarborough, York, Leeds, Bradford, Halifax,  
Crested Fox Restaurant, Airedale, Huddersfield, Accrington,  
Salisbury Gate, Scarborough, Airedale, Huddersfield, Accrington,  
Walker's Music Shop, Penrith, Huddersfield, S. Office, Aspley.

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SUNDAY—contd.  
SOUTH SEAX RHYTHM CLUB  
AT 7.30: MARGA JAZZBAND.  
STUDIO 55: "LITTLE GIANT."  
TOTTENHAM JAZZ CLUB, AGAIN  
AT 7.30: MARGA JAZZBAND.  
TOTTENHAM JAZZ CLUB, AGAIN  
AT 7.30: MARGA JAZZBAND.

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# TELEVISION



VOLLEYST BICK JAMES PAGES THE CAMERAS ON LAST SATURDAY'S ATTY "MUSIC SHOP" TELECAST. ACCOMPANYING IS "MUSIC SHOP'S" RESIDENT GROUP, THE TOMMY MAXWELL-TED BRENNAN ENSEMBLE.

IT was interesting to study the performance of Caterina Valente last Saturday, particularly because her great reputation could have proved an embarrassment. She belongs to that rare species of European singers able to offer a serious challenge to the American pop artists; in her own way, she is the queen of the lot. As with the Americans, her talents have been carefully exploited. For her BBC TV debut, she treated us to the familiar bravura "The Breeze And I" and "Sibbonet," apparently undismayed that compe Paul Carpenter had introduced her as "Vittoria" Valente.

The Valente voice is a flexible instrument around which any girl could develop assurance, and Caterina used it with considerably more faith than hope. This despite a rather unwise and accompanying orchestra, and persuasion that it stood best a throatfully loud backing. At least, it was; and Caterina was her ability to pitch right on the nose of a note. This not only inspired self-confidence, it also impressed an audience.

And if the Spanish fire that sets the whole performance alight is genuine, should we complain? Significant, perhaps, that she sang each number as if she were singing to a single person. The singers could do so well, they were singing to a single person, they were singing to a single person, they were singing to a single person. The singers could do so well, they were singing to a single person, they were singing to a single person.

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Gramophone, L.P. No. 5	221 0
Gramophone, L.P. No. 6	222 0
Gramophone, L.P. No. 7	223 0
Gramophone, L.P. No. 8	224 0
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Gramophone, L.P. No. 10	226 0
Gramophone, L.P. No. 11	227 0
Gramophone, L.P. No. 12	228 0
Gramophone, L.P. No. 13	229 0
Gramophone, L.P. No. 14	230 0
Gramophone, L.P. No. 15	231 0
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- 3-4 Piccolos, 1st & 2nd
- 3-4 Flutes, 1st & 2nd
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- 3-4 Basses, 1st & 2nd
- 3-4 Tenors, 1st & 2nd

### TRUMPETS

### ALTO SAX

### LEN DANIELS

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# SONGSHEET

—a tribute

WE record with the deepest regret the death of songwriter Harry Parr-Davies. Harry, who was 41, was found dead in his flat at Knightsbridge last Friday. This sad event is being commemorated by the Alan Alley of one of his leading tunesmiths, for Harry was not only composer of many well-known pop hits; he also had a considerable share in the field of West End musicals.

### Top Tunes

1. THE NEW FROM LONDON (A) (10-1)
2. THE WALKER ROAD OF TEXAS (A) (10-1)
3. EVERY DAY OF MY LIFE (A) (10-1)
4. ILL GAMES (W) (10-1)
5. STAND BY ME (A) (10-1)
6. GALS BORN IN YOUR EYES (A) (10-1)
7. LEADNING THE BLUES (A) (10-1)
8. UNCHAINED MELBOY (A) (10-1)
9. WONDER (A) (10-1)
10. LOVE ME OR LEAVE ME (A) (10-1)
11. JOHN AND JULIE (A) (10-1)
12. GOOD WATER (A) (10-1)
13. SOFTLY, SOFTLY (A) (10-1)
14. I'LL NEVER STOP LOVING YOU (A) (10-1)
15. AMERICAN B-BOP (A) (10-1)

### Who's Where

(Week commencing October 23)  
Musical: ALDEN and Sons, London; G. & J. G. G. (Aldershot); Regal, Cokkett; Thursday: Northern Hall, South; Friday: Gals; Saturday: Lovett; Sunday: Gals; Monday: Gals; Tuesday: Gals; Wednesday: Gals; Thursday: Gals; Friday: Gals; Saturday: Gals; Sunday: Gals.

### JOURNALIST'S DREAM

THE Melody Maker Contest at Dudley on Sunday was a Journalists' dream. Everything happened! First of all, there were difficulties with the local Musicians' Union. Then the Melody Maker orchestra turned up without its trumpet parts; members of another band threatened not to play because their old friends were not admitted backstage.

### NEWSBOX by Jerry Dawson

GLASGOW—Local-born Benny Lee will be the star of Highland Film on BBC television next Monday. Also in the programme will be accordionist Bonnie McCallum and "Frisco" Gini Kathie Kay.

DUBLIN—Dr. Crystal ballroom drummer George Nash has formed a new band, titled George Nash and his Melody Makers. Nash is joined by Charlie King (bass), Dickie King (drums), and Eddie King (saxophone).

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# Astaire from the '30s

### Laurie Henshaw's Platter Chatter



STRICTLY for the over-thirties who would like to indulge in a little nostalgia is "The Best of FRED ASTAIRE" (Philips BB17052).

This LP comprises 12 selections from some of Astaire's most famous films, among them *Shall We Dance?* and *Top Hat*. Most of the recordings will be familiar to Astaire addicts, for the titles include "They All Laughed," "Cheek To Cheek," "You Can't Take That Away From Me," "A Fine Romance," "Let's Call The Whole Thing Off," "Change Partners" and "Nice Work If You Can Get It."

John's most satisfying effort. She sounds distinctly out of breath in places. The accompaniment by PETE HIGGINS— which echoes his memorable backing to NAY GULER's "I'll Always Remember You"—is impeccable. "Kicks" a best number, lives up to its title. JOHNNIE RAY is back on "I've Got So Many Millions" Years (Philips 4015). A banjo helps establish the mood. This type of performance is not my meat, but Johnnie delivers it with his customary verve. I've also heard better Ray than "Song Of The Dreamer." However, his astirery will doubtless be satisfied.



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THE FINEST BASE-FILM EVER MADE  
The astonishing new polyester base-film for 'Scotch Boy 190m', is so much stronger than other tape bases that it can be made 33 1/3% thinner—and still be stronger. This means you get 50% more length—and 50% EXTRA PLAYING TIME—on the same-sized reel.  
Polyester film is a natural, light and flexible material, and is little affected by temperature and humidity changes. 'Scotch Boy 190m' tape conforms snugly to recorder heads, is easy to handle, winds trimly, and tracks smoothly. It has an indefinite life in storage, and is an ideal tape for archive purposes.  
NEW THIN COATING  
The new and potent oxide coating of 'Scotch Boy 190m' tape gives clear, crisp reproduction of every frequency in the audible range. High-frequency response shows a specially notable improvement. Output variations from reel to reel and within each reel are remarkably small and, with all Scotch Boy tapes, background noise is negligible.  
THE WORLD'S FINEST TAPE  
'Scotch Boy 190m' has been developed and produced in Britain by the 3M Company. Its appearance in Britain is its first appearance in the world. This is a landmark in the development of tape recording.

## RADIO by Maurice Burman A NEW BAND OF OLD FACES

I WOULD not go so far as to say that the members of the Junior Carlton Club are jazz fans. But after reading last week's *Sunday Times*, I might be forgiven for thinking so. Why? On p. 11 of this august journal, there appeared a serious jazz appreciation article by jazz sentiment critic, Iain Lumsden. Now, Lumsden does not do me the honor of referring to me as a jazz writer. I therefore a number of *Sunday Times* readers are interested in jazz. But I am, I think, correct in saying that those readers are not exactly bobby-coxes. They are jazz writers, a new type of person—the city gent, army type, middle-aged, professional, intellectual, or Third-programmer.

SHORTAGE of space precludes more than the most cursory review of this week's programme. Here they are: The Tommy Watt Orch. (Midday, 14/10/55) — A very good band. But what is the attraction? A group of fact, including Joan Hodrick, Alan Price, Bob Harris and George Chisholm on brass; Keith Bird and Freddie Green on reeds; Frank Clark on bass and other equally good Third-programmer. Yes—the Third. Now, if this intelligent paper can recognize jazz as a serious art form, it is time the BBC, in the person of the Third Programme, did so also. In any case, there is not enough on the intently rationed Light. I've a good mind to write to the Times about it.

THE Song's *The Thing* (6 p.m., 17/10/55) — Production has improved here, with more pace, variety and ideas. Jimmy Young, who was featured in a previous programme, is still a good singer and that singing-dog record (which was from an intonation point of view, quite inaccurate. I liked the way Jimmy spoke, the way his personality held the show together. But his singing does not appear to be vibrant and pleasing as exaggerated. That is opinion. What is fact is that he sang out of tune on occasion (particularly at the end of notes and when intervals were small), and that his rendering of the new number, "Don't Hate Me," was from an intonation point of view, quite inaccurate.

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JACKSON BECOMES TV DISC-JOCKEY

New Jazz 4, Whittle & Scott join Jamboree bill

THE orchestras of Ronnie Scott, Tommy Whittle and the New Jazz Group have been added to the already star-studded list of bands to appear at this Sunday's "Jazz Jamboree" at the Gaumont State, Kilburn.

NEW PIANO, SAX AT SAVOY HOTEL

SAXOPHONIST Oscar Birch and pianist Bernard Hayes have joined the Riverside Band at the Savoy Hotel, W.1.

HOME AND AWAY

According to the new Ambrose Orchestra, which have been away only on the Midland International tour to special occasions, are to be released in this country by Decca on November 1.

Cole Girls leave for Germany



CONWAY MEETS 4 CHURCHILLS LOVELES!



The girl with the leopard-skin look is Grace Cole, who sets her All Girls Orchestra, left on Monday for an eight-week tour of E.C. States in six countries. The tour opens in Germany.

TORQUAY GRAND LOSES EVANS AFTER 20 YEARS

AFTER twenty years of leadership at the Grand Hotel, Torquay, West Country broadcasting personality Harry Evans made his final appearance there last Sunday (16th).

On October 31, he takes over with an unchanged personnel at the Palace Hotel, Torquay, where he succeeds another pianist-leader, Alvin West.

Bigger brass team for Dinah Dee

Dinah Dee is to enlarge the brass section of her All-Girls band from one trumpet to either four trumpets, or three trumpets and one trombone.

There is a possibility of a commercial TV series in December for the Dinah band, and Dinah has also received an offer to undertake a Belgian tour.

What's wrong with Tatum? ask French

Paris, Wednesday.—The French organizers of the Art Tatum concert, which has been cancelled owing to Tatum's illness, are puzzled at having received no reply from Norman Granz as to the nature of Tatum's trouble, and why it has been necessary to cancel the concert.

A considerable amount of money has already been spent on publicity and still the organizers—Blue Star Records—have no idea what is the matter with Tatum.

SATCHMO FANS RIOT AT HAMBURG JAZZ SHOW

From Henry Kahn

PARIS, Wednesday.—Louis Armstrong and his All Stars were bombarded with a variety of missiles on Monday night at Hamburg by an angry crowd of 10,000.

The trouble started when the municipal authority, expecting a vast crowd, decided to turn the central covered market into a concert hall. They hoped to overcome the poor acoustics with loudspeakers.

Ten minutes before the start of the concert the speakers broke down. Soon the fans started yelling, "Money back!" Many could hear nothing. Pander-monium broke out and the missiles began to fly.

Police finally cleared the market, but the crowd continued fighting among themselves. Seven people were injured and 15 arrests were made.

The Armstrong French itinerary has now been fixed. Louis arrives in France at the end of this month and gives his first concert at Moulins on October 31.

Paris date: He then visits Amiens (November 1), Strasbourg (2nd), Nancy (3rd), Metz (4th), Clermont-Ferrand (5th), Lyon (12th and 13th), Bordeaux (14th), and Toulouse (15th).

He opens in Paris on November 17, where he will play for three weeks. As the Olympia is closed on Wednesday, Louis will play at Lila on the 23rd and at Roxy on (26th).

Bookings are very heavy. Those who wish to reserve seats at the Olympia should form groups under the direction of established travel agencies who should contact the Olympia as soon as possible.



HAPPY BIRTHDAY TO MAX

Bobby Howell will be musical director of Claude Landon's "Dick Whittington" on Ice at the Casino at London's Empire Hall on December 7.

STARS FOR GRIMSBY

Among bands booked for one-night-stands for Christmas at the Gaiety Ballroom, Grimsby, are The Kirshins, Ray Ellington, Jack Parson, Dave Spang, and Harry Leader. Harry Gold, Ken Mackintosh, Eric Dolphy and Freddy Randall.

The ballroom has been completely redecorated and is now ready for record business this season.

It was a surprise party for Max Gragnani (L) on Sunday last when his wife, Rosemary, invited some 50 of his friends to celebrate his 33rd birthday. Above, he chats with Bill Cotton and TV producer Ernest Mazur.

Quincy who provided music included Bob Dixon, Harry pianist, Bert Weedon and Joe Meek.

The ballroom has been completely redecorated and is now ready for record business this season.

HARRY DAWSON ON ORIOLE LABEL



Waiting for his cue to sing Harry Dawson (r.), who last Monday recorded his first sides for Oriole. Titles were "The Yards Together" and "This Is Our Secret. With Harry in Johnny Gregory, who directed the accompanying orchestra. Harry sings in "Midday Music Hall" today (Friday), and on October 27 appears on BBC TV. - Personality Parade.

British drummer in U.S. Short Trio

MAURICE RUSSELL, who left the drum chair with Lou Preager last May to emigrate to America, is currently in Hollywood playing with studio orchestras by day and with the Booby Short Trio at night.

As L.P. with the trio is to be released on British Decca, probably in December, last week the Trio recorded a further LP featuring trumpeter modernist Conte Candoni.

Maurice Russell's vocalist-wife Pam Walker is being coached by Phil Moore, who has coached, among others, Lena Horne, Dorothy Dandridge, Ava Gardner, and Martin Luther King for his role in "Gentlemen Prefer Blondes".

Phil Moore also manages the Short Trio.

Organ makes way for Johnnie Ray

Harold Fielding had Johnnie Ray booked for a concert this Sunday (23rd) at a South Coast theatre. But something went wrong with the arrangements and Harold found himself with an artist but no theatre.

After contacting numerous theatres, Fielding cancelled an organ recital at the Civic Hall, Bournemouth, and engaged Johnnie Ray for two concerts (Sunday: 3 p.m., 8 p.m.).

Annies now appears in this programme on the 29th.

Ronnie Hilltop is to make his debut on commercial TV this Sunday in ITV's "The Jack Jackson Show".

SOUTHERN TRUMPET

Trumpeter Ray Davies (ex-Paul Robeson) has joined Southern Music as a staff arranger.

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Jack Jackson (extreme-left) checks over final details of his disc-jockey programme, "The Jack Jackson Show," with (l-r) producer Peter Glover, money Jimmy Young, disc-jockey Mark White and bandleader the Phillips. Jack's show made its debut on commercial TV last Sunday at 8 p.m. Singers-Jessie Madden, Alma Cooper and Don Lang were also in the programme. (See also page 11.)

Freedman boys play the Russian Anthem

BENNY FREEDMAN and his Orchestra did not need an interpreter when they helped entertain 800 sailors from the Russian Naval Squadron at Portsmouth to a supper dance at the Savoy Ballroom, Southsea, last week.

Two Variety dates for Delaney Band

The Eric Delaney Orchestra returns to Variety when it appears for a week at the Edinburgh Empire commencing on Monday. It appears the following week at the Glasgow Empire.

SAINTS and ANGEL AT LANCS. CONTEST

The Saints Jazz Band with the Angel Quartet at the MM Lancashire Hall, Blackburn, this Sunday.

Clive Chaplin joins Sonnelli at Albany

Pianist-accompanist Ronnie Sonnelli and his Albany Music, residents at the Albany Club, W.1, to premiere.

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SAINTS and ANGEL AT LANCS. CONTEST

The Saints Jazz Band with the Angel Quartet at the MM Lancashire Hall, Blackburn, this Sunday.

Complete to Leslie Adams. The programme starts at 7.15 p.m.

The victors themselves provided a floor show comprising a large orchestra of brass, accordions and balalaikas, a superb choir which included "Tipperary" in its repertoire, and a sensational troupe of male dancers.

As Benny said the late afternoon "The atmosphere was one of the warmest friendliness. Altogether it was a most successful evening."

PAT ROWGILL IS NEW KP MANAGER

Pat Rowgill, who last March moved from Chappell's to Keith Brown in an administrative capacity, has been appointed manager of the latter organisation.

He succeeds Mr. S. Van Lier, who has retired to an advisory position, and took over his new duties on Monday last.

Beryl Bryden back from Continent

British blues singer Beryl Bryden, who has been touring the Continent for the past seven months, was scheduled to return to London yesterday (Thursday) for a week of jazz club appearances.

Dates so far fixed for her include Streatham Park Hotel tonight (Friday) and the Hot Club of London, Wembley (this Sunday).

Her return to Holland on October 26 for concert appearances and another German tour.

NEWS in BRIEF

AMERICAN trumpet star Burt Baker, who was interviewed by MM columnist Steve Case in a "British Jazz" on Tuesday, has been spotted in "Town Tonight" on BBC TV and radio tomorrow (Saturday). Chat stars at the Stoll Theatre, London, this Sunday.

Alma Cooper opens the Allendale Music Co., a new record shop, at 270, Green Street, Upton Park, London, this tomorrow (Saturday) at 2.30 p.m.

Pete Kelly's "Blues" on the Warner Bros. Jazz drama starring Jack Webb, Janet Leigh, Edmund O'Brien and Peggy Lee, is generally released from October 21.

STAR SUPPORT



Not a new singing group, but four of the Star Support girls who are appearing at Chesham, where Harry Conway (r.) opened recently with a "Spice" band. The girls are (l-r) Beryl, Gilda, Jennifer and Beth.

Trumpeter-leader Freddy Randall makes his commercial TV debut this Sunday in "The Jack Jackson Show".

Trombonist Orme Stewart, who recently left Joe Daniels, has joined in place of Dennis Croker. Freddy waived four sides for Parlophone last week.

Well-known tenor-arranger Spike Hornett leaves for South Africa on October 27 to join Jimmy Louie's Band at the Edward Hotel, Durban.

He has recently been working with Benny Morgan's band at New Churchills Club, W.

Stager Lee Young (l), featured each day in "The Frankie Howard Show," and Lily Roy support their friend "Bonnie" at 8 opening of his new Streamline hairdressing salon.

There is a possibility of a commercial TV series in December for the Dinah band, and Dinah has also received an offer to undertake a Belgian tour.

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Advertisement for Louie Bellson's Sensational Flying Hickory, recorded by The Kirshin Band-Parlo Tomy Crombie-Decca. Includes the hit tune Malaguena.

Advertisement for Broadway Drums, Model 516 costs £15.5.0 (Tax paid). Write for new illustrated list describing full range. JOHN GREY & SONS, 83/85 Paul Street, London, E.C.2.

Advertisement for PAT ROWGILL IS NEW KP MANAGER, featuring Beryl Bryden back from Continent and NEWS in BRIEF.

Advertisement for NEWS in BRIEF, featuring American trumpet star Burt Baker, Pete Kelly's "Blues", and other news items.

Advertisement for STAR SUPPORT, featuring Freddy Randall to debut on commercial TV and other band news.

Advertisement for THIS WEEK'S RELEASES of DECCA-GROUP 78 and 45 R.P.M. RECORDS, available from 24th October. Lists various records and artists.

Advertisement for Bobby Howell MD of Dick on Ice, featuring Bobby Howell will be musical director of Claude Landon's "Dick Whittington" on Ice.

Advertisement for HAPPY BIRTHDAY TO MAX, featuring Bobby Howell will be musical director of Claude Landon's "Dick Whittington" on Ice.

Advertisement for STARS FOR GRIMSBY, listing various bands booked for Christmas at the Gaiety Ballroom.

Advertisement for Ken Wray collapses at Scott concert, featuring Trombonist Ken Wray collapsed during the interval of the Ronnie Scott and Valentyne's concert.

Advertisement for Frank Jones joins Chris Curtis, featuring Trombonist Frank Jones has joined Chris Curtis's Band at the Trocadero Restaurant.

Advertisement for Marion Ryan in C'SCOPE FILM, featuring Vocalist Marion Ryan will be seen with the Ray Ellington Quartet.

Advertisement for Organ makes way for Johnnie Ray, featuring Harold Fielding had Johnnie Ray booked for a concert this Sunday.

Advertisement for SOUTHERN TRUMPET, featuring Trumpeter Ray Davies (ex-Paul Robeson) has joined Southern Music as a staff arranger.

Advertisement for Special Offer! TOP QUALITY TRUMPET at the amazingly low price of 15 GNS. Includes an image of a trumpet and contact information for Dallas.



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## UP GOES THE COST OF ALL YOUR MUSIC

**A Star in Sculpture**

### Baker's cake for Tony Crombie



They all wanted a bite when Chet Baker presented Tony Crombie with a cake at the Jazz Jamboree to celebrate Crombie's first year of band-leading. L.-r.: Chet, Tony, Lars Gullin and Tony Kinsey. (See pages 3 and 5.)

### But dealers not scared

THE entire musical profession suffered a severe blow on Wednesday when Mr. R. A. Butler, Chancellor of the Exchequer, announced an increase in Purchase Tax as one of his main Budget proposals.

Up are all musical instruments, radios, television sets, radiograms, record players, and records. Only pianos are exempt. The Purchase Tax increase is general on a wide range of goods and takes immediate effect.

A musical instrument which retailed at £100 included £25 PT. This tax will now be increased to £30. Therefore,

Page 11, Col. 3



Joan Regan poses with a marble bust of herself, sculptured by Mr. Leonard Sharples, a member of Blackpool and Fylde Art Society. The bust was presented to Joan last Friday. (See also story on page 10.)

### DENNY DENNIS TO STAR IN ITV SONG SERIES

DENNY DENNIS is to star in a 15-minute late-night programme for Associated-Rediffusion commencing in January. He has signed for six weekly programmes with an option of a further seven.

He will be accompanied by a quintet and the programme, "Getting Sentimental Over You," will be based on songs with girls' names as titles.

### Eddie Calvert in 'Royal' Circus

TRUMPETER Eddie Calvert will be a guest star when Bertram Mills Circus gives a Royal Performance at Olympia on December 21 before the Queen and the Duke of Edinburgh.

## Ronnie Harris taken ill at Glasgow show

SINGER Ronnie Harris collapsed during his show at the Metropole Theatre, Glasgow, last Friday. He was rushed to the Royal Infirmary, where he was found to be suffering from food poisoning and transferred to Ruchill Hospital for observation.

Ronnie was ordered to stay in hospital for at least four days, but persuaded the doctors to release him on Saturday afternoon so that he could appear in the evening show at the Metropole Theatre.

Although still unwell, he opened at the Brixton Empire on Monday for the week. He appears next week at the Palace, Newcastle.

### IVY BENSON BACK AT THE QUEBEC

Ivy Benson and her All-Girls' Band return to Lyons Quebec Café, Marble Arch, on Monday for a further season of six months.

Ivy was at the Quebec last winter, since which time she has spent the summer at the Villa Marina, Douglas, IOM.

## Eve-of-concert death of Dick Twardzik

CHET BAKER walked on stage at London's Stoll Theatre on Sunday night and told the audience that his 24-year-old pianist, Dick Twardzik, was dead. Twardzik was found dead in bed in a Paris hotel on Friday afternoon. Doctors stated that he had died from an overdose of heroin.

## Dick Twardzik

He came to Europe with the Baker Quartet five weeks ago and was to have accompanied Chet in his singing rôle at the Stoll Theatre concert.

Instead, Raymond Fol took over the piano chair. In the short time at their disposal, he and Chet were able to work out routines for only four numbers.

Dick Twardzik was born in Danvers, Massachusetts, and made his professional debut in Boston in 1951 with famous U.S. baritone man Serge Chaloff. He later worked with Charlie

Back Page, Col. 1

### WHITFIELD FOR AMERICAN TV



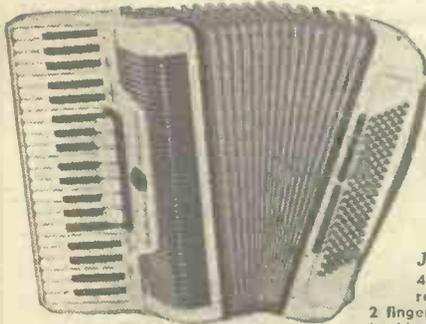
David Whitfield (r.) and his MD, Reg Warburton (l.), wait at London Airport for their tickets to New York, where David will star on TV. Songwriter Tolchard Evans saw them off.

### Ray Burns week in 'Song's the Thing'

Singer Ray Burns will interrupt his current Variety tour for a week starting November 14 to air from Monday to Friday in "The Song's the Thing" in the Light Programme.

Ray intends to sing songs that have made listeners happy on specific occasions, and will relate the story behind each number.

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Cash price £95.8.0 including case.

Or by deposit of one-tenth—balance payable over 12, 18 or 24 months.

### Johnny Brandon for U.S clubs, TV

Johnny Brandon, well-known singer and songwriter, leaves for the States tomorrow (Saturday) for TV and night-club dates.

He will also arrange for the American publication of some of his song-hits.

Four of Johnny's compositions — "Tomorrow," "Don't Worry," "Dreamers' Highway" and "Anyone Can Be a Millionaire"—are to be released on Nixa next month.

### Dougie Roberts to leave Dankworth

Dougie Roberts, who recently rejoined the trumpet section of the Johnny Dankworth Orchestra, will remain only until a permanent replacement is found.

Dougie left Dankworth to form his own band in Oxford which recently made its debut at the Carfax Assembly Rooms.

Until Dougie's return, the new group will be led by Eddie Turton.

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# Jazz concert etiquette

"WE went to a jazz concert in the Recital Room of the Festival Hall," writes a jazz fan, now back in Rhodesia after an unhappy visit to London.

"Apart from Victor Feldman's outfit, it was awful. Stage discipline was non-existent, compèring was amateurish, the drummers were loud and meaningless, and why it was considered necessary to have a microphone in the Recital Room beats me.

"My general impression was that jazz is in a bad way in England. Mother Country?—Grandmother Country!"

I have every sympathy with the writer of that letter. He is right about jazz concert promotion in general, though (not having been present) I do not necessarily endorse his remarks about the Recital Room concert. I don't even know who were the people concerned.

Speaking generally, though, let's face it: there are a number of things which musicians can't do, and one of them is to present themselves attractively and efficiently on a stage. The average concert is an appalling shambles, badly timed, inadequately organised, utterly unrehearsed, and ineptly or facetiously compèred.

Musicians seem to forget that they are in Show Business. Their first duty may be to entertain the ear, but their second is to please the eye. Ill-fitting clothes, shiny at the seat and elbows, bad stage manners, and the inability to bow professionally all go to prove that certain dance and jazz musicians simply haven't learned their job.

And band comedy! There is no more reason to suppose that a musician can do good comedy than that a comedian can play an instrument well. How funny the band finds it when a comedian tries to sing or play a solo! One wonders what the comedians think when they see musicians trying to be comics.

## STEVE RACE on bands

Does Charlie Second Alto convulse the boys with his band-room impressions? Fine. But how is his timing, assuming he has even heard of that subtle art?

Does he indulge in that curious type of humour which somehow only musicians can understand? Has he the faintest idea of how to work to a large audience? Does he confuse the smutty with the smart? Can he project his voice?

### Incredibly kind

Customers at a band concert are incredibly kind to the professional musician who doubles amateur comedy. They will accept slow, unfunny material from him when they would howl off the stage anyone billed primarily as a comedian who gave them such poor stuff for their money.

But comedy—thank goodness!—forms only a small part of the average concert.

Glance along the eccentrically clad ranks of the band when a soloist is at work. Try, if you will, to guess at the private joke which the brass section seems to find so hugely amusing. See the tenor player who gazes glumly at his mouthpiece, so obviously wishing he were at home with the wife and kids, instead of here playing a concert for money—your money.

Dig those crazy creases in the pianist's band jacket, and count the number of filthy, unpolished shoes.



BIG BILL BROONZY on stage at Birmingham Town Hall. Hooligans spoiled his concert.

Except in the most extreme cases, you can't blame the band-leader. He has enough worries without having to inspect his men on parade before every engagement.

No, blame the musicians. Blame the "cool" boys who are too gone to have a wash and brush-up; blame the old-timers who think so much about the Union rate, and so little about the public which pays it. Blame the audience, which over the years has come to accept any darn' thing so long as the name on the poster is a familiar one.

Blame the state into which the band business has fallen, and the backstage conditions under which the average band musician has to live. Blame yourself, for paying to go in.

### Remember this!

The band business, never very rich in self-respect, has got to take itself in hand. Ours is a profession with behind it a proud tradition of public service, in war as well as in peace.

Let's remember that. Let's grow up and smarten up, lest one day a desperate public finds its voice and tells us to shut up—and pack up.

WHY should exhibitionistic guttersnipes be allowed to ruin jazz concerts? The Birmingham Town Hall—home of the infantile paper dart throwers—was the scene of disgraceful audience behaviour [reported by Max Jones on p. 9] once more on Friday, October 21.

In the first half of this Broonzy-Mick Mulligan-Sandy Brown concert, Big Bill sang for 23 minutes. I believe he was scheduled to sing for 50 minutes in all—but he left the stage after singing for only 15-minutes in the second half. I don't blame him.

As the acoustical properties of the Town Hall are terrible, and the amplifying system virtually useless, it is far too easy for noisy sections of the audience to obliterate both speech and song.

These rowdy hooligans should have been forcibly ejected from the auditorium and thrown out into the gutter whence they came. At the back of the orchestra seats where these repulsive creatures sat were two commissioners, one of whom disappeared when all this was going on, while the other might as well have been part of the interior decoration for all he did.

Had such conduct occurred at a classical concert or recital, I cannot believe it would have been tolerated for a moment—so why should hundreds at a jazz concert have their enjoyment spoiled by these morons?

I suggest to the civic authorities of Birmingham that modern microphones and loud-speakers are installed in the hall. And I suggest to these authorities—or the agencies who hire the place, whichever is responsible for maintaining order—that police are on duty to deal instantly with bad behaviour, with orders, if necessary, to remove the offenders so that the rest of the audience can enjoy the concerts in peace. —Eric Townley, Kenilworth, Warwickshire.

THE answer to Mr. Skinner's query is two-fold. He may be quite correct in his surmise that the record companies are cashing in with short-playing LPs, but there is another side to it.

The quality of reproduction available from the LP depends on, among other things, the rate at which the needle passes over the groove, and it is easy to see that this rate decreases as the needle approaches the centre of the record. With this decreasing rate comes, inevitably, a reduction in the fidelity with which the original sound can be reproduced, and generally, there is a limit to the extent that the grooves should approach the centre.

This limit can only be determined by the nature of the recording itself, and, strictly speaking, it should be up to an

## A READER on the fans

impartial recording engineer as to the amount of particular material which should be placed on any one record. Whether this is done or not, I do not know.

Summing up, you can have long-playing LPs at the expense of high fidelity, or short-playing LPs to benefit the recording company, but with the correct value for money to be determined by the responsible recording technician.—N. I. Buckley, Manchester 16.

A 12-in. Columbia-Clef LP, as quoted by reader M. J. Skinner (Mailbag, 22.10.55), plays for half an hour; another, issued by the same company, plays an hour—twice the playing time for the same money. Why?

The average 10-in. LP contains eight tracks; but the two latest Jelly Roll Mortons, the Bechet Feetwarmers, Armstrong's "Rendezvous At The Sunset", and the Coleman Hawkins 10-in. LP all contain ten tracks. Why?

I, for one, do not intend to patronise the "short-weight" policies of some of the recording companies.—Donald G. T. Coud, Portsmouth, Hants.

READER Skinner is so right. I agree with him about that Columbia-Clef LP—and I have noticed the same thing about two more: the Hampton and the Jam Session.



But the craftiest piece of record work I have come up against is the splitting of Sinatra's "Wee Small Hours" album, issued in America on a 12-in. LP.

This would have cost 34s. 8d. here. But it has been split into two 10-in. discs—and the total cost is now 46s.

A glance at the city columns of the lay Press is enough to see how well the record companies are doing without this type of juggling.—C. Chapman, Sheffield, 5.

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## TROPICANA SELECTIONS

THE following checklist of Latin-American, African, West Indian and kindred records issued during the last few months is necessarily selective rather than comprehensive. If two sides of a 78 rpm, or various tracks of an MP, EP or LP, represent different types of music, each side or track is listed separately under its appropriate heading.

This list covers mainly authentic folk material broken down by region and country.

**AFRICAN:** Campbell, Ambrose: Late Ojo Davies/Geneva Conference; Melodisc 1338; Rouget, Georges (Editor): Musique D'Afrique Occidentale: London TWB91105; Sowande, Tunji: Igiolorum/Thin Rere: Melodisc 1332; Pipp, Buddy's Nightfingers: Georgina/Cuban Nightingale: HMV GV227; West African Rhythm Brothers: Iwad' are here/Ero ya kewano; Melodisc 1322.

**BOLIVIAN:** Cuates Castilla: La Llama: Decca LF1212.

**BRAZILIAN:** Brazilianna (By the cast of the Show): Oriole MG10006; Franco G5; Cabocolo do Mato/Bala Faz Balancar: Columbia MC3445; Garoto: Lingua de Preto/Ixo: Parlophone MP138; Bafao Cacaula/Perigoso: Parlophone MP145; Gennari Filho, Marlo; Copacabana/Quando en era Pequeno; Parlophone MP137; Gonzaga, Luiz: Toca Uma Polquinha: HMV JO270.

**CHILEAN:** Cuates Castilla: Viva Chile, mi hermosa Patria! Decca LF1212; Los 4 Mont Real: La Rana: Nixa LPY162.

**PORTUGUESE:** Rodrigues, Amalia: Barco Negro Solidao/Trepa no Coqueiro: Columbia DLX2.

**SPANISH:** Almeida, Laurindo: Guitar Music of Spain: Capitol OIL7089; Arriba, Manuel G. de, and the Spanish Air Force Band: Corrida (6 Bullring Marches): Brunswick LAT8075; Arriba, Manuel G. de, and the Madrid

**Bullfighter Band:** 6 Bullring Paso Dobles: Brunswick LAT8075; Carbonerillo de Jerez: Flamenco Songs Nr. 1 and 2: Felsted SDL86018 and 86029; Carbonerillo de Jerez: A Night in Granada: Felsted SDL86030; Echaniz, José: 12 Spanish Dances: Nixa WLP5191; Echaniz, José: El Pelele/Goyescas: Nixa WLP5322; Greco, José and Company: Danzas Flamencas: Brunswick LAT8076; Kids from Spain, Thei Zambra Gitana/Luna Gitana: Secco SV2333; Larrocha, Alicia de: Danzas Espanolas: Brunswick AXTL1072; Romero, Rafael, and Heredia, Andres: Flamenqueria: London WBV91108; Cante Jondo: London WBV91109; Machado, Roger, and

**Orquesta Zarzuela de Madrid:** Greco Ballet Music: Brunswick AXTL1074; Torroba, Federico Moreno and Orquesta Zarzuela de Madrid: Fiesta in Madrid (12 Popular Spanish Pieces): Brunswick AXTL1077; Olé Olé (12 Popular Spanish Pieces): Brunswick AXTL1078; Valenti, Fernando: Spanish Keyboard Music: Nixa WLP5312.

**VENEZUELAN:** Cuates Castilla: Esta es Venezuela: Decca LF1212 and DFE6284.

(This list, compiled by Ernest Borneman, is to be continued.)

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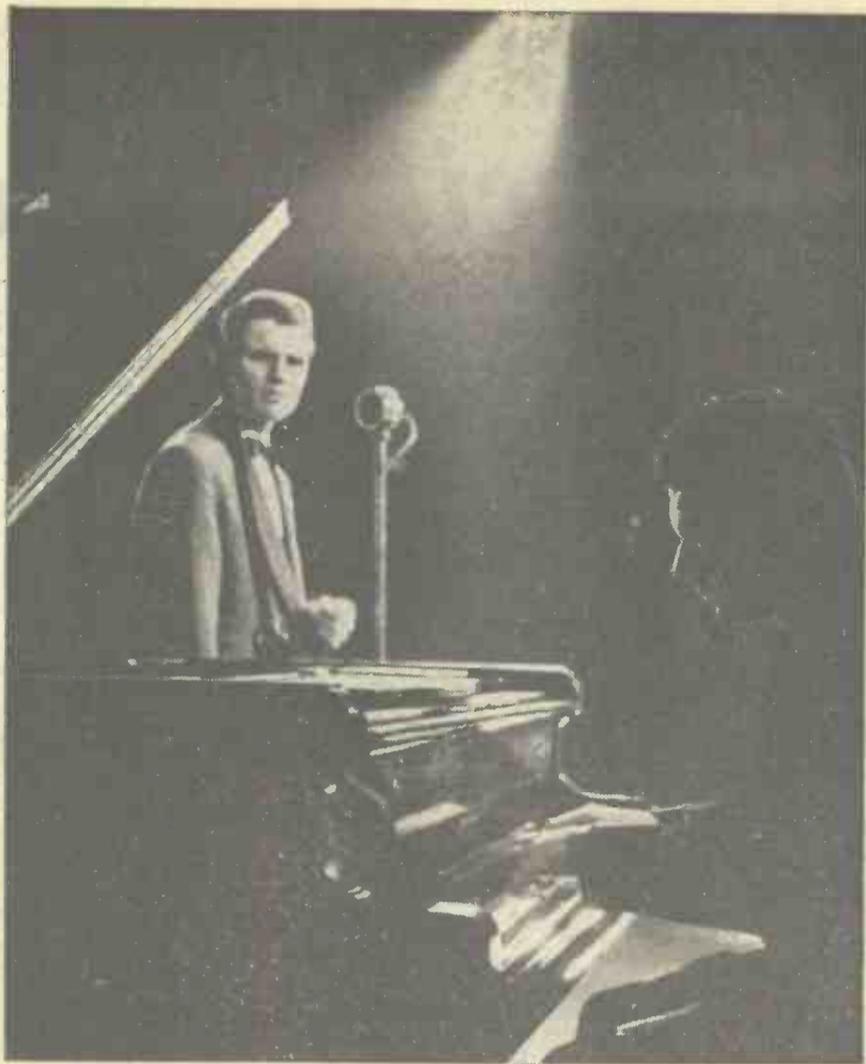
**TED HEATH'S PEG O' MY HEART MAMBO** (Decca F 10447) 4/- per set

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# YOUNG MAN WITHOUT A HORN . . .



THE singing musician has been with us for a long time. In most cases, too long.

The man who is playing tenor, studying alto, dabbling at clarinet—and is really a violinist at heart—cannot expect to be the world's finest singer. But he often does.

The local palais band is not always able to stretch to a singer; but there are those in its audience who want to hear the latest pops. And as most men regard themselves as latent Carusos . . .

Well, the situation is solved. In the name bands, it is not so easy. You need to be something of a clown—or the bandleader himself.

Remember the Vic Lewis Jazzmen? Vic sang. Then it became the Lewis-Parnell Jazzmen and Jack sang.

Chet Baker was doing fine as a trumpeter with the Mulligan Quartet; then he started his own group and—bingo—the next thing we know, Chet Baker is a singer.

He makes records, plays concerts . . . all with a little singing thrown in. He sails in behind Sinatra and Sammy Davis in an American poll—as a singer.

Fine. The jazz public can always take a few vocals with its music. But can it take the vocals *without* the music?

This question arose the moment Chet was asked to sing in Britain and leave his trumpet behind. Obviously, the jazz fans wanted to hear his trumpet; due to Union restrictions, they can't. The local vocal fans have probably never heard of him.

Nevertheless, Chet was booked, and a fair-sized audience awaited him at the Stoll on Sunday night.

The preliminaries were over; the announcements were made. Chet Baker walked on stage.

He is small, and looks younger than you would imagine from his trumpet. He's like the first boy-friend your sister brings home from the Youth Club.

He walks confidently across the stage, skirts the music stands, makes a little bow, and faces the audience.

His first words were a shock. White-faced, he clenched the microphone and announced that his pianist was dead.

For any normal jazz show, this would have put a blanket on the rest of the evening. For Chet Baker it didn't. This is not meant in any disrespectful sense.

Chet Baker is not one of the wild performers. His trumpet has a sad, wistful sound,

**Chet watched Fol's hands caressing the keys. His mouth tightened and he swallowed —MIKE NEVARD reviews the Stoll concert**

which creates a mood of melancholy.

His vocals are different only in interpretation.

An air of compassion, therefore, aided rather than hindered the mood he was out to create.

The atmosphere was set from the start. The house was still and quiet. No one moved. There was not even a cough.

Chet half-turned, signalled with his hand, and sang. The first number was "This Is Always."

He sang very quietly, face close to the mike, arms straight down at his sides, hands

still. A ring gleamed on his left hand.

The voice was like his trumpet. Without lustre. A calm voice, never varying in volume, but improvising like an instrument. Not like Sarah Vaughan, pitching just above or below the note of the melody, or careening around the melody itself. Chet takes a purely improvisational line; the same words, different notes, different phrasing.

Almost as if he wanted to convey to us, through his voice, what we would have heard from his trumpet.

In "My Funny Valentine" we were able to compare the two; voice and trumpet. The line of improvisation was typically Chet; but it was no duplication of the solo he recorded with Gerry Mulligan. The voice was improvising from the second note.

The sadness of the trumpet was there; but Baker's appeal to me as a trumpeter depended far more on his tone than on the line he took. The clear, empty ring of his instrument had a poignant quality.

His voice lacks that ring, and therefore becomes morbid rather than poignant.

How much of this was actuated by the grief over his pianist's death don't know. At one point, he stood watching Raymond Fol's hands caressing the keys. His mouth tightened and he swallowed. He bit his lip, flexed his shoulders and went on singing.

While singing, his only movement was—once—a slight sway of the head. For the rest of the time, he just stood in the cross of two spots; the rest of the stage black.

A dark grey suit with black lapels heightened the air of tragedy.

## FASCINATING

I suppose the structure of the human mind provides us all with a ghoulish streak; perhaps it was this that gave his singing a strange fascination.

There were no changes in volume. A note that needed accenting was pushed rather than hit.

In "Someone To Watch Over Me" Chet sang as though to himself, eyes closed, face screwed tight in concentration. And I don't think it was stagecraft; there is a compelling sincerity in his interpretations.

The voice is almost effeminate; like Mel Tormé's. But very musicianly. In "Not For Me," the adaptation of the melody line reached its peak. The young man who was not allowed to bring his horn to Lon-

don was making up for it as best he could.

When he announced that the four numbers completed his programme, the audience respectfully restrained from comment. There were no veils for more; no shouts of encore.

But this was because of their realisation of his personal difficulties. He had only worked out four numbers with his new pianist; there had been no time to rehearse more.

What the reaction would have been under normal circumstances it is impossible to say. In the first place, Chet came on at the end of a very long concert.

The immaculate Kinsey Quartet had opened with a tasteful 35 minutes, followed by Swedish baritone star Lars Gullin.

Lars played five numbers with Tony Crombie, Bill le Sage and Lennie Bush; two more with Jack Fisher and Tony Russell added. He was not playing as

well as usual, but nevertheless worked cleanly through his repertoire, highspot of which was a composition of his own, "Late Summer."

The Tony Crombie band rocked in for the second half; a jumpy outfit this, though the newly developed Crombie Comedy Line needs to be used economically.

Annie Ross was pleasing, polished and provocative. Only Arthur English could follow her gibberish in "I Want You To Be My Baby."

Tony and Lennie Bush stayed on stage to join Raymond Fol as Chet Baker's accompanying trio. A fine job of work they did, too. Fol and Crombie were articulate and unobtrusive, and Lennie's bass came through with a nice full beat.

To sum up, it was a concert I wouldn't have missed. The second in a day.

SUNDAY'S OTHER BIG CONCERT, THE JAZZ JAMBOREE, IS REVIEWED ON PAGES 5 AND 8.



YOUNG MAN WITH A HORN—LARS GULLIN.



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# Feeble tunes and imbecilic lyrics

**B**EFORE a new tune can be broadcast, it has to be passed by a BBC committee whose function is the prevention of moral and religious offence.

It is not concerned with artistic merit. Yet the continual plugging of feeble tunes and imbecilic lyrics is far more damaging to the human mind in the long run than songs which might be saucy or sinful.

"Hard-hearted Hannah," for instance, a brilliantly constructed tune from *Pete Kelly's Blues*, is not new; it was printed, published and broadcast here in Britain nearly 30 years ago—as were the majority of sparkling, witty, melodic songs which can be heard in films like *Love Me Or Leave Me*.

They were the pop songs of their day—without 60 per cent. plug rules and without committees.

**RADIO** If there must be committees and rules, then the first concern should be whether a song is worth broadcasting at all—and never mind about the plugs and puritans.

See how fast the standard would then improve!

**RADIO LUXEMBOURG.**  
MUSIC FOR MODERNS.  
7.30 p.m. 24/10/55.

**B**ETWEEN you and me, I was getting rather thoughtful about the lack of jazz on this go-ahead station, when along comes a letter from Derek Johnson, RL's Programme Administrator, with information about this new series of recordings featuring American jazzmen.

This was the second, and we heard Ellington, Lester Young with the Oscar Peterson trio, Charlie Parker's big band and Artie Shaw's Gramercy Five.

Here we have a full half-hour of jazz at peak listening time, and no messing about. How is it, then, that a commercial station can do the right thing and the BBC cannot?

The answer can be found in an unusual—but happy—combination of culture and commerce. For Derek is both a businessman and a jazz fan combined. Because the BBC is anti-jazz, he believes



SID PHILLIPS.

RL should differ from that dated policy and give the public a chance to hear it at a good listening time.

He knows, too, that "there is a distinct and considerable following for jazz" and, from a business point of view, he is out to grab that following.

So, next week, you can hear—same time, same station—Lionel Hampton, Dizzy Gillespie, Max Roach and Clifford Brown, and the Zoot Sims Quintet.

Where, oh! where, is there a Programme Administrator in the BBC who thinks and acts like Derek?

**RECORD PLAYTIME.**  
ROBERT TREDINNICK.  
Midday, 10/10/55.

**R**OBERT is one of our earliest disc-jockeys—a battler from way back in the furious 'thirties. Always a strong man for jazz, he lived up to his reputation here by playing us Shearing, Waller and Armstrong.

Nice to have you back, Robert.

**BRITISH JAZZ.**  
SID PHILLIPS AND HIS BAND.  
10.35 p.m. 24/10/55.

**Y**OU can look at this band from two points of view—that it presents a watered-down Dixieland, fit only for general public consumption, or that it has done good for jazz awareness among that public with its commercial Dixieland style.

Take your pick. My own opinion lies somewhere between the two. After all, I'd rather hear this band than listen to the kind whose aim is to play true jazz or nothing at all, and which succeeds very well with the latter. Or to the purely commercial bands whose leaders play a kind of jazz in an apologetic and guilty manner.

So far, however, I have rated Sid by his work on the general broadcasts. But with the specialist-angled *British Jazz*, the standard is different again; for what may be good on one kind of broadcast is not good for another.

Main faults here were lack of good ideas from the soloists, tasteless playing from Sid, and the death of a good beat.

—Maurice Burman

# SONGSHEET

by Hubert W. David

**M**AY I remind you that this is the last week for sending in your song entries for the Lita Roza Radio Luxembourg Competition. The last coupon appears on page 20 and the closing date is next Monday, October 31.

I must say that some of the entrants have been very foolish fellows (and jasses), because in a number of cases it is very obvious that the rules of the competition (first published 10/9/55) have not been read and digested.

Rule 3 states that only complete songs can be considered. I have been assisting Miss Roza with the preliminaries of the competition, and I have noticed quite a few separate lyrics sub-

mitted. One or two writers have even asked Lita if she can get tunes written for their lyrics! This is wasting Miss Roza's time and your own.

In this competition she is looking for songs which particularly suit her own style of singing. Can you imagine, therefore, that she will find anything in a number with the title "Has Anyone Ever Seen Our 'Arry?" or one called "She Knows Her Onions?" Yet both of these were seriously submitted. Because of these points quite a lot of the songs have been deleted after a cursory glance.

The first competition song which Miss Roza introduced over the Luxembourg air was "Tell Me," by John Deryk and Bob Carter. Now it so happens that, so far, there have been no less than three other songs submitted—all with this self-same title. So we get the old trouble of title-similarity causing trouble once again.

I know one is immediately liable to think that someone else has taken the trouble to sit down and copy one's opus—but, actually, "Tell Me" is an "ordinary" title, and not a "manufactured" one. Anybody could have thought this one up (as proved by the several entries). The ultimate test, of course, is the completed song.

At a later date I shall comment on some of the songs which do make the grade—but, in the meantime, if you are sending in a song for the competition, get

## TOP TUNES

**T**HIS copyright list of the 24 best-selling songs for the week ended October 24, 1955, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

1. BLUE STAR (A) (1/6d.) Chappell
2. THE MAN FROM LARAMIE (A) (1/6d.) Chappell
3. THE YELLOW ROSE OF TEXAS (A) (1/6d.) Maddox-Valando
4. HEY, THERE! (A) (2/-) Frank
5. EV'RYWHERE (B) Bron
6. HERNANDO'S HIDEAWAY (A) (2/-) Frank
7. EVERMORE (B) (2/-) Rokers
8. I'LL COME WHEN YOU CALL (B) (2/-) Michael Reine
9. CLOSE THE DOOR (A) (2/-) Duchess
10. EVERY DAY OF MY LIFE (A) (2/-) Robbins
11. LEARNIN' THE BLUES (A) (2/-) Campbell Connelly
12. STARS SHINE IN YOUR EYES (F) (2/-) Peter Maurice
13. UNCHAINED MELODY (A) (2/-) Frank
14. LOVE ME OR LEAVE ME (A) (2/-) Keith Frowse
15. GO ON BY (A) (1/6d.) Bluebird
16. I WONDER (A) (2/-) Macmelodies
17. COOL WATER (A) (2/-) Feldman
18. SOFTLY, SOFTLY (B) (2/-) Oavendish

19. THE DAMBUSTERS' MARCH (B) (2/6d.) Chappell
  20. JOHN AND JULIE (B) David Toff
  21. I'LL NEVER STOP LOVING YOU (A) (1/6d.) Robbins
  22. TWENTY TINY FINGERS (A) (1/6d.) Francis Day
  23. THE BANJO'S BACK IN TOWN (A) (2/-) Leeds
  24. HAVE YOU EVER BEEN LONELY (A) Lawrence Wright
- A—American; B—British; F—Others. (All rights reserved.)

# JAZZ ON THE AIR

(Times: GMT)

**SATURDAY, OCTOBER 29:**  
11.30-12.00 M: Homage To Bechet.  
12.20-12.45 P.M. C: Mainly Modern.  
3.0-3.20 R: Jazz Library.  
3.0-3.29 Z: For Trads.  
4.30-5.0 Z: Swing Serenade.  
6.40-7.0 A 1 2: Broonzy, Jackson, etc.  
6.45-7.30 M: Jazz Club.  
7.30-8.0 J: Top Pops in USA.  
9.5-9.30 F 4: Jazz Picture.  
9.30-11.0 and 11.10-1.0 a.m. I: Edelhagen, Discs, etc.  
11.5-12.0 J: D-J Shows (nightly).  
11.30-12.30 a.m. W: Jack Jackson.  
12.0-1.0 E-Q: Saturday Night Club.  
1.5-2.0 H-Q: Hollywood—New York.

**SUNDAY, OCTOBER 30:**  
6.5-7.0 a.m. J: Top Of The Morning.  
10.30-11.25 J: Sunday Syncope.  
11.30-12.0 A 1 2: Southern Folk Lore.  
12.45-1.45 p.m. A 1 2: Champs-Elysees Jazz from Palais de Chaillot.  
2.15-3.0 DL: British Band Box.  
4.3-4.45 A 1 2: Woody Herman, Bill de Arango Quartet.  
7.30-7.55 J: Bandstand.  
8.30-9.55 S: N.O. Jazz. 9.0 Jazz Re-quests.  
9.25-10.0 G: For Jazz Fans.

**MONDAY, OCTOBER 31:**  
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).  
12.30-12.45 J: Strictly From Dixie.  
2.30-3.0 J: Bandwagon (daily).  
7.30-7.45 V: Artistry In Rhythm.  
7.30-8.0 W: Hampton Quartet, Gillespie, Roach-Brown, Sims.  
9.10-9.55 S: West Coast Pop.  
9.15-9.45 B: Hugues Panassié.  
9.35-10.5 Z: The Jazz Pattern.  
9.45-10.0 J: Blues For Monday.  
10.30-11.0 J: Cool Castle.  
10.45-11.0 DL: British Jazz.



**TUESDAY, NOVEMBER 1:**  
2.45-3.0 p.m. N: Glenn Miller.  
9.0-9.15 W: Lita Roza, Geoff Love.  
9.10-9.55 S: Jazz Concerts.  
9.45-10.0 J: Mood For Moderns.  
10.5-10.45 A 1 2: Jazz Today (3), with Rogers, Collins, Baker, Travis.  
10.20-11.0 DL: World Of Jazz.  
10.30-10.45 W: Billy May.  
10.30-11.0 J: D-J Shows.

**WEDNESDAY, NOVEMBER 2:**  
12.30-12.45 p.m. J: Strictly From Dixie.  
9.10-9.55 S: Jazz In Europe.  
9.30-10.0 K: Hacke Björkstén's Group.  
9.45-10.0 J: Dixieland.  
10.20-11.0 C: Ramblers.  
10.30-11.0 J: Hollywood Music Views.

**THURSDAY, NOVEMBER 3:**  
2.30-3.0 p.m. N: Stars Of Jazz—Basie.  
3.30-4.0 K: Jazz For Youth.  
6.30-7.0 C: AVRO Jazz Club.  
8.15-8.45 DE: Jazz Requests.  
8.30-9.0 J: Instrumental Mood.  
8.30-9.5 F 3: Jazz Anthology.  
9.10-9.55 S: Middle Period Jazz.  
9.20-10.0 I: Armstrong Plays Handy.  
9.30-10.0 F 4: Art Tatum.  
9.45-10.0 J: Mood For Moderns.  
10.0-11.0 P: Spanier, Bucktown Five, etc.; Tristan, Miles Davis.  
10.15-11.0 G: Herman, Kenton, Anthony.  
10.35-11.0 H 1: Ventura, Hefti, Jackson, Chaloff.

**FRIDAY, NOVEMBER 4:**  
3.0-3.30 p.m. I: Horace Silver—George Wallington.  
4.30-5.0 K: Simon Brehm's D-J Show.  
7.30-8.30 Z: As for Sunday 12.45.  
9.10-9.55 S: Jazz Developments.  
9.20-10.0 Q: Jazz News.  
10.30-11.0 J: Jazz International.  
10.35-11.0 Z: As Thurs. 10.35.

**EVERY NIGHT**  
7.0-9.0 T: This Is Music, USA.  
11.3-12.57 a.m. A 1 2: Night Route.  
Midnight Onwards: E-H-I-P-Q-R Light and Dance Music.

**KEY TO STATIONS AND WAVELENGTHS**

A: RTF Paris-Inter: 1—1629m, 48.39m; 2—193m.  
B: RTF Parisien: 280m, 218m, 318m, 359m, 445m, 498m.  
C: Hilyersum: AVRO/VARA 298m.  
D: BBC: E-European 224m; L-Light 1500m, 247m.  
E: NWDR: 309m, 189m, 49.38m.  
F: Belgian Radio: 1—484m; 2—324m; 3—267m; 4—199m.  
G: Austrian Radio: 388m, 412m, 215m, 337m, 478m.  
H: RIAS Berlin: 1—303m, 49.94m; 2—407m, 49.94m.  
I: SWF Baden-Baden: 269m, 363m, 195m, 41.26m.  
J: AFN: 344m, 271m, 547m, 93.6m.  
K: SBC Stockholm: 1571m, 255m, 245m, 306m, 505m, 49.46m.  
L: Copenhagen 283m, 210m.  
M: Monte Carlo: 205m, 49.7m, 40.6m.  
N: BR Munich: 375m, 187m, 48.7m.  
O: SDR Stuttgart: 322m, 49.75m.  
P: HR Frankfurt: 506m.  
Q: RAI Rome: 355m, 290m, 269m, 207m.  
S: Europe 1: 1647m.  
T: Washington: 30.9, 41.47m.  
V: WRUL Boston: 19, 25, 31m. bands.  
W: Luxembourg: 208m.  
Z: SBC Geneva/Lausanne: 393m.

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# THIS WAS THE YEAR THE JAZZ

## JAMBOREE SWUNG!

**EVEN** allowing that, by its very nature, the yearly Jazz Jamboree brings just that little extra out of musicians; we may be forced to some reassessment.

For years, the proposition "A British band just doesn't swing" has been a safe generality. Walking away from the Gaumont State cinema last Sunday, it didn't seem safe any more.

Or are these dedicated ears becoming benevolent? Certainly the Squads induced a sympathetic frame of mind from the beginning. So far as I am concerned, they opened the show as I blundered blinking into an already darkened auditorium. Though I was only five minutes late, the MSBC band had been and gone. Just in passing, let me recommend that it gets promoted in the order next year, just to give Jock Bain and his men a chance of playing to me and a settled audience.

But the Squads were up there to set the pace, to hypnotise a monstrous gathering into full attention. This they did with a will and all credit to them. There was fire and precision in the swinging ensemble. Cold as charity? Not this year, not with these Squads.

With that generous impression, we could afford to carp. After women and Teddy-boys, drummers are the most determined followers of fashion. The Squads' Tommy Cairns riled me by a monotonous tinging on the cymbal for much of "Wake The Town And Tell The People." Of all possible effects, this was about the least effective. And Cliff Townshend ended a beautiful solo hood of sound in "Stars Shine In Your Eyes" with a top note fluff. But a rousing "Bugle Call Rag" redeemed all.

After that, we could sit back and relax to the Tony Kinsey Quartet. That is no disparagement. The four played with a quiet, insistent beat that was intriguing rather than exciting. In Ronnie Ross, Tony has a baritone saxist of great promise.



RONNIE ALDRICH FRONTS THE SQUADS.

But his "straight" tone imposes a strain on intonation and "Body And Soul" emphasised this. Ross was doubtful on some notes and finished a shade sharp. There might have been purely local reasons for this and, anyway, Ross manifested a delicate control in other respects.

This is a powerful little group. Kinsey's solo drumming, with a great variety of cross-beats, was masterful; Eric Dawson's bass urged throughout and Bill LeSage played a gem of a chorus.

Fame is the most relative of terms. That incomparably cheeky compère, Tommy Trinder, announced to us "The famous Tony Crosby Orchestra" and jauntily ankled off to the music of Tony Cromble.

I'm a fan of the Cromble band all the time it can swing like this. I had the impression that practically every man felt the beat and that, so they tell me, is what makes American bands swing.

Cromble was in outrageously great form. He lurched away from his drum kit to the mike and positively yelled at the audience with the aggressive defiance of a man who doesn't expect to be liked. But he did it high-spiritedly enough to surprise even himself. He gazed sardonically and got laughs.

There was a peculiarly long "You Go To My Head" from vocalist Johnny Grant. Surely that repeat of the middle-eight wasn't intentional!

Annie Ross really scored and was brought on for an encore with "I Want To Love." Hers is a slyly humorous style in the cool manner, and the invitation to "in-flame me" delivered this point.

I believe it is only possible to swing within a certain compass of speed. The tempo set for "Airmail Special" was beyond it—but what a try the Cromble band made!

The presentation of a first anniversary cake to Cromble's band by Chet Baker and Lars Gullin was clumsily contrived, and it served only to wring from Baker the cautious opinion that Tony's was one of the best British bands.

The Tommy Whittle orchestra worked to spasmodic crescendoes, of hammering from somewhere behind the scenes, and played on with praiseworthy detachment.

"Laura" brought us Tommy's superb tone and control, his individual style against a nice chordal background. This number should be recorded. "Jumping At The Woodside" featured Eddie Taylor—no fireworks, no crowd-baiting; just musically effective drumming.

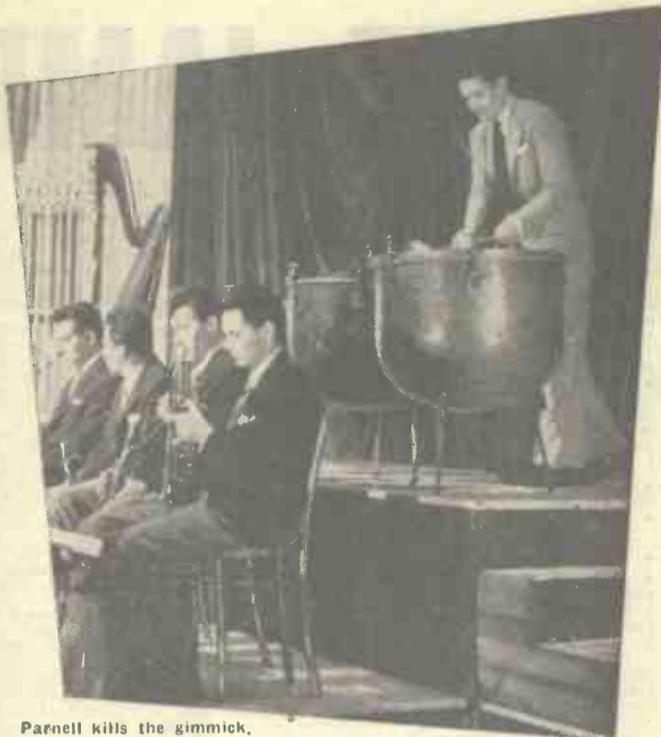
Not a wildly exciting performance from the Whittle boys, yet an admirable one.

So far, two bands have been accused of swinging. Let's indict a third. The Jack Parnell band swung from the word go. The sections were smooth, the arrangements simple; but the whole really "went."

However, this wasn't the whole strength of the Parnell presentation. "To be great, nowadays," said Parnell, "you've got to have a gimmick."

Sometimes, he reminded us, this took the form of fancy instruments introduced into a band. The Parnell band, therefore, would make its essay into the exotic with "The Gimmick."

Tubular bells, an ancient harp



Parnell kills the gimmick.

and tympani were carried on to the back of the rostrum; a xylophone was pushed on at the front. As the band played, Jack started a marathon sprint around the bandstand to clown at filling-in percussive effects.

It reads flat, but take my word for it that it was great fun—and, at the same time, biting satire.

It was obvious as the curtains fell that no one could top this.

The Ray Ellington Quartet, show-stoppers in the past, fell into the vacuum of inevitable anti-climax, nor could the Ellington personality, nor even the ebullience of Marlon Ryan,

and the talents of the group, satisfactorily fill it at first. Salvation came from the shades of one departed, the late Thomas "Fats" Waller, who was evoked at the piano most strongly by Dick Katz, in two Waller numbers.

The Tubby Hayes band made an all-out assault, its main weapons being beat and enthusiasm. The rather gentle-voiced Bobby Breen did well to match the standard of the rest. Bill Eyden was a most impressive drummer, even if he did play too power-

fully.

continued on page 6



BACKSTAGE: WHITTLE, HEATH, TRINDER.

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way had subtle

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#### Parnell's 'Gimmick'

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BACKSTAGE AT THE JAMBOREE: Ronnie Scott and Ray Ellington. "Man, it's hot," says Ray.



Both Tubby Hayes and Annie Ross scored with the Jamboree audience. Here they relax.

# JAZZ JAMBOREE

from page 5

fully for us to hear the soloists comfortably. This is, of course, one of the dangers of enthusiasm. Happily, it's also a catching quality, and I (with the rest of the crowd) proved susceptible.

Probably I took a closer personal interest in the Ronnie Scott orchestra, having been disappointed by it at its Norwich debut. The improvement shown here was gratifying. The band played with a fierce ensemble attack; trumpets were precise; trombones so much cleaner. The saxes have now developed into a really beautiful section, balanced in all registers, both in tone and strength.

## No singers

Ronnie made a point of playing jazz numbers at a Jazz Jamboree and kept his vocalists off the scene. This enabled us to hear trombonist Ken Wray in his solo feature, "Night In Tunisia." Excellently played all round.

It was perhaps a mistake for Ronnie to have pronounced Joe Harriott to be Europe's best alto saxist. So free an improviser as Harriott is unlikely to be consistent. On "Loverman" he produced some brilliant phrases. But, to me, he didn't play quite as well as he did on the same vehicle up at Norwich. Still, he is one of our best soloists and gave every proof of it.

The Scott band now plays with great proficiency and beat. "Powerhouse" is overworked enough to be a cliché, but in relation to Ronnie's band it is justifiably apt.

The best solo piano work in

the Jamboree came from Derek Smith, with the New Jazz Group. Harry Klein, as usual, was in good form on baritone, and drummer Alan Ganley, with Sammy Stokes on bass, gave subtle rhythmic support.

Sad that Ted Heath's gimmick didn't come off. After having a cloud slide flashed on to a screen behind the band for atmosphere in Bill Russo's "Stonehenge," Ted Heath's intention was to use ultra-violet luminous effects in a Ronnie Verrell feature, "Hellzapoppin'." The lights were turned off; the musicians reached down behind their stands for special gloves. But somewhere the circuit was broken—and on the lights came again.

The band played well, of course, but the expected impact of Ted's planned finale didn't come.

However, he has enjoyed so many triumphs that he can afford this minor débâcle. Sufficient that the charity concert to which he and all the other musicians and helpers gave their services was a rousing success.

In my opinion it was the most swinging and successful I have seen so far.

## A Swede comments:

LENNART OSBERG, a Swedish jazz critic in Town to report on Lars Gullin's appearance at the Stoll, had these comments to make on the Jazz Jamboree.

"My biggest surprise—and a detrimental one at that, was the

terrible number of drum solos that cropped up.

"Ronnie Ross's baritone solo of "Body and Soul" impressed me very much—it was so musicianly—and Jimmy Deuchar is a very fine musician.

"Ted Heath's is certainly the band in England. It impressed me very much.

"English musicians as a whole are on a very high level, but there are no actual 'tops'—no really brilliant players.

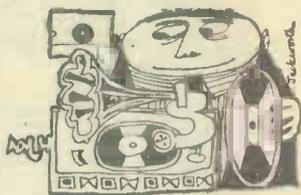
"The cream of the crop go to America—Victor Feldman, George Shearing.

"There are not so many Swedish musicians, but there are some real 'tops,' who are better than Britain's best. Lars Gullin, for instance, and pianist Bengt Hallberg.

"But one failing common to both Britain and Sweden is the lack of really good rhythm sections.

"Gullin? He has played much better than he did at the Stoll on Sunday."

# COLLECTORS' CORNER



ONCE again we hear from Alan Hoby, the *Sunday Express* sports writer, who says his blood pressure has been raised by the presence of Louis Armstrong in Europe.

"Here we have the Old Master himself. Yet how many of us will have the chance of hearing him in the flesh?" asks Hoby. And answers himself: "Only those who can find the time and the fare to go to the Continent, unless—vain hope—the MU casts the mote from its eye."

Obviously there is general agreement among jazz people that Armstrong should be made available to us. The news of a Heath-Kenton exchange has been the most hopeful sign we've seen in years. But it is unlikely to help those thousands who want to see Louis on what could easily turn out to be his last European tour.

and the *Chronicle* has undoubtedly performed a service to the long-suffering jazz public by taking up the matter.

We spent some time with friends of Petrillo, when the American boss came over here, and it seems fair to report that what they said Petrillo offered was a "barriers down for one year's trial period" deal.

There may be arguments against a complete dropping of the ban; and we would like to know them. When there wasn't a ban, one was imposed because of American labour department restrictions. If restrictions on their side could be done away with, it would appear reasonable to do away with ours, too.

After all, the British ML has such a firm grip on the issue of labour permits and so on that it is surely a little naive to suggest that the situation would be allowed to get "out of hand." And, as we have often said before, the importing of American bands is not always an attractive commercial proposition.

Moreover, it takes so long to fix up one tour for one orchestra that we wonder just how many U.S. outfits would get in to Britain during the trial year.

Finally, there is still the unanswerable statement that British jazz fans are entitled to see at least some of the great musicians of their choice. When Mr. Ratcliffe replied to the *Chronicle* in a letter, he asked them to concern themselves with the broader aspect of unemployment among our musicians. Fair enough in itself; but it was no kind of answer to their charge of "ridiculous inter-union caterwauling." In agreeing to the Heath-Kenton exchange, without raising too many obstacles, the MU have awarded themselves the best possible publicity.

Nobody on this paper is "anti-union." What we are against is Union tactics on the admission of foreign musicians.

AFTER the disappointing reviews of Armstrong's concerts, it is reassuring to read this Harald Grut story from Copenhagen. Says Harald:

"Having played three concerts in succession on October 13—to a total audience of nearly 15,000—Louis crowned his visit here by being made an Honorary Lifetime Member of the Students' Association of Copenhagen. The ceremony took place after midnight at the headquarters of the Association, where at least 1,000 members had gathered to watch the event.

Louis was examined, in accordance with the rituals of the Association, with regard to (place of birth and occupation), place of birth and occupation. When he had answered all questions satisfactorily, he was requested to deliver a lecture on 'Why, When And How I Became A Musician.'

And Louis, still in wonderful day that lay behind him, told Home, of the riverboats and King Oliver, of Chicago and Fletcher Henderson. And the crowded hall listened with bated breath: no one wanted to miss a word of the well-known story now being told by the man who had lived it.

"When Louis had finished his 'lecture,' the audience was asked if he had acquitted himself well enough to become a member of the Association. The answer was a unanimous roar of approval. Thereupon Louis was pronounced a Lifetime Member.

"He showed his appreciation by calling his band together. The next half-hour was sheer delight. Louis blew as I have never heard him play before—at least, not in person. His warm and glorious tone filled the hall; he was inspired to give of his best. And the best of Louis Armstrong today is, indeed, worth hearing! No clowning, no playing to the gallery—just honest-to-goodness music.

"The Louis one hears on the concert stage, obviously, is a creation of cents-and-dollars-conscious managers. But here was Louis, 'a man with a soul and a heart,' as Mogen Skot-Hansen, head of the Association, had said in his welcoming speech, playing his kind of music. It was wonderful!"

EDITED BY MAX JONES AND SINCLAIR TRAILL

## REVIEW BY NUMBERS

SO commercial is jazz these days that even the Jazz Jamboree was practically an all-jazz show this year. And it provided a unique opportunity to compare some of Britain's top bands.

Taking into account the most important factors in a jazz show, I have tried to compare them mathematically.

There are a possible ten points in each category. Bands are listed in order of appearance, and figures are not totalled, as this is by no means a highest-points-best-band table.

The totals will depend on what YOU consider the most important qualifications for your own enjoyment.

The Overture Orchestra is not listed, being a pick-up group. Nor is the Ray Ellington Quartet, as it gave a cabaret act.

by Mike Nevard

	swing	spirit	musicianship	showmanship presentation	arrangements
Squadronaires	3	5	6	6	3
Tony Kinsey	6	6	6	4	8
Tony Crombie	7	7	5	5	4
Tommy Whittle	4	4	8	4	6
Jack Parnell	4	7	7	10	5
Tubby Hayes	6	8	4	7	4
Ronnie Scott	4	8	5	5	7
New Jazz Group	7	8	8	4	7
Ted Heath	3	3	10	8	9

## CONTEST



## WINNERS

IF enthusiasm displayed by an audience is the hall-mark of a successful show, then last Sunday's Lancashire Regional Final of the MM's dance band championship, at King George's Hall, Blackburn, was a sensational event.

Although the huge hall was not completely full, each band received a measure of support which must have brought out its best. When the Saints Jazz Band took the stand after the presentation of awards, the response was physically and vocally riotous.

One bad fault was the house amplification, which was excellent on the ground floor, but hopeless in the rear circle, where many of the fans could not clearly hear compère Leslie Adams.

With a four-point margin, the Modernaires from Bradford, Yorks, ran out winners, despite the fact that their leader, Howard Douglas, was unable to be present owing to a bereavement. Veteran contestants, the Music Makers, of Barrow, were second—one point ahead of the Alan Bate Sextet, from Warrington.

Fred Munn, who played baritone in the latter group, was deservedly held to be the outstanding musician of the contest.

The picture above shows last year's All-Britain champion, Jimmy Heyworth (right), presenting the Regional Trophy to Alan McBride, acting leader of the winning Modernaires.

full name ('Louis Satchmo Armstrong'), place of birth and occupation. When he had answered all questions satisfactorily, he was requested to deliver a lecture on 'Why, When And How I Became A Musician.'

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# BENNY



**BENNY GOODMAN** did not compose or orchestrate; he never possessed the deep, instinctive feeling for the blues which Stanley Dance rightly senses in Count Basie, nor the indefinable spark of genius by which Steve Race typifies Tatum. How was it, then, that this tall, Chicago-born clarinetist was to unleash forces which were to shatter so many barriers in the jazz world, to transform the listening tastes of a nation?

We can find the answer in four things: his own superb musicianship; a relentless idealism; an uncanny prediction

of the public taste; and, above all, his consciousness of the righteous supremacy of the Negro in jazz. The fierce Chicago style of the late 'twenties inevitably influenced Goodman's early work. "Clarinetitis," "Jungle Blues" and many other early records have the stamp of the fabulous Austin High School gang, but Goodman's own tone

and intonation were never to escape the guidance of an early classical training from a German professor, Franz Schoepp.

Never completely at ease with the Chicagoans—nor, indeed, within any framework of collective improvisation—Goodman's own unique style was to develop in the early 'thirties, one hanging midway between the nervous tension of Teschemacher and the delightfully poised, Noone-inspired creations of Matlock and Fazola.

It was a style of taste and elegance, distinguished by a clear, pure tone and subtle ornamentation rather than intense jazz feeling, dependent on precocious technique and a high level of inspiration.

The most reliable of all white clarinetists, Goodman was in great demand for record sessions in the early 'thirties, playing delightfully with such varied groups as the Charleston Chasers, Nichols's Five Pennies, Rollini and Teagarden pick-up bands, and our own Reginald Forsythe; directing sessions under his own name with Coleman Hawkins, the Teagardens, Joe Sullivan, Billie Holiday and Mildred Bailey.

Becoming more and more influenced by Negro musicians, Goodman became eager and anxious to form his own big band, increasingly obsessed with the idea of fronting a unit which could be to white audiences what Ellington, Webb and Redman were to the coloured ones. After the success of a pit band in Billy Rose's *Music Hall* and his own *Let's Dance* air-spot, he determined to barnstorm America, to feature a library of arrangements by Fletcher and Horace Henderson, and to make no concessions to the plum-throated crooner or the sugary saxophone section.

## CARNEGIE

Such a step seemed ludicrous. The white bands of the day wallowed in a river of musical treacle oozing from Eddie Duchin, Ted Flo-Rito and Guy Lombardo. The Casa Loma would occasionally rebel with a staccato machine-like burst, the Dorsey Brothers would sometimes launch a delightfully swaying vessel, but nothing, it would seem, could ever disturb the flow of syrup.

Many promoters wilted at the thought of the public being hit with Krupa's cymbals, Berigan's trumpet and Henderson's band book.

Goodman thought—and knew—differently.

In 1935, the band took to the road. Disappointment followed disappointment—one hotel manager hurriedly dismissed Goodman and quickly recalled Lombardo. Warily, the band trekked across the whole continent to the Palomar ballroom in Los Angeles. There, success was immediate and sensational.

The dancers besieged the stand

by **VIC BELLERBY**

and the orchestra rocketed to fame. Goodman quickly became America's most popular bandleader. Two years later, the astonished portals of Carnegie Hall were to vibrate to the pounding of feet as the Goodman band swung into "Don't Be That Way." In the band-room waited the Ellington and Basie guest men.

Carnegie Hall had never been quite that way before.

The swing era had begun, having a tremendous impact on the musical, social and economic structure of both White and Negro jazz. The age of the stick-waving, figurehead bandleader drew to a close, the emphasis was essentially on the instrumentalist leader; the bands of Artie Shaw, Red Norvo, Charlie Barnet, Tommy and Jimmy Dorsey were to rise to fame.

Inevitably, the swing era had its excesses, its hoard of phoney Goodman imitators, but the ears and eyes of the public became more and more focused on the musicians themselves.

As one who once condemned the Goodman band as a jitterbug-infested killer-diller monstrosity, it hurts my egotism but please my limited sense of justice publicly to recant. Even the infamous "Sing, Sing, Sing" now sounds almost refined. Listening to it on the Carnegie Hall LP, one becomes conscious of the restraint of James's trumpet, the power of Goodman's clarinet, the exquisite sensitivity of Stacy's piano.

At its least inspired, the band never offended by strident neuroticism; its brass drove powerfully, with a clear, round tone; the reeds had a lazy, nonchalant air; the rhythm section was always relaxed and essentially danceable. Indeed, it is sometimes good to escape from brass screaming above high C's, and reeds lunging after Lunceford, to play over a good Benny commercial—"These Foolish Things" or "Take Another Guess"—havens of sanity, taste and repose.

The band may be said to have had three great periods, in 1935, the newly formed aggregation possessed swing, spirit and adaptability never before sensed by a large white band, drove like a demon in "King Porter Stomp" and achieved subtle relaxation in "When Buddha Smiles."

## CHICAGO

In 1938, Goodman introduced the Chicago boys, Dave Tough and Bud Freeman, whose reunion with Stacy and Krupa infused the band with tremendous spirit in such records as "Big John Special" and "Wrappin' It Up."

In 1939, as if in remembrance of the early days of the band, Goodman recalled Toots Mondello to lead the reeds, placed Henderson on piano and waxed the delightful "Stealing Apples."

At its best, one feels that Goodman's was the finest of big white bands. The white man can

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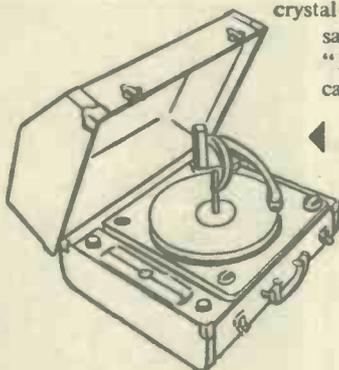


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# No. 5 in our GIANTS OF JAZZ

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At its best, one feels that Goodman's was the finest of big white bands. The white man can

rarely sound the true passion of jazz. But he can, like Bix, bring to it clarity, precision and logic.

Goodman brought these very qualities to big band jazz, playing Henderson arrangements with a subtlety of nuance never realised by Fletcher's own bands. Always recognising the supremacy of the great coloured bands, Goodman never blatantly imitated them, compensating for his lack of great soloists by first-rate, clear section work and attention to detail.

The result was a second-rate jazz orchestra; a first-rate white band.

Knowing the limitations of his orchestra, Goodman provided variety of interest when he introduced the famous Trio. The subtle, tremolo effects and imaginative single-note structures of Theodore Wilson made him a perfect partner for Benny.

Only the most reactionary of purists can escape the charm of such delightful musicianship.

Then, to our amazement, a vibraphone was added.

Expecting languorous chimes, we got the Quartet's "Exactly Like You," which introduced us to the percussive note-clusters of the volatile Lionel Hampton. The age of hot mallets had begun.

Within a year of forming his band, Goodman had thus introduced two coloured musicians—a revolutionary step made possible only by Goodman's own growing authority and prestige.

But the gates were now open to an ever-increasing co-operation between white and coloured musicians.

Later, the Quartet grew into a Quintet, Sextet and even a Septet. Always using carefully rehearsed riffs, the Goodman small groups were never to touch the peaks of jazz, but were to make some fine records such as "Royal Garden Blues" and "On The Alamo," with magnificent work by George Auld, Cootie Williams and Charlie Christian.

## DECLINE

By 1944 the prestige of the big band began to decline. Goodman temporarily retired—only to reform on many occasions. His biggest mistake was to organise the band on modern lines in 1949, featuring Wardell Gray, Buddy Greco and Doug Mettome. For the swing era had long since ended. Goodman's style was deeply rooted in the spirit of Henderson; he had no adaptability to the new movements.

Goodman's age of swing has been much condemned. But it destroyed many racial barriers between musicians, diverted the public taste from slush to music with a beat, and tremendously improved standards of playing by its originator's impeccable example.

Dubbed "King of Swing," BG may be hailed by future generations as the King of Taste.

# BECHET BLEW..

UNLIKE Joshua, whose trumpets brought down the walls of Jericho, Sidney Bechet helped to keep the walls of the Olympia Theatre intact last Wednesday—and with a soprano at that (writes Henry Kahn).

I was on the stage during the interval of the free concert given by Bechet to mark the sale of his millionth record when Bruno Coquatrix, owner of the Olympia, worried by an incessant uproar in the auditorium, peered out through the curtains to see 2,800 fans almost tearing down the walls and literally pulling up the seats.

"Sidney, for Heaven's sake start playing again!" Coquatrix yelled. And within five minutes, to the strains of "Les Oignons," Sidney, with the mesmeric effect of a snake charmer, succeeded in calming the crowd.

Trouble had started early in the evening, when commando groups of jazz fans left their St. Germain quarters for the right bank, to besiege the Olympia. Two hours before the concert was due to begin, between 1,500 and 2,000 of them were massed outside the theatre—built to hold 1,800!

Long after the Olympia was full to overflowing—there were at least 2,500 in there—another 3,000 had jammed themselves across the boulevards outside.

There was muttering, there was shouting. The crowds eddied and surged. And then the pent-up storm broke.

In a mad rush to storm into the foyer, two large plate-glass



BECHET ON STAGE. TOP RIGHT—RECEIVING THE GOLD RECORD.

windows were broken and 10 people seriously injured.

Three car-loads of police rushed to the scene and, within a relatively short time, fighting broke out. Four arrests were made when groups of students refused to break up and, instead, prepared to resist the police.

Scooters and motor-cycles which had been parked outside the theatre were rapidly transformed into scrap-iron.

Inside the Olympia, in the auditorium, the lucky ones were in a truculent mood. They had

brought whistles and cowbells with them, which they used continually throughout every moment when Bechet was not actually playing. Only Sidney could calm them. His presence on the stage, his superb playing with the Claude Luter and André Rewellioty bands alone calmed that rowdy audience.

They screamed for "Les Oignons," for "Royal Garden Blues" and for "The Saints." They clapped out the rhythm, they stamped their feet, and in their intoxicated joy hurled oranges and even bits of sausage on to the stage (this was not a sign of their hostility, but rather



## DESPATCH FROM PARIS

a demonstration of their tremendous enthusiasm!).

That enthusiasm seemed to reach fever pitch during the interval when—as I have said—they started sacking the theatre. Estimated damage is about £2,000.

There seemed to be only one quiet moment during the whole affair. That was when Charles Delaunay presented Sidney with the Golden Record (celebrating, to be exact, the sale of his 1,350,000th disc). Delaunay pointed out that no foreign artist had ever before sold over a million records in France—and that he was therefore happy that the first should be a jazz artist.

At the end of the concert, the iron fire curtain was lowered and police spread themselves in cordons round the stage and

the stage-door entrance to stop a suspected attack by fans in an effort to get near Sidney.

Fortunately, the feared onslaught did not come off—but there is little doubt that violent demonstrations of this kind do the worst kind of harm to the reputation of jazz music.

### Germany, too . . .

FULLER reports have now come in of the serious rioting at Louis Armstrong's Hamburg concert on October 17, when (in the words of Klaus Berenbrok) six thousand fans devastated the Ernst Merck Hall.

Louis was to have played two concerts there, but after the fracas, the second concert could not be held. Trouble began, says Berenbrok, when the audience had to wait more than 30 minutes for the start.

Louis looked nervous. Then the amplifier broke down and the microphone could not be used. When the second part of the concert ended after only 20 minutes' playing, angry listeners whistled and hooped until the band played a few more very short numbers.

When the musicians left the stage, a real riot broke out. People asked for their money back. Instead, the police were sent in to keep the fans quiet. Hard fighting began, and the instruments were bombed by broken seats. The Hamburg police sent some hundred new men into battle, many people, including police, were hurt.

Berenbrok concludes: "German jazz fans do not protest against the musicians, but against the promoters and agents who ask unusually high admission and chase Louis from one end of the country to the other, with two or three concerts a day, to get the biggest possible profit for themselves."

"As a result, the musicians become nervous and ill."

Confirmation of this report comes from Horst Lange, who says that 64 people were hurt in the Hamburg brawl, "and 15 madmen arrested by the police."

He adds: "The audience felt cheated because of the weak performance and the extreme shortness of the concert, which lasted exactly 65 minutes."

"Old Satchmo, who was standing trembling on the stage, was probably saved from injury by the strong police forces there. However, the police were not successful in clearing the streets near the partially demolished hall, and the crowd stood about shouting and cursing till midnight."

"No second concert took place, and Satchmo had to remain guarded in his hotel."

## —and the fans came tumbling down



These pictures, by MM camera-man Russell Melcher, were taken outside the Olympia in Paris, and show fans who were unable to hear Bechet. Was it worth it?



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## JACK PAYNE'S Just For The Record

has unfortunately had to be held over  
this week, but will be back as usual

## NEXT WEEK

# Eydie's the vogue

WHEN reviewing EYDIE GORME'S memorable "Frenesi" in the MM of October 30 last year, I optimistically wrote: "Perhaps Vogue Records will let us hear some more of this artist."

At periodic intervals, Vogue has obligingly followed through; but certainly the best Gorme efforts since then are "What Is The Secret Of Your Success?" (45-Q72103) and "Besame Mucho"—on which Eydie

shares the vocal chores with STEVE LAWRENCE.

Eydie's seductive voice and impressive range are demonstrated to the fullest effect on these sides. Indeed, they should not on any account be missed by those who fell under the Gorme spell after "Frenesi."

"Success?" is an attractive song—both lyrically and melodically; and the well-known "Besame Mucho" is sung first in slow tempo by Steve Lawrence, then in beat fashion by the uninhibited Eydie.

Incidentally, the vocal introduction to this record and parts of Eydie's phrasing are strongly reminiscent of CATERINA VALENTE'S "Malaguena." Could it be that this is a case of the Americans borrowing from Europe—instead of vice versa?

The respective backings, "Soldier Boy" and "Take A Deep Breath," are bringdowns—but the latter has some gimmick interest.



NELSON RIDDLE.

★  
BOBBY SHERWOOD is undoubtedly a man of considerable versatility. He started off as a guitarist (remember his accompaniment to BING CROSBY'S "Moonbura"?), switched to trumpet-bandleader, and now crops up as a singer on "The

Kentuckian Song" and "Far Away Places" (Vogue 45-Q72097). And what of Bobby's voice? Pleasant enough—especially in "The Kentuckian Song," which is sung in typical Hollywood-Western style.

I'm still waiting to hear something worthwhile orchestrally from NELSON RIDDLE—brilliant arranger-accompanist heard to such telling effect on the Sinatra LPs.

Nelson's solo efforts—with the somewhat strange exception of "Chapel In The Moonlight"—have been disappointing. No exception to the rule is the "Moon-glow" EP (Capitol EAP1-620) which, in addition to the title tune, features "Villa," "Venezuela"—certainly inferior to the previously reviewed LES BAXTER version—and "Brother John," which is merely a skilful exercise in orchestration.

For something of real musical value, we have to turn to "Django's Guitar," an EP including those REIN HARDT classics "Parfum" and "Improvisation" (HMV 7EG8132). Both titles, recorded on April 22, 1937, were issued before the war, but were subsequently deleted.

Lack of popular demand undoubtedly prompted HMV to take this action, but I thought it a tragedy to deprive newcomers to the guitar of such unforgettable examples of Django's genius. This EP release has set matters right. I urge all musicians who appreciate the art of true improvisation—the essence of jazz—to add these titles to their collection.

Many talented guitarists have appeared on the scene since Django; none—and I repeat none—has yet displayed his gift for melodic, constructive and logical improvisation.

The remaining titles—both previously unissued here—are "St. Louis Blues" (with LOUIS GASTE, guitar, and EUGENE D'HELLEMMES, bass), and "Tea For Two," another solo tour de force.

The incomparable JO STAFFORD sings four favourites on Philips BBE12014. Titles are "Love Is Here To Stay," "St.



The MM Motor Show—but why two L plates? Record star Billie Holiday is playing safe. And she's reading her Highway Code, too.

## Laurie Henshaw's Platter Chatter

Louis Blues," "Make Love To Me" and "Teach Me Tonight"—the best of the batch.

AL HIBBLER'S "Unchained Melody" impressed me a lot. I like Hibbler's intensity and phrasing. He scores again with "Now I Lay Me Down To Dream" on London 45-HL-48184. Note the skilful accompaniment, which emphasises the singer without overpowering him. This, of course, is another facet of the pop music business at which the Americans excel.

Even Hibbler fails to make "Danny Boy" acceptable. His treatment of this ballad is more suited to south of the Mason-Dixon Line than south of the Irish Border.

ALMA COGAN, who is billed in America's *Billboard* magazine as "Britain's Bundle of Joy," sounds joyful enough on "Blue Again," a revival from 1930.

Alma sings with that familiar laugh-in-voice trademark to a shuffle-rhythm accompaniment from GEOFF LOVE. But, to my mind, this is not quite the right treatment for the "blue mood" lyrics of the song. A girl who is

losing her beauty wouldn't sound quite so cheerful.

But the treatment of "Hernando's Hideaway" is impressive. This appears to have been recorded in a vast cavern. Actually, I am told, three studios were employed—one for the strings, one for brass, and one for Alma's voice. The trouble seems to have been worth it. Frank Cordell gets the orchestral credit.



Eydie Gorme.

## BIG BILL

Max Jones reviews the Birmingham concert

SPEECH, it has been said, was given man to conceal his thoughts. We can be sure that the creator of that aphorism was not acquainted with Mick Mulligan.

At Birmingham Town Hall last Friday evening, Mulligan delivered an observation I never expected to hear from a concert platform—even one with jazz musicians on it. Yet so extreme had been the provocation that his furious reply raised a round of applause.

The occasion was Big Bill Broonzy's first concert of the present tour (he had appeared the previous night at Nottingham Jazz Club), on which he shared the bill with the Sandy Brown and Mulligan bands.

On the way north I had been told of the peculiarities of Birmingham Town Hall audiences, and warned that trouble came usually from seats behind the artists. George Melly, experienced in Midland campaigns, explained that if we were spared the paper darts we should consider that we had done well.

We were spared the darts. In fact, the first half brought nothing to lose the Watch Committee a moment's sleep. The Mulligan band, with Melly very much in attendance, warmed things up in the fullest sense. And Sandy Brown, whose band followed, impressed powerfully with clarinet and the strength of his ensemble, though I thought some numbers were too long for a concert.

Then came Broonzy with "John Henry," "Backwater Blues," "Keep Your Hands Off" and others; all splendidly played and sung, and all swinging, as my neighbour rightly said, "like the clappers." Big Bill merits close attention, and he got it.

During the interval we congratulated the deserving and celebrated the absence of dart throwers and unofficial entertainers. The MM's Birmingham representative assured us this was the quietest crowd he'd seen there.

But in the second half, ominous movements began to disturb the calm of the scene beyond the microphone. Odd, unidentified sounds rose once or twice above the music, and when Broonzy came out for his second performance, it was clear to me that some young elegants behind him were about to get in the act.

And shortly they did—laughing, chattering and whistling, even yipping in between verses of "Willie Mae Blues" and "Trouble In Mind." Then we became uncomfortably aware that one of the seated audience was seated no more. Down he came to shake hands with Big Bill, cavort a bit, and return to roost among the admiring giggles of his mates and one or two nearby idiots.

Broonzy himself continued with good-natured unconcern, playing and singing as well as ever. But it was impossible to concentrate on him, and for once I felt relieved when he had finished.

It was then Mulligan took over, in an attempt to apologise to Broonzy and the rest of the hall for the embarrassing interruptions. When he couldn't get a hearing, he roared out what I think (all things considered) was a justified oath and, turning on the Philistines, shook a menacing fist and was heard offering them "a thumping."

It was noticeable that they had stolen from their places before the "Queen" was played and Mulligan could translate threat into action. Last heard, they were being pursued from the Town Hall by bassist Brian Parker and pianist-for-the-evening Stan Greig.

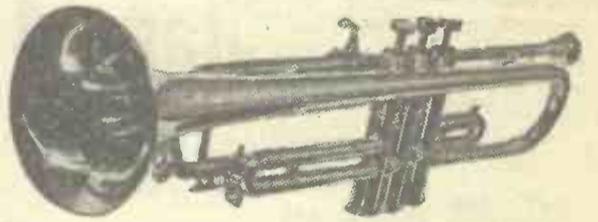
I can only hope that Broonzy and his listeners are having better luck in other places.



BIG BILL—a Ron Cohen study.

\*\*\*\*\*

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## Trumpet star touches down...



To top the bill at Croydon's Regal Cinema last Monday, trumpet star Eddie Calvert had to make the final stage of his journey from Ireland by helicopter. Here he is, with his wife, after a hazardous landing into a field of 2,000 fans.

# West End musicians may get more money in New Year

LONDON West End musicians who work in clubs, hotels and restaurants may get bigger wage packets early next year. This is a salient feature in a resolution which comes before the London Branch Committee of the Musicians' Union next Wednesday.

The resolution also provides for the reintroduction of grading of West End establishments, and the registering of contracts at MU headquarters.

If the resolution is endorsed at Wednesday's meeting, and by the MU's National Executive next month, the provisions should come into effect early in 1956.

At present, the official minimum wage for West End clubs, hotels and restaurants is 14 guineas.

The MM understands that under the new resolution, the seventy-odd establishments

affected will be split into four grades.

For Grade A residencies, which will encompass the Savoy Hotel, the Grosvenor Hotel, the Dorchester Hotel, and five other establishments, the new minimum wage would be 18 guineas for a six-day week.

### New deal

The other grades are: B (examples: Pigalle Restaurant, Hungaria Restaurant, New Coconut Grove), 16 guineas; C (New Hollywood Club, Gargoyle Club), 14 guineas; D—about twenty-five smaller clubs most of which close at midnight—12 guineas.

The resolution was proposed at a union meeting some weeks ago, and was warmly approved at a further meeting.

A West End sideman told the

MM: "I hope the resolution goes through. It's a new deal for 'resident' musicians."

"In many cases, of course, musicians in reputable establishments are already getting the proposed new minimum, perhaps even more. But in fly-by-night clubs, which mushroom up all over the West End, some musicians are working seven nights a week for as little as £8—even though the minimum is 14 guineas."

"Of course they're wrong, but they must eat. Now, by grading and registering every contract, the Union could put an end to this exploitation."

The MM understands that, if the resolution goes through, the MU is likely to call a meeting of bandleaders to enlist their aid in introducing the "new deal."

## The pi step



## NEW MEN JOIN FELIX KING AT COLONY

A NUMBER of personnel changes have taken place in Felix King's Orchestra, resident at the Colony Restaurant, W.

Drummer Tony Lytton, who recently finished a summer season in Derek Roy's "Show Time" at the Alexandra Gardens Theatre, Weymouth, has replaced Cyril Bass, who is to freelance.

Altoist Don Reeves and trumpeter Bruce Bain, who have been playing with Jock Scott's Band at Hatchett's Restaurant, W., have come in for Peter Hughes, who has joined Sydney Lipton, and Bobby McGhee.

Tenorist Jack Dawkes has replaced Brian Ash, who is now with Ambrose, and bassist Sid Abrams comes in for Peter Collins, who has joined Ian Stewart at the Savoy Hotel.

## Joan Regan back in London

Joan Regan ended her marathon season in "Pick of the Fack" at the Queens Theatre, Blackpool, last Saturday and immediately returned to Town to take over the solo spot in "The Song's the Thing" this week.

Next week she will be seen in TV's "Starlight" programme, then will appear in successive weeks at Chiswick Empire and Finsbury Park Empire before taking a four-week holiday.

She then goes into rehearsal for her part in panto at Liverpool Empire.

## MPCPA welcomes 'ex-pluggers'

Publishing executives who first made their mark in the music business through their "plugging" activities are being invited to become honorary members of the Music Publishers' Contact Personnel Association.

Those who have been asked and accepted so far are Lawrence Wright, Elton Box, Fred Benson, Ralph Boosey, Stan Bradbury, Reg Connolly, Eddie Day, Walter Eastman, Teddie Holmes, S. van Lier, Bert Lucas, Jimmy Phillips, Eddie Standing, Dave Toff, and Bob Miller, president of the Professional Music Men Inc. of America.

## BILL RANDALL MOVES

Bill Randall, professional manager of Victoria Music, is leaving on November 4 to take over a new publishing company opening on the Leeds and Pickwick Music premises at 4, Denmark Street, London, on November 7.

Bill will handle, among other catalogues, numbers from one of the biggest U.S. film companies.

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## Ken Penney opens at New Hollywood

Pianist-leader Ken Penney opened at the New Hollywood Club, W., on Monday with a six-piece band in place of the Norman Long Quintet.

He leads Jimmy Williams (alto, clt.), Billy Stephens (tpt.), Barry Morgan (drs.), Colin Kay (drs.) and Gina Martin (vcls.).

Ken recently left the Writers' and Artists' Club, Haymarket, where he had been musical director for the past two years.

## Crew-Cuts top U.S. poll

The Crew-Cuts vocal group has just been voted the top ballroom attraction (excluding the top name bands) by the National Ballroom Operators' Association of America.

## Klein leaving New Jazz 4 for boat job

HARRY KLEIN, baritone-saxist and a founder-member of the co-operative New Jazz Quartet, makes his last appearance with the group on December 11 at London's Studio '51. He is making another trip to the States—on the *Mauvetania*.

A replacement has been fixed for Klein, but his name cannot yet be divulged for contractual reasons.

The remaining members of the New Jazz Quartet, which made its debut last month, are Allan Ganley (drs.), Sammy Stokes (bass) and Derek Smith (pno.).

On November 28 Harry is set to record two six-minute sides with an all-star orchestra for "Jazz Today."

He will lead Dougie Robinson (alto), Benny Green (bari.), Jimmy Watson (tpt.), Ken Wray (tmb.), Jim Powell (tuba), Allan Ganley (drs.), Sammy Stokes (bass) and Derek Smith (pno.).

## Special Armstrong trip for £13 16s.

Thomas Cook and Son, Ltd., have arranged a special trip to Paris for the Louis Armstrong concert at the Olympia Theatre, Paris, at an all-in cost of £13 16s.

Tripsters will leave London by air on Friday evening, November 25, returning Sunday evening (27th).

The inclusive charge covers fare, bed and breakfast in Paris, and theatre ticket.

## Ley's Jazzmen stay on in Germany

Eggy Ley's Jazzmen, who commenced a two months' season at the New Orleans Jazz Bier Bar, Hamburg, on September 1, have had their contract extended until December.

They open at the New Orleans Jazz Bar, Dusseldorf, at the beginning of December for two months.

Eggy, on soprano, leads Henry Owen (drs.), John Rooke (bass), Jim Wallace (tmb.), Tony Bagot (tpt.), John Wainwright (pno.) and George Baron (gtr.).

## NEWS IN BRIEF

SYDNEY LIPTON and his Orchestra will make one of their rare out-of-town appearances at the North Staffordshire Press Ball at Stoke on November 17, supported by Harry Engelman and his Orchestra and a cabaret including Shirley Eaton.

Tenorist Tubby Hayes will guest at London's Flamingo Club next Wednesday at a farewell session with the Tony Crombie Orchestra prior to the start of its Israeli tour.

The bands of Jackie Davies and Francisco Conde will be resident at the Society Club, Jermyn Street, when it reopens in November after a three-year closure.

Guy Lombardo has severed his 20-year association with Decca and will start recording for Capitol on January 1.

Drummer-vocalist Harry Lewis has taken up residency at the Moulin Rouge, in London's Finchley Road, with Harry Sherman (gtr.), Ernie Miller (pno.) and Stan Cracknell (bass).

West End cabaret singer Jeanette Landis, claimed to be Britain's answer to Marilyn Monroe, is to appear in commercial television's "Downbeat" programme on November 1.

Baritone-saxist Lennie Dawes has joined the Carl Barribeau Orchestra as permanent replacement for Lucky Lovell, who left last month.

## ... and is greeted by stars



Congratulating Eddie as much for his safety as for his inauguration of the Regal's Variety policy are (l. to r.) singers Denny Dennis and Billie Anthony and Columbia Records A&R man Norrie Paramor.

## Jazzmen to star in Broadway show

NEW YORK, Wednesday.—The big Broadway musical show planned for next spring, Bob Sylvester's "Jazz Getaway," announced here some weeks ago, will have an interesting musical cast.

Already set for playing (and probably acting) roles are Art Hodes and his Band, Wilbur de Paris, and pianist Hal Schaefer.

The producer is negotiating for Eartha Kitt to play the lead in this story based partly on the history of jazz.

## STARS TO AID SPASTICS

Vera Lynn, Eve Boswell, Virginia Somers, Edric Connor, Eric Robinson, Cyril Stapleton and Billy Tennent are among stars who will be attending a ball on November 28 at Grosvenor House to help the National Spastics Society.

## SMART WORK AT THE ORGAN



Hammond organist Harold Smart (l.) and M.D.-arranger Roland Shaw make a last-minute check before Harold recorded a 12-inch LP for Decca last week with an all-star orchestra. This is Harold's second Decca LP.

## THE HITS FROM THE STAGE

### THE CHORDETTES

- Humming bird;
- Lonely lips HLA 8169
- ARCHIE BLEYER
- Hernando's hideaway;
- S'il vous plait HLA 8176

### THE FONTANE SISTERS

- Seventeen;
- If I could be with you
- one hour tonight HLD 8177

### MITCHELL TOROK

- Caribbean;
- Weep away HL 8004

### GINNY WRIGHT and TOM

- Are you mine?;
- Boom boom boomerang HL
- NAPPY BROWN
- Don't be angry;
- It's really you HL 8145

### THE FERKO STRING B

- You are my sunshine;
- Ma (she's making eyes at me) HL

### JIM LOWE

- Close the door;
- Nuevo Laredo HLD 817

anist who  
opped in



Pianist Raymond Fo waits backstage at the Stoll, a big job ahead of him. At a moment's notice he had flown from Paris to accompany Chet Baker. (See also review on page 3.)

# ROYAL HONOURS FOR VIC LEWIS & SHOW BAND

WINNING SINGER TAKES THE AIR

THE Vic Lewis Orchestra and Cyril Stapleton with the BBC Show Band, the Show Band Singers and the Star-gazers have received the profession's top honour by being invited to appear at the Royal Variety Performance which will be presented by Jack Hylton, at London's Victoria Palace, on November 7.

Royal laurels also fall on Ruby Murray, current singing star at the London Palladium, who was practically unknown just over a year ago, and America's Johnnie Ray and Lena Horne.

## Goodwin to air on Royal Night

Ron Goodwin and his Concert Orchestra will be heard in the BBC Show Band's Light Programme spot on November 7, from 9 to 10 p.m., while the Show Band is at the Royal Variety Performance. The show will be called "Stardust."

Also on the programme will be singer Franklyn Boyd, the Ken-Tones vocal group, the Bob Bisetto Quintet and the Peter Knight Singers.

Johnnie is currently playing at the London Hippodrome, and Lena Horne is in cabaret at the Savoy Hotel.

The Lewis Orchestra will be making its first Royal Performance appearance. Vic told the MM: "I'm thrilled. It's the greatest thing that has happened in my career to date."

### Hat-trick

Cyril Stapleton and the Show Band have played before the Queen twice previously—at Windsor Castle last year, and on a Royal Command Broadcast in 1953—but this will be their first Royal Variety Performance appearance.

Says Cyril: "I'm extremely pleased. It makes our hat-trick." Joint musical directors of the show will be Billy Ternent, who recently signed as a musical adviser to the Hylton organisation, and Ronnie Munro, MD at the Victoria Palace.

Other stars taking part include Alfred Drake, Doretta Morrow and the "Kismet" Company, the Crazy Gang, Diana Dors, Jimmy Edwards, Dave King, Tommy Trinder, Benny Hill, Bobby Howes, Pat Kirkwood and the "Salad Days" Company.



Girl with the smile is Brenda Morton (19), with Blackpool's own Reginald Dixon, in whose "Half-Hour" programme she recorded last Friday. Transmission is on November 22. Brenda was placed third in last year's "Miss Melody Maker" vocal contest.

## SHIRLEY IS THE JILL OF CLUBS



An attractive pose from singer Shirley Ryan, who opens in cabaret at the Jack Of Clubs, W., on Monday for a week. She makes her TV debut on December 27 in Associated - Rediffusion's "Downbeat" programme.

## MISS MM OF 1954 JOINS KIRCHINS

VALERIE KLEINER, Miss MELODY MAKER OF 1954, has joined the Kirchin Band after six months with Gene May, at the Astoria Ballroom, Nottingham.

Valerie will henceforth be known as Vicki Dean, and will appear with the Kirchin Band in a commercial TV spot on November 1 and at a Royal Festival Hall concert on November 5.

Clyde Ray is fronting the band pending the expected return of Ivor Kirchin at the end of November following an eye operation.

## Twelve sing their way to finals

Last week's winners of the MM Vocalists of the Year contest were:

TOWN HALL, WEMBLEY: Bonny Terrell, of Bow, E.3, and Tony Kay, of Tottenham, N.17.

ASTORIA BALLROOM, CHARING CROSS ROAD, LONDON: Pat Deacon, of Dartford, and Bernard Breeze, of E.C.1.

SAMSON AND HERCULES BALLROOM, NORWICH: Grace Powley, of Harwich, Essex, and Bernard Douglas, of Norwich.

REGENT BALLROOM, BRIGHTON, SUSSEX: Pauline Bonner, of Brighton 7, and Raymond V. Chivers, of Worthing.

REX BALLROOM, CAMBRIDGE: Margaret Smith, of Cambridge, and Alan Bottomley, of Histon.

ROYSTON BALLROOM, PENGE: Marie Dible, of Bromley, and David Knight, of East Dulwich, S.E.22.

## Powell six at new Bournemouth hall

Bournemouth's newest dance hall, the Royal Arcade Ballroom, Boscombe, opened on Wednesday with a sextet led by trumpeter Haydn Powell.

Powell left Bournemouth's Pavilion Ballroom at the end of September.

Meanwhile, at the Pavilion, two former Powell musicians have stayed on in the band, led by Stanley Osborne, who comes to Bournemouth from the Sparrow's Nest, Lowestoft.

## IFM to sponsor film charity show

Bobby Lewless, vice-president of the Irish Federation of Musicians, in London last week for the Jazz Jamboree, told the MM that the Federation was arranging for the Gene Kelly film, "It's Always Fair Weather," to be shown in Dublin in aid of the IFM Benevolent Fund.

Tentative date is mid-December, at Dublin's Adelphi Theatre.

## Heyworth to fight 9 to keep MM title

JIMMY HEYWORTH and his Orchestra, from the Astoria Ballroom, Rawtenstall, winners of the 1954 All-Britain Championship, will definitely be defending their title at this year's event, which will be staged at Belle Vue, Manchester, on November 13.

Albert Ramsden, the Heyworth band's lead trumpet, is now back again with Jimmy after a long absence due to ill-health which struck him immediately after last year's All-Britain. His playing was an important factor in the band's success.

Big attraction at this year's event, other than the contest proper, is the appearance of the Johnny Dankworth Orchestra, which will play on the very stand on which Johnny himself first drew attention to his outstanding musical ability. This was in 1944, when, as a semi-pro, he played with Freddie Mirfield's Band.

### The nine

On this day he was awarded the prize for the outstanding clarinetist of the contest.

This year's finalists are the bands of Roy Harrup (Bath), Jack Mann (Leeds), Ken Stevens (Cambridge), Fred Newey (Birmingham), Jack Kirkland (Manchester), Henri Morrison (Glasgow), The Modernaires (Bradford), The Beavers (Glasgow) and the winners of this Sunday's South Britain Regional Final at Croydon.

## Hampton Ork ready to resume touring

NEW YORK, Wednesday.—Lionel Hampton expects to resume work about November 18. Most of the musicians injured in his band's bus crash have now been released from the hospital in New Mexico.

The concert entitled "Jazz For Israel," which Hamp was to have headed at Carnegie Hall, did good business despite his absence.

Tito Puente was the main orchestral attraction, together with Marian McPartland, Billy Taylor and numerous other combos and singers who contributed their services.

## KENNY & KORDITES TOGETHER AGAIN



Kenny Baker blows a welcome as he is reunited with the Kordites at Manchester Hippodrome on Monday. Only a week previously they had completed their season at Central Pier, Blackpool.

## Humph band in film

Humphrey Lyttelton and his Band are heard—but not seen—in a sequence in "It's Great To Be Young," a new film starring John Mills and Cecil Parker. No release date is yet set.

## Security curtain on new McGuffie sound

A STRICT security curtain has been dropped on plans for Bill McGuffie to present a "new sound" orchestra in a BBC series in the New Year. Derek Boulton, who manages the business affairs of the ex-Show Band piano star, told the MM: "It has been agreed with the BBC that Bill shall present his own orchestra in a series of evening broadcasts commencing in January."

The instrumentation will be completely unconventional.

Questioned further as to the "new sound" angle, Derek told us that nothing would be released until December. "We do not intend to give anyone the opportunity of using the sound before the series commences."

To free him for this new commitment, Bill will terminate his Variety tour in December.

## PURCHASE TAX

From Page 1  
musicians will pay £105 for that same instrument.

The blow came in these words from Mr. Butler: "I propose a general increase in the existing rates of Purchase Tax. These are at present 25 per cent., 50 per cent. and 75 per cent. I propose they should be 30 per cent., 60 per cent. and 90 per cent. respectively—an increase of one-fifth."

Records, which were in the 50 per cent. category, are now increased to 60 per cent. This means that a 78 rpm record at 5s. will cost approximately 5s. 3d.

Ten-in. jazz LPs, formerly £1 7s. 3½d., are now about £1 8s. 7d. Twelve-in. LPs go up from £1 16s. 5½d. to £1 18s. 3½d.

Reactions in the music business to the Purchase Tax increases were mixed. Some deplored yet another increase in the tax on instruments, "a man's tools of trade."

NOTE: New musical instruments advertised in this week's MM are listed at old prices, which must be adjusted.

## MAXINE BACK

NEW YORK, Wednesday.—Maxine Sullivan, who recently returned to records in Charlie Shavers' "Flow Gently Sweet Rhythm" LP for Period, will now make an LP for the same label, with a Shavers' accompaniment.

## TES ON



TALL

8150

**JULIUS LaROSA**  
Suddenly there's a valley;  
Every time that I kiss Carrie HLA 8193

**GOGI GRANT**  
Suddenly there's a valley;  
Love is HLB 8192

**PAT BOONE**  
Ain't that a shame;  
Tennessee Saturday night HLD 8172

No arms can ever hold you;  
At my front door HLD 8197

**SLIM WHITMAN**  
You have my heart;  
Song of the wild HLU 8196

AND

LF 8183

YOU CAN'T GO WRONG WITH A WRIGHT SONG

**HAVE YOU EVER BEEN LONELY**

BEVERLEY SISTERS (Decca), RONNIE HILTON (HMV), JOE LOSS (HMV), TOMMY ROGERS (Parlo), PAULINE SHEPHERD (Pye-Nixa), VICTOR SILVESTER (Col.), THE SOUTHLANDERS (Parlo), BERYL TEMPLEMAN (Embassy), THREE DEUCES (Columbia)

**ANYONE CAN BE A MILLIONAIRE**

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**LAWRENCE WRIGHT** 19 DENMARK ST., LONDON, W.C.2  
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# NEWSBOX

**CAN** you play a musical instrument? Have you an interest in traditional jazz? Are you in attendance at a college?

Applicants with these qualifications will be welcomed at Huddersfield Technical College, where the jazz band is deficient of a trombonist, drummer, pianist and bassist. The band at present comprises leader John Watson (bjo.), Geoff Dean (tpt.), and Neville Clayton (clt.).

**YORKSHIRE**—The King's Hall, Bradford, opened its doors for the winter season last Saturday with the Stanley North band in residence. Changes in the outfit—which also holds the resident berth at the Queen's Hall—bring in Les Welburn (bari.) from retirement, Hayden Hilley (tmb.) and Eric Ethel (tpt.). . . . Frank Weir's Orchestra will play at Bramham Moor Hunt Ball, Harrogate, on November 11, after appearing at Bradford Press Ball on November 2 (not 3 as previously stated). . . . Scarborough Jazz Club has moved into new quarters (fourth in eight months) at the County Hotel, Westborough.

**MANCHESTER**—Kenny Lynch, a 16-year-old coloured Londoner, is to appear as featured vocalist at the Plaza Ballroom, for two weeks from tomorrow (Saturday).

**WEYMOUTH**—Frank Abbott and his Orchestra have been retained for the winter at the Burdon Ballroom. Frank leads his group on saxes and features vocalist Georgina Henderson.

**TORQUAY**—Drummer leader Sammy Herman (originally engaged for six weeks) is now entering his third consecutive year at the 400 Ballroom, leading a quintet.

**LIVERPOOL**—After a closure of several years, the Sunday Club at the Grafton Rooms, Liverpool, is to reopen on November 20.



The group chosen for these Sunday dates is Ray Humphreys and his Orchestra. . . . Last Saturday, Liverpool's Baths Ballrooms opened for the winter season.

The New Don Lambert Orchestra is featured at Garston Baths, George Roughley and his Orchestra at the Wilson Hall, and Harry Forrester and his Band with Cyril Hampson at the Queens Drive Baths.



Sheila Bradley —the girl who replaced Joan Diner in KISMET.

## WITH JERRY DAWSON AROUND THE COUNTRY

**BOURNEMOUTH**—A new series of mid-week name band concerts has been started at the council-owned Winter Gardens — by Johnny Dankworth. To follow are Joe Loss (November 2), the Kirchins (16th), Jack Parnell (30th), Ken Mackintosh (December 21), Eric Delaney (January 11), Ronnie Scott (25th), Ted Heath (February 8), and Sid Phillips (22nd). . . . Gerry Brown, whose Dixielanders were the resident group at Bournemouth Jazz Club, has parted company with secretary Steve Duman. The Dixielanders reopen at the same premises (Legion Hall) tonight (Friday).

**GLASGOW**—Bobby McKinnon, 16-year-old pianist with Jim McHarg's traditional jazz group in Glasgow, had his own solo spot on TV last Saturday in *All Your Own*. . . . Gerald Smith has joined the Green's Playhouse trio on piano, in place of Hugh Kemp, who has gone over to Jay Wright's Band at the St. Andrew's Hall. . . . Kenny Duff, drummer with Benny Daniels at the Locarno Ballroom, Glasgow, for more than two years, leaves next week to join Leslie Douglas.

**EDINBURGH**—Founder-leader of the Nova-Scotians Jazz Band, drummer George Crockett, has left that combination to freelance. Johnny Winters (clt.) is now leader and Alan Hastie is on drums.

**MIDLANDS**—Tenorist Tony Woods is running a modern jazz club every Tuesday at the Navigation Inn, Coventry. Another new modern club meets on Wednesdays at the Chase, Nuneaton. The newly formed John Richards Dixielanders are playing every Wednesday at the Mid-

land Jazz Club. . . . Appearing at next Tuesday's (1st) session of the Mid-Way Jazz Club, which meets at the Mermaid Hotel, Birmingham, will be a new Wolverhampton group led by Cliff Watkins.

**BELFAST**—Vocalist Archie Coates has left the New Crofton Ballroom, Bangor, and has taken over from Alan Orr in the Wes Rollins Band at the Embassy Club. . . . New faces in Brian McClooney's Rhythm Kings are those of Billy Hopkins (tpt.), Stan Perry (bjo.) and Teddy Fairclough (drs.).

**BOLTON**—Next Tuesday (November 1), Bill Brennan is to launch Bolton Jazz Club—which will henceforth meet each Tuesday at the Spinners' Hall—featuring the Eric Batty Jazz Aces, from Manchester's Vieux Carré Jazz Club.

## Who's Where

(week commencing October 30)

Ronnie ALORICH and Squads  
Sunday: Windsor Theatre, Bearwood  
Monday: Stratford-on-Avon  
Tuesday: Nantwich  
Friday: Derby  
Saturday: Filton, Bristol  
Kenny BAKER  
Week: Empire, Chiswick  
Ray BURNS  
Week: Empire, Liverpool  
Ken COLYER and Band  
Sunday: Hot Club, Woolwich  
Monday: Studio 51  
Wednesday: Jazz Club, St. Albans  
Thursday: Shoreham  
Friday: Salisbury  
Saturday: Ashton-in-Makerfield

CREW-CUTS  
Sunday: Trocadero, Elephant and Castle  
Week: Hippodrome, Birmingham

Tony GROMBIE and Orchestra  
Sunday: Bradford  
Friday: Coventry  
Joe DANIELS and Band  
Sunday: De Montfort Hall, Leicester  
Week: Locarno Ballroom, Edinburgh

DEEP RIVER BOYS  
Week: Empire, Leeds  
Eric DELANEY and Band  
Week: Empire, Glasgow  
Nat GONELLA  
Week: Hippodrome, Brighton  
Johnnie GRAY and Band of Day  
Sunday: New Theatre, Northampton  
Saturday: USAF Camp, Upper Heyford

Tubby HAYES and Orchestra  
Sunday: Capitol, Horsham  
Friday: Rex Ballroom, Stockport  
Saturday: Winter Gardens, Morecambe  
David HUGHES  
Week: Empire, Sunderland

Tony KINSEY Quartet  
Sunday: Bradford  
Wednesday: Flamingo Club  
Saturday: Swan  
The KIRCHIN Band  
Sunday: Hippodrome, Dudley  
Friday: Baths Hall, Womwell, Barnsley  
Saturday: Royal Festival Hall (afternoon), East India Hall, Poplar (evening)

Harry LEADER and Orchestra  
Sunday: Grand, Southampton  
Thursday: Palais, Barrow-in-Furness  
Friday: Leigh  
Saturday: Olympia Ballroom, Scarborough  
Via LEWIS and Orchestra  
Sunday: Davis Theatre, Croydon

Monday: Colston Hall, Bristol  
Bill MCGUFFIE  
Week: Empire, Liverpool  
Bobby MICKLEBURGH and Band  
Wednesday: Wigan  
Thursday: Oldham  
Saturday: Wisbech

Malcolm MITCHELL and Orchestra  
Sunday: Pavilion, Bath  
Friday: City Hall, Sheffield  
Saturday: USAF Camp, Greenham Common  
Sid PHILLIPS and Band  
Sunday: Hippodrome, Manchester  
Week: Scottish Tour

# Peter Leslie's Show Talk

THE stars who sell pop records in their hundreds of thousands are having an increasing influence on the world of stage musicals—a fact underlined this week by the announcement that singer David Hughes has been signed for the lead in the forthcoming George and Alfred Black production based on the life of the composer, Dvorak.

This show—mentioned in this column three weeks ago—is to be entitled *Summer Song*, I hear, and will open in Manchester for a Christmas season, prior to its West End debut early in the New Year.

But it's not David's first venture into musical comedy, in fact. Six years ago, he was in the London production of *Belinda Fair*—with a two-line part.

*Summer Song* is described as "a story of the New World"—so I imagine we are pretty sure to be hearing some popularised versions of Dvorak's symphony, "From The New World," itself an amalgam of American popular music themes current at the time.

A nice case of the wheel coming full circle, as they say!

★  
ANOTHER new musical in preparation is *Wild Grows The Heather*—an adaptation of Barrie's *The Little Minister*, also due to open early next year.

Romantic lead in this one will be American guitarist-singer William Clauston, the tenor of Swedish descent who made his bow before British audiences earlier this year with a couple of recitals and BBC sound and vision appearances.

★  
CLAUSTON, who has appeared in a number of films, both as actor and singer, supplied the "singing voice" for Kirk Douglas in Disney's *20,000 Leagues Under The Sea*.

★  
POP singer Patti Lewis, who stars in the BBC's *The Song's The Thing* for five days from November 7, is going to write her own script for the programme.

★  
The husky-voiced Canadian artist—making this unusual excursion into the realms of writing "because someone else's words at a microphone terrify me"—will play some of her own records, some by such stars as Crosby and Sinatra.

★  
THE buoyant Louie Ramsay is star material well worth watching. I wrote in a review of the Players' Theatre production of *Twenty Minutes South* last May.

★  
I make no apology for smugly recalling this today—since Miss Ramsay has since drawn the plaudits of the national Press for her performance in the same show at a West End theatre, and has now been given one of the lead parts in Val Parnell's new musical, opening on November 4 at the London Hippodrome.

★  
The production, starring Max Bygraves and the Sid Millward Nitwits, is titled *Meet Me On The Corner*.

★  
CHINESE TV artist Lian-Shin Yang is also concerned with a meeting this week—the one between East and West which, according to the old jingle, shall never take place.

★  
Proving that the twain can meet is her object in *Lotus Time*—a Chinese floor-show revue now running at Soho's Côte d'Azur Club. With a small supporting company, the lovely Miss Lian-Shin offers songs ranging from the classic Chinese, through Oriental pops, to point numbers in English and French—all in a voice of some power, with a quite exceptional range.

★  
The revue lacks punch and coherence, but is notable for one agreeable ballad written (both music and lyrics) by Lian-Shin Yang herself, and for a performance by Delice Kin—a delightful, plump ball of a girl who brings to the arts of juggling a fine command of centrifugal force.

★  
I agree with the lady sitting next to me, who said of Miss Kin's personality: "One appearance on a TV screen, and the whole country would fall in love with that smile."

★  
I SHOULD LOVE TO KNOW just who is responsible for the crass piece of planning which puts the BBC's two best comedy shows on at the same time—one on the Home, one on the Light.

★  
The hilarious *My Wildest Dream*, easily the most entertaining of all the panel games, and Eric Barker's wickedly satiric, intelligent, witty *Just Fancy* both go out from 8.30 to 9 p.m. on Mondays. Neither is repeated.

★  
Surely one of them could be transposed with that dreadful *Show Band Show*, which airs on the Light from 9 o'clock the same night?

★  
THEY ARE TALKING, BACK-STAGE, ABOUT . . . the fading, self-styled "filmstar" actress who applied a while ago for a cabaret spot in a small London club, took along a fat book of press cuttings to build herself up, asked £100 per week, was offered £3 10s.—and accepted it! . . . and about a certain popular singer, the rise of whose recent discs in the best-sellers' lists is said by some to be a fine job of engineering. The trick is worked, say the gossips, by an agent and a Very Rich Lady with an interest in the singer, who visit record shops all over the country by car and buy up all available copies of the warbler's current plug.

## ROYAL FESTIVAL HALL

MAIN AUDITORIUM  
SATURDAY, NOVEMBER 5th

### "THE SECOND BRITISH FESTIVAL OF JAZZ"

5.30 p.m. "MODERN JAZZ"

THE TOMMY WHITTLE ORCHESTRA with KEITH CHRISTIE.

THE NEW JAZZ GROUP (ALLAN GANLEY, HARRY KLEIN, DEREK SMITH, SAMMY STOKES).

THE "HALL-STARS" with DIZZY REECE, KATHLEEN STOBART, etc.

and  
THE KIRCHIN BAND

Tickets: 3/6, 5/-, 6/6, 7/6, 8/6, 10/-

8.30 p.m. "TRADITIONAL JAZZ"

BIG BILL BROONZY

CHRIS BARBER, MICK MULLIGAN, etc.

Tickets: Only a few seats available. Standing, 3/6 on the day.

RECITAL ROOM

"DIXIELAND SHOW CASE No. 10"

Tuesday, November 1st, at 7.45 p.m.

MICK MULLIGAN BAND and Guest

Comper: George Melly

"NEW ORLEANS ENCORE No. 23"

Tuesday, November 8th, at 7.45 p.m.

CHRIS BARBER'S JAZZ BAND

Comper: Rex Harris

TICKETS: 4/-, 5/-, 6/-, 7/6, 2/6 (unreserved) now available from RFH Box Office (WAT 3191), NJF Central Office (The Record Shop), 100 Charing Cross Road, W.C.2 (TEM 8619), and usual agents. S.A.E. with postal applications, please.

## NATIONAL JAZZ FEDERATION

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(Orchs. in Press)

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BEAUTIFUL CONTINENTAL BALLAD

## MIDNIGHT RENDEZVOUS

The Original Cha-Cha Hit!

## SWEET & GENTLE

Great New Piano Feature

## CENTIPEDE

LATIN-AMERICAN

**BACKSTAGE**



Johnnie Ray is no idol worshipped from afar; he believes in hero worship at close quarters. But the kissing routine is getting out of hand.

Behind the gay facade is the man who plans an emotional campaign.



# X-RAY

by Mike Nevard

ON Tuesday night, Johnnie Ray went on the stage of the London Hippodrome and tried to curb the monster he had created.

He faced it across the footlights and for once in his life he was worried. The mass hysteria, the hypnotic hold, the humble idolisation were out of control. And even Johnnie Ray had realised the potential dangers of his craft.

Too late he signalled the curtain down as a screaming wildcat fought her way past two guards and flung herself on the stage.

I spoke to the girl afterwards. Her name is Barbara. At home, she is an ordinary girl. She is not a shrieking neurotic. She has a boy friend, and during the day works in a suburban office.

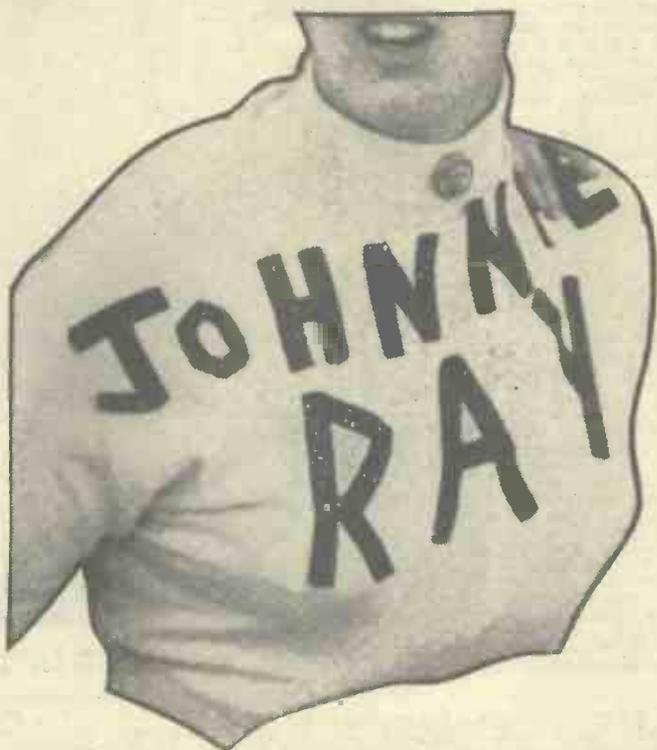
She goes home and helps her mother in the house; just like any normal 16-year-old. And when pay-day comes round she gives her mother a share of her modest earnings. Another donation goes into her "Johnnie Ray Box." This is a regular ritual, whatever the demands of the moment. Every month, that money is put by, so that when The Man arrives she will have enough to buy 15s. 6d. tickets for at least two of his shows.

Last Tuesday started off like any other day, but when work was done, Barbara went home and changed. And, clad in her uniform of jeans and jumper, she caught the bus to Town.

She was pretty excited as she took her seat in the Hippodrome, but she was not bouncing up and down like the other girls.

She laughed at the comedians, watched awestruck as the acrobats swung gracefully from their perches, and bit her fingers as the cyclist balanced atop of his gleaming spheres.

Then Johnnie Ray came on and she became an obsessed worshipper. The air of restraint which she wears uneasily among her fellow-workers fell aside, and she became one eager cell of the multiple body—a squealing portion of a noisy horde.



## SHOWMAN

Johnnie Ray is, first and foremost, a showman.

Like us, he has chosen the profession in which he thinks he can best use his talents to his advantage. And as a showman his talents are perhaps unsurpassed.

He has the combination of intelligence and fervour that make the successful artist.

He is not a wild, inspired singer obeying the dictates of an idealistic conscience. Nor is he a coldly efficient performer acting a part.

His act is planned with clever ingenuity. But he doesn't need to act it out. For he can sink into the rôle of an emotionally wracked individual with ease; it is a rôle in which he is often cast in real life.

And therein lies the deadly combination: studied conception, fervent interpretation; both efficiently segregated.

The limbs, the voice, the nerves that propel his personality to the audience are one entity; the mind that decides in the middle of a number that the girls are getting out of hand and acts accordingly is another.

It is this part of Ray which directs his campaign. From years

of experience he has discovered little tricks that tip the emotional scales in the receptive minds of his audience. He has discovered them and filed them, ready for use at any given time during his act.

The Ray routine is flexible; it is a framework into which the tricks can be dropped at random.

He doesn't end "Taking A Chance On Love" at every house with hands thrust stiffly down to his sides. One house it ends like this; another, he flings his right hand high in the air.

His act is like a child's paper

doll, on which the accessories can be varied in almost endless permutations.

He has a reservoir of gestures, inflexions and postures to draw on. And he works on the emotions like a boxer works on a cut eye.

Let us see him as Barbara saw him on Tuesday night. The Vic Lewis Band has played its part, and as the attendants wheel on the extra piano—we know what's coming—"Here he is... Mr. Emotion himself... Johnnie RAY..."

The screams drown his opening words as he strides on, hand mike grasped in his fist like a sword. He takes up a stance, legs apart, wooden. A spread hand grips his thigh, his arm twitches.

"Here I go again..." He flicks his hand skywards, swings his head left, grins at the band, jerks back.

"I hear the trumpets blow again..." He staggers back to the piano, leans on it, teeth clenched.

The screams come intermittently. "And the Ace of Hearts is high," he sings, and the girls scream.

"Well, here I go again..." full out, arms outstretched, face taut, knees bent, leaning back... the lot... no screams.

The screams come at different parts in each house. There are no secret scores circularised by

publicity agents with the word "scream" written in after "section E."

Yet the screams come together. You never hear a lone wail.

More evidence of skilful jabs at the emotions.

The first line of a song always gets the treatment; whether it's "No One Can Change" or "B-rothers!"

In the middle of a song, the sexually provocative lines often go by in silence; yet less suggestive lines detonate a positive explosion of high-pitched noise.

## RELIGION

And right through, Ray is working like a demon, striding long-legged across the stage; clenching his fists and hammering the air in frustrated rage to get across the drama of a lyric that had little before he worked on it.

He beats time with head, hands and feet, never pausing in his energetic gyrations.

In one number, he ends with hands raised in supplication; in another, he is on his knees. One finish has him as just a silhouette, sagging on the piano, back to the audience.

Despite the purportedly sincere intentions of such commercially plugged numbers as "If You Believe," Ray—like the publishers—gives his religious songs

the same treatment as the pope.

He starts the spiritual-styled "Jubilee" with a hand-clapping intro, that builds amazing tension; girls clench their fists and beat on the seats in front.

"Sing, Johnnie, please; please sing," they cry.

He sings and the dam is burst; the pent-up emotions flood out and dissipate in a multiple sigh.

He pivots the mike on the floor to lines like "Oh, what a kiss..." and uses the same action as he sings "When I walk, walk, walk and talk with my Lord."

He grinds his jaws laterally as he "Cuddles her cheek to my chest" and does the same for words that would sound better coming from a pulpit.

Every now and then a gold-papered parcel or a rose lands on the stage—cast by an ardent admirer.

At first, the gifts were greeted with a show of humble gratitude. Johnnie would pause in his act, pick up a red-ribboned package and affect shyness as he

*Continued on page 14*



The emotional dam has burst. "When he sings he ties me all in knots," said one fan.



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**TV and FILMS**

**THE SECOND GREATEST...**

THE complaint for years was that there were no new plots for musicals. Latterly, however, Hollywood has been doing some hard thinking. MGM first had the idea of borrowing a story skeleton from the past. *Seven Brides For Seven Brothers* was a respectable-ised version of the rape of the Sabine women, which is a saucy idea whichever way one sees it.

It was saucy enough for Universal-International to follow the same trend with *The Second Greatest Sex*; but U-I seem to have thrown themselves into the task wholeheartedly. As with *Seven Brides*, they set the era and locale in the pioneering time and country; they followed the same line of acrobatic dancing and fist brawls.

Invidious comparison is therefore unavoidable. *The Second Greatest Sex* would have been reckoned fine if we hadn't already seen the MGM film. But we have, and it impressed as being just that bit better. The verdict is really contained in the title of Universal-International's effort. It is the second greatest in every department.

The dancing is exhilarating and Kitty Kallen—making her first film appearance—sings appealingly.



Kitty Kallen, Jimmy Boyd and Jeanne Crain in *THE SECOND GREATEST SEX*—another modernised myth.

SINGER Robert Earl appeared as a preacher in Tin Pan Alley's "religious" revival on the *ATV Music Shop* last Saturday. His contribution was "He." Much more to my taste was Lena Horne in *Sunday Night At The London Palladium*.

Lena's projection is all claws and malice, but how wonderfully she gets over! Also on this programme, the Crew Cuts were refreshingly static for a vocal group and sang pleasantly enough, if you can take their peculiar style.

CONGRATULATIONS to Dennis Ringrove and his orchestra for the consistently high standard they maintain on *Saturday Showtime* accompaniments.

JACK PAYNE, our trenchant columnist, fired another powerful broadside in his anti-record-poaching campaign in Monday's *Off The Record*. He played three pairs of records that were so very similar. I hope that more than three pairs of ears are burning.

Jack Payne and his very competent producer, Francis Essex, should, however, be wary lest the programme becomes a mere procession of singers.

*Off The Record* is such an all-embracing title that we expect interviews and behind-the-scenes material. Too much formal production kills half the interest.

—Tony Brown

JAZZ fans might want to see "La P—Respecteuse" for two reasons: Jazz trumpeter Bill Coleman is seen briefly and heard now and again; and the Jean-Paul Sartre story deals with anti-Negro prejudice in America's southern states. Such powerful material makes up for all other defects in this film.

**JOHNNIE RAY**

from page 13

read the intimate message attached. He would even seek out the donor and reward her with a kiss.

Another kiss went nightly to whoever was nearest the stage as Ray sang "Walkin' My Baby Back Home." And after the initiation the benefactor would stagger back, stammering, hesitating over his words, stifling laughter.

"You crazy, mixed up kid," he would mutter. But the crazy, mixed-up kid got out of hand. And though our 16-year-old guinea pig didn't realise it she was watching her idol on a critical night.

The police warnings about stage-door crowds, and Press accusations of staged fan demonstrations, had got Ray worried. He had guards posted at the wings to stop girls clambering on stage at the end of the act. But a venturesome youngster thwarted them by clambering precariously across the tops of music stands in the pit to make her goal.

Ray was furious. After the show he had a violent session with theatre officials behind locked doors.

"If another girl gets on that stage, I'll walk out," he screamed.

The guards were warned. No one would get up this time. And Ray took drastic precautions: he cut the flashpoints from his act and deleted the kisses.

**Johnnie, Johnnie...**

He still flung himself about the stage, but the muscles in his cheeks crawled angrily. And when a tin of sweets cracked into his leg during "Oh, Such A Night," he decided to make it a night. He signalled curtains, and the heavy velvet shivered before it started its descent.

Out front, Barbara was waiting. She realised they were cutting the act, and she made her dash. A guard grabbed her, but she fought; another got hold of her; she bit one, clawed past the other; one fell, and she was through the curtain, screaming and sobbing.

"Johnnie, Johnnie," she yelled. Five men closed in on her. "I only want his autograph. Please, please," she cried. And as she realised she was caught she broke down, sobbing hysterically.

Johnnie Ray stood behind the curtains, mouth contorted in a grimace, fists clenched. He saw a coloured package on the piano; he picked it up, raised his arm, and sent it hurtling at the wall.

It shattered against the stone, and chocolates flew all over the stage.

The boys in the band picked them up as Johnnie Ray collapsed on to a piano stool, his head in his hands.

"Poor boy," said a kindly old stage-hand. "He's frightened."

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(e) (do. -59526), (f) (do. -59527)—Oliver (tpt.); Holmes, Jefferson, Pacque (clts., altos); Nelson (tpt.); Archey (tmb.); poss. Henry Duncan (pno.); Taylor (bjo.); Walker (tuba); Fred Moore (drs.). 18/3/30. New York.

(g) (do. -62238)—Oliver (tpt.); Holmes (clt., alto); Pacque (alto); Frazier (tr.); Nelson (tpt.); Archey (tmb.); Eric Franker (pno.); Taylor (bjo.); Walker (tuba); poss. Moore (drs.). 22/5/30. New York.

(h) (do. -63639)—Oliver (tpt.); Jefferson, Pacque (altos); Frazier (tr.); Henry Allen, A. N. Other (tpts.); Archey (tmb.); Duncan (pno.); poss. Taylor (bjo.); unidentified tuba; Moore (drs.). 10/9/30. New York.

Previous issues (both deleted): (d) HMV B4844; (g) do. B4870.

(Discographical research by Edgar Jackson and Brian Rust)



BARITONE-SAXIST BOB GORDON, KILLED ONLY RECENTLY IN A CAR CRASH, IS FEATURED ON THE LENNIE NIEHAUS RECORD REVIEWED BELOW.

## TADD DAMERON AND HIS BAND (LP)

\*\*\*\*Philly, J. J. (a); Choose Now (b); Dial 'B' For Beauty (c); Theme Of No Repeat (d). (All Dameron.)

(Esquire 20-044—27s. 64d.)

(a) (Am. Prestige 490), (b) (do. 491), (c) (do. 492), (d) (493)—Dameron (pno.); Gigi Gryce (alto); Benny Golson (tr.); Oscar Estell (bari.); Clifford Brown, Idrees Sulteman (tpts.); Herb Mullins (tmb.); Percy Heath (bass); "Philly" Joe Jones (drs.); 11/6/53. New York. Note: (a) and (d) also available, as by Clifford Brown with Tadd Dameron's Band, on Esquire EP71.

THIS is the band Tadd Dameron led in Atlantic City in 1953. In it were Gigi Gryce and Clifford Brown (it was after hearing them with it that Lionel Hampton booked them for his European tour later the same year).

Brown did not take part in any of the records Hampton made during the tour. But he undertook some sessions with groups which he led himself, and these and his American recordings issued here seem to have made him a greater attraction among British jazz enthusiasts than the lesser known Tadd Dameron. So much so that, when Esquire put out on EP "Philly J. J." and "Theme Of No Repeat," which now appear with the hitherto unissued "Choose Now" and "Dial 'B' For Beauty," they were labelled as by Clifford Brown with the Tadd Dameron Band.

On the amount of featuring he gets, Brown deserves the mention. He has two choruses in "Philly" (named after Philadelphia-born drummer Joe Jones, who should not be confused with the Count Basie drummer, Jo Jones) and another in "Theme." But whether he warrants the compliment for standard of performance is another question. A follower of the Miles Davis tradition, he is undoubt-

edly a competent musician and a not unimaginative improviser. But the more I hear of him, the more I am forced to the conclusion that in retrospect we shall be considering him as a minor prophet rather than a major deity.

And if individual musicians are to be given precedence over their leaders merely because of the amount of time they are given, "Philly" should have been presented as "Philly" Joe Jones with the Dameron Band. For the item is mainly a showcase for him. It reveals him as a sprightly, swinging percussionist—but, as with so many other drummers when they are let loose on records, one of whom one can quickly hear enough. To my mind, the real star of the proceedings is Dameron himself.

Composer, among other well-known numbers, of such Dizzy Gillespie features as "Good Bat," "Our Delight," "Hot House," "Stay On It" and "Cool Breeze," and at various times arranger for Lunceford, Basie and others, he shows here, especially in "Choose" and "Dial," that he can still not only write alluring tunes, but score them effectively too.

In these two and "Theme," he also proves that, at his best, he is an enterprising and generally most attractive pianist, his work in "Dial," adroitly mixing tempo with free style, being particularly individual and intriguing.

Tenorist Benny Golson also has his moments in the record, and like Clifford Brown goes down well enough. But it is Dameron, the composer-arranger-instrumentalist, who does more to win this LP its four stars.—E. J.

## BURT BALES (LP)

New Orleans Joys (a); Chicago Breakdown (a); Midnight Mama (a); Mister Joe (a); Temptation Rag (b); Kansas City Man Blues (b); Melancholy (b); Wild Man Blues (b).

(Good Time Jazz LDC136—27s. 4d.) (a) (Am. Good Time Jazz, tape No. LKL53), (b) (do., do. LKL54)—Bales (pno.), October, 1940. San Francisco.

THIS extremely pleasant selection of piano items is played by a musician with a somewhat unusual history. One often comes across a musician who, having started in jazz, later (owing to the necessity of keeping his stomach from touching his backbone) switches to more commercial pursuits for musical expression.

## Also worth noting

### CHARLIE BARNET AND HIS ORCHESTRA

Pan Americana; Claude Reigns; Eugenielliv; O'Henry; Really; Cu-Ba; Over The Rainbow; Lonely Street; Portrait Of Edward Kennedy Ellington; Charlie's Other Aunt; Spain. (Dates untraced) Capitol 12 in. LP LCT6018. (34s. 8d.)

### DAVE BRUBECK QUARTET

Balcony Rock; Out Of Nowhere; Le Souk; Take The 'A' Train; The Song Is You; Don't Worry 'Bout Me; I Want To Be Happy. (Recorded 1954) Philips 12 in. BBL7041. (32s. 44d.)

### DON BYAS AND HIS RHYTHM

Remember My Forgotten Man; If I Had You; Time On My Hands; Blues For Don Carlos. (1953) Vogue EP BPV1066. (13s.)

## reviewed by Max Jones, Edgar Jackson and Sinclair Traill

But here we have the process in reverse. Bales had been playing as a professional dance musician around the San Francisco area for some years, and it was not until his twenty-fifth year that he heard his first Jelly Roll Morton record.

Hardly waiting to unfasten his safety belt, Bales took the leap from the commercial air lanes, and baled out into the rough jazz fields of the wartime Lu Watter's band.

He landed safely, and started a jazz career which has taken in playing with such bands as Turk Murphy, Bob Scobey, Papa Mutt Carey and Bunk Johnson. He is at present playing solo piano in and around the San Francisco area.

The main ingredient of his playing today seems to be a quite extraordinary sensitivity for the music of Jelly Roll. "New Orleans Joys," "Chicago Breakdown," "Midnight Mama," "Mister Joe" and "Wild Man" are all played with an obvious deep feeling for the music.

They all follow the Morton pattern, but the subtle shadings belong to Bales. He favours slow tempos, but manages to keep the interest alive even when one feels a change in tempo would be an advantage.

His "Temptation Rag" is most original. Played in tango style, his left-hand work is extremely accurate; and he makes full use of his instrument.

"Melancholy" drags a little, but the version of Clarence Williams's "Kansas City Man" is a most expressive piece of blues playing.—S. T.

★

## LENNIE NIEHAUS OCTET (LP)

\*\*\*\*How About You? (Lane, Freed); Figure 8 (Niehaus); Patti-Cake (Niehaus); The Way You Look Tonight (Kern); Have You Met Miss Jones? (Rodgers); Night Life (Niehaus); The Night We Called It A Day (Dennis, Adair); Seaside (Niehaus).

(Contemporary LDC150—27s. 44d.) (Am. Contemporary, tape numbers LKL81D2, -82D1)—Niehaus (alto); Jack Montrose (tr.); Bob Gordon (bari.); Stu Williamson (tpt.); Bob Enewaldsen (valve-tmb.); Lou Levy (pno.); Monty Budwig (bass); Shelly Manne (drs.). 23/8/54. Hollywood.

EXCEPT that the group has been increased from a quintet to an octet by the addition of trumpet, trombone and piano, this second Lennie Niehaus LP is, in general, much the same as his first on Contemporary LDC120.

As well as writing four of the eight tunes, Niehaus penned all the arrangements, and they again mark him as an enterprising experimenter in what is em-



MAX ROACH

bracingly termed the modern idiom.

Admittedly much of his paper work gives more the impression of a Senior Wrangler dealing in problems via the head than of a man inspired by and speaking from his heart. But while this reduces to a minimum the emotional content and appeal of his music, it still leaves it as an absorbing treatise for those in search of something to exercise their minds.

As an instrumentalist, Niehaus is only slightly more of an emotionalist than he is as a writer.

He has a clear tone, at times not without warmth, and he plays with an agility that often appears more spontaneous than calculated. But one is again left with the impression that it is the head rather than the heart which dictates.

Prompted by Niehaus's writing and the mood set by him, his satellites here follow suit, but invariably with the high standard of musicianliness that has become synonymous with the best American jazz stars.

As in Niehaus's previous LP, the recording, engineered again by Contemporary's John Palladino, is excellent. And again Niehaus has written a sleeve note that unpretentiously and sensibly sets forth the sources of his ideas and how he went about putting them into practice.—E. J.

## STAN RUBIN AND HIS TIGERTOWN FIVE (EP)

### "COLLEGE CATS AT PLAY"

Beale Street Blues (a); South Rampart Street Parade (b); Tin Roof Blues (c).

(HMV 7EG8118—9s. 34d.)

(a) (Am. Victor F2JB-1062), (b) (do. -1063), (c) (do. -1064)—Rubin (clt.); John Dengler (cornet); Bill Spilka (tmb.); John Eaton (pno.); Jerv Janney (bjo.); Eddie White (bass); Win Morgan (drs.). 27/11/54. Carnegie Hall, New York, during a public concert.

THE main reason for drawing attention to this somewhat unsatisfactory record is that the Tigertown Five are new to us.

So far as I understand the slightly confusing sleeve note, the Five consist of six college boys who banded together in 1952 and have since appeared on radio and TV with Paul Whiteman, and in the flesh at Jimmy Ryan's as well as in parts of France and Italy.

On the date set out above, Rubin and his collegians played for an undergraduates' midnight concert at Carnegie Hall. These recordings were made then and issued first on Jubilee, later on a Victor LP of which we now get half.

A Record Changer reviewer observes that "arena noises are prominent," and he speaks less than the truth. The undergrads cheer everything, fair or foul, not always waiting till solo's end to do it. The note lists six men in all, none of them a drummer. But no one who lived through that night, or even heard four bars of this music, could doubt for a second that percussion was present and victorious.

For the rest, the College Cats whoop it up in the tireless, timeless way of revivalists the world over. The genus is energetic Dixieland. Tempos are too fast, except for "Tin Roof"; ensembles, save for the riffing, are on the wild side but not mechanical. The music is unstudied and unselfconscious. Despite its several faults, it has a spirit which is seldom heard on this side of the Atlantic.

The band is capable of more force than any British Dixielanders can muster, and quite as much lift. But what heat it produces is of the nervous kind which has, perhaps, only superficial appeal.—M. J.

★

## MAX ROACH

\*\*\*\*Drum Conversation (Roach) (b).

### MAX ROACH DRUM QUINTET

\*\*\*\*Just One Of Those Things (Porter) (a) The Coupling.

(Vogue V2329—5s. 114d.)

(a) (Am. Debut, number untraced)—Roach (drs.); Hank Mobley (tr.); Walter Davis, Jr. (pno.); Franklin Skete (bass).

(b) (do., do.)—Roach (drs.).

PERSONALLY, I usually find even the best drum solos rather tedious. But for drummers (and, indeed, all others who like this kind of thing), "Drum Conversation" is unquestionably a first-class performance.

It is a Max Roach solo right through.

The coupling is not quite so good. None of the supporting cast offers anything one could call outstanding. But the redoubtable Max again adds intelligence to his technique and taste.—E. J.

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# & BOOKS

"OOOOOH, it's Saturday!"—disc-jockey Jack Jackson's well-known jungle call—appropriately heads the flyleaf blurb to *Jack Jackson's Record Round-Up*, a 128-page pop music pot-pourri published by Max Parrish at 10s. 6d.

Let it be said right away that, for less than the price of two records, this is first-rate value for money. As a bedside book for the starry-eyed Johnnie Ray addict, or a work of reference for the pop-record critic, it makes an invaluable addition to the mass of literature that has swamped the bookstalls in the post-war years. And, unlike some, it is beautifully laid out and illustrated.

It says much for the publisher's enterprise that this book is almost as up-to-the-minute as the latest hit disc. Some of the material will inevitably date; but some—like Mark White's "New Orleans And Back: A Half-Century Of Jazz"—will always be of value to those seeking a brief but informative introduction to the history of jazz.

But the emphasis throughout is appropriately on the type of records that have made Jack Jackson and his cat, Tiddles, household words—even impolite ones!

## The trumpet man's jazz revolution

Carlo Bohländer: *Das Wesen der Jazzmusik* (Grahl and Niclas, Frankfurt am Main).

Joachim Ernst Berendt: *Jazz-Optisch*. (Nymphenburger Verlags-handlung, Munich).

HERE are two remarkable books. During my trip through Germany some time ago, I mentioned in the MM that the Frankfurt crowd of jazz musicians—the Mangelsdorff brothers, Yoki Freund, Jutta Hipp, Karl Sanner and others—were working collectively on a revolutionary interpretation of jazz. Now, Bohländer produces the book that came out of it all—a slim 50-page volume, illustrated by nearly 100 musical examples.

The writing is by far the most condensed, and most professional, that we have had in jazz history. Here, at long last, is a musician's book, written for and by musicians, and having the unprecedented advantage of practical test on every page: almost everything that Bohländer, himself a trumpet player, says in his book was smithied out in lengthy discussions in Frankfurt's jazz cellar, and each discussion was punctuated by practical try-outs, in which some of Germany's leading jazz musicians participated.

### Concentration

Nothing like it has happened before.

Because of its very concentration, Bohländer's book is extremely hard to summarise: it is itself the most concentrated summary conceivable, and any further concentration would amount to bowdlerisation of the argument.

Let me just say then, that Bohländer makes the essential and, I think, true division between African and Oriental music on one side, and jazz and European music on the other.

In African music, he says, rhythm is self-sufficient. You can build a structure as complex



BIG SID CATLETT.

as a Bach fugue without any recourse to melody or harmony. In jazz, on the other hand, as in all other "European" music, rhythm is subservient to the melodic phrase, and the melodic phrase is the rhythmic nucleus of jazz.

### Doubling

The rhythmic principle of jazz is not syncopation, nor "pure" rhythm in the African sense of the word, but the "doubling" of the melodic phrase. Taking folk music as a standard, he says, a melodic phrase which takes two bars in a folksong would take one bar in two-beat Dixieland music, half a bar in swing, a quarter bar in

pop. This, of course, is not to be taken literally, but, with a wealth of extremely seductive musical illustrations, Bohländer makes his allegoric case.

There are terms which will bewilder all but the most thoroughly trained musicians, but the actual notations are so simple and so lucid that anyone who can at all read music will be able to follow Bohländer's point.

I can say without any hesitation that this is the most important book on jazz that has appeared since Hodeir's. If ever there was a need for two books to be translated into English, it is here and now, with these two books from France and Germany.

Joachim Ernst Berendt's *Jazz-Optisch*, in its own way, is as remarkable as Bohländer's book—though less for what it says than for the very fact that it was published. It is a beautifully printed, superbly laid-out picture book, with brief, informative notes by Berendt.

As a man who tried to sell a similar idea to nearly all American publishers some ten years ago, I must doubly admire the German publisher's courage in bringing out a volume which is so obviously a minority proposition. The American publishers, let me remind you, with a minimum of four times the readers that Berendt, at best, may hope for in Germany, turned down the same idea for the American market as a hopelessly "uneconomical" proposition.

Most of the photos in Berendt's book are by American and French photographers—Skippy Adelman, William



Confesses Jackson: "I know the listeners like it [*Record Round-Up*]. Here's a quote from an actual letter I received at Broadcasting House: 'Jackson, why don't you drop dead?' And another: 'Your programme is an insult to the British public.'"

The book is not aimed at this faction; it is for the millions who cut short on lunch-money to queue up for the latest David Whitfield, Jimmy Young, Alma Cogan or Ted Heath.

Heath himself, in an interesting chapter, reiterates his contention that "the standard of musicianship in the average touring American 'name' band is extremely low"—but, for Count Basie, Ted has nothing but praise.

Jack Jackson makes some equally outspoken comments about Auntie BBC.

"BBC bans on recordings have always been a headache to disc-jockeys. 'John And Marsha' was one banned disc that caused awkward moments. I played this Stan Freberg disc one week, and was due to include it in the following week's programme, too. When I arrived at the studio (in Wales), however, I found a telegram waiting for me with strict orders not to play the second half of 'John And Marsha.'"

"After that I wasn't allowed to play any part of the record, so 'John And Marsha' got exactly one and a half airings. And the ban wasn't shifted, despite the flood of letters from folks who wanted to hear it again." Jack indicates that Nelle Lutchers' "Hurry On Down" was almost proscribed. "Nelle caused quite a BBC hoo-hah, believe me. Nobody in Broadcasting House was sure what the girl was singing about."

The BBC tweaked its pincenez at Eartha Kitt, too. Page 108 reveals that, at one time this year, "no fewer than three of her discs were frowned on by Broadcasting House."

The BBC didn't like her sex-appeal, her advertising of commercial products, the way she banded the names of famous persons about in "Monotonous."

There's no lack of variety in the book. There are hints to would-be vocalists from Johnnie Scott, who has coached Hollywood recording stars; a chapter on make-up and dress by Lita Roza; an intriguing anecdote about Marilyn Monroe's first record; articles on tape-recording, the manufacture of recordings, and film music.

The Monroe anecdote reveals how her first record was distributed to disc-jockeys with nothing but a question-mark on the label: the company wanted her performance to be judged on merit and not on the Monroe name!

When the secret was out, d-j Peter Potter said: "She sings like she waiks..."

Sam Heppner, author of "Film Music's A Disked Blessing," makes some trenchant criticism of Tin Pan Alley plagiarism.

I am with him one hundred per cent here. But surely it was a misprint to list "Moon-glow" as a "steal" from the masters. Should this be "Moon Love," which is based on the slow movement from Tchaikovsky's Fifth Symphony?

—Laurie Henshaw

by Ernest Borneman

Claxton, Bill Gottlieb, Otto Hess, Francis Wolff, Jan Pierre Leloir, Herman Leonard. Here we have the famous Leadbelly photo by Bill Gottlieb, wonderful studies of Chippie Hill, Montana Taylor and Mahalia Jackson.

There are photos of Louis, Bunk, Bechet, Ladnier, Nicholas, Baby Dodds and Big Sid.

Chicagoans and revivalists from Wild Bill to Turk Murphy; middle-period white jazz and swing from Teagarden to BG; from Harry James to Red Norvo; shots of all the big coloured bands, the middle period Negro artists such as Rex, Buck, Roy and Ray Nance.

The new era dawns with Lester, Diz, Bird, Monk, Miles, Fats Navarro and others; progressive jazz and the West Coast school are represented from Kenton and Rugolo onwards. There's a section on Afro-Latin music, another on singers.

Finally, to round off a truly international jazz book, there are scenes from the better jazz films.

Well done, by the photographers, the editor and, most laudable of all, the publisher!

PETE RUGOLO.

## JAZZ SOLOS IN MS

Books like this require a certain balance between selection of, and succinct comment on, the large number of records that have acquired a distinctive place in jazz, from New Orleans to cool. The main part of the book—14 chapters—in fact deals with every jazz school, including European jazz, by using the records only as basis for assessment.

Cerri shows a fair grasp of perspective in arranging the whole matter critically and chronologically, even if his desire to frame everything properly is pushed too far in places. Written in Italian, the book gives an outline of jazz aesthetics, history, critics and bibliography—but, most remarkable, and useful to readers of any language, is the musical notation of some forty historic jazz solos. An interesting, informative piece for the uninitiated.—Giuseppe Barazzetta.



Lita Roza—Jack Jackson's book shows her emerging from the bath!

# AS UP-TO-DATE AS THE LATEST HIT!

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—Laurie Henshaw

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## Tempstress



A tempting smile from singer Gina Martin, who makes her film debut in "Yield To The Night," now being shot at Elstree Studios. Gina is currently singing with Ken Peñney's Band at the New Hollywood Club, W.

# 'DOWNBEAT' WILL PUT THE ACCENT ON THE BANDS

TV's SOOTY GOES ON RECORD

COMMERCIAL TV's "Downbeat"—the new network's shop window for British bands—is to be "drastically altered" to allow the programme to give more emphasis to jazz.

Associated-Rediffusion announced this week that American producer Dick Lester had been assigned to take over the production from Tig Roe, so that Mr. Roe would be free to concentrate on his many other producing activities.

In its new format, "Downbeat" will concentrate more on the bands themselves and less on "supporting attractions," the company said.

Dick Lester told the MM: "Jazz is a serious form of expression and it should be treated in the same way as, say, a symphony orchestra."

"We intend to cater for the core of enthusiasts who want to see British bands presented without qualification or adornment."

Under the revised set-up, the "Pin-up" spot designed to

## Glamour & gossip to be dropped

feature vocal glamour will be dropped.

Also out are the Tin Pan Alley gossip items introduced by Peter Leslie and the feature presenting song-pluggers and their latest hits.

The programmes will continue to be compered by Ron Parry.

"Downbeat" made its debut on October 4.

The second programme, featuring the bands of Humphrey Lyttelton and the Kirchins, will be transmitted from 7.30 to 8 p.m. next Tuesday, November 1. The remaining four shows in the initial series will follow on alternate Tuesdays.



Marie Benson makes up to "Sooty," whose name forms the title of a song recorded on the Philips label by Marie. "Sooty" and his creator, Harry Corbett (pictured here), are featured on the record.

## STAN KENTON WEDS HIS VOCALIST

HOLLYWOOD, Wednesday.—Stan Kenton married his vocalist, Ann Richards, in Detroit, Michigan, on Tuesday of last week (18th). Stan is 43, Ann 19.

## £100 prize contest for Claviolinists

A NATIONWIDE search for a new Clavioline star is being launched by Messrs. Henri Selmer and Co., who are offering a prize of £100 for the best performance on Clavioline of the theme from Bill McGuffie's "Clavioline Concerto."

## Ivan Dozin MD of 5 London theatres

IVAN DOZIN has been appointed musical adviser to the five London theatres controlled by the Consolidated Theatre group. He succeeds Owen Walters, who was appointed in December, 1951, and who recently left the company. Ivan Dozin played trumpet in his days as a rank-and-file musician, and is a familiar figure to patrons of Chelsea Palace and Brixton Empress.

## TWARDZIK

From Page 1

Parker, Charlie Mariano and Lionel Hampton.

Chet's drummer, Peter Littmann, has left the Quartet, and is reported to be on his way back to America.

This week, Swedish drummer Bert Dahlender is playing with Baker, and a permanent replacement is expected to be fixed soon for the remainder of the tour.

Chet, who was barred from playing his trumpet during his short stay in Britain, found on Saturday he was also unable to sing, or even speak, on the British air.

Arrangements had been made for him to appear on "In Town Tonight," but the Labour Ministry vetoed his participation in the broadcast.

Chet, Raymond Fol and Swedish baritone star Lars Gullin, who also starred on the Stoll bill, visited the Florida Club in Leicester Square during Saturday evening.

(See "Young Man Without A Horn"—page 3.)

Professional and amateur musicians are equally eligible to enter, the only stipulation being that they must record their interpretation of the music on a Grundig Tape Recorder "Mall Spool."

The closing date is November 30, and all entries will then be judged by a panel comprising Ted Heath, Harold Smart and MM Editor Pat Brand.

Secrecy of entry will be ensured by all competitors preceding their performance with an announcement of a serial number coinciding with that printed upon their own entry form.

### Specially written

Bill McGuffie's "Clavioline Concerto" is published by John Fields Music Co., 107, New Oxford Street, W.C.1, and is said to be the first composition written for an electronic keyboard.

Full details and entry forms are now available from Messrs. Selmer, 114-116, Charing Cross Road, W.C.2, or from any local Clavioline dealer. Results will be exclusively announced in the MELODY MAKER.

## Death of producer Arthur Hammerstein

NEW YORK, Wednesday.—Arthur Hammerstein, 82, producer of the famous musical "Naughty Marietta," and uncle of Oscar Hammerstein II, died in a Florida hospital on October 12.

He produced more than 30 Broadway shows during 40 years in show business, retiring about 25 years ago. Among his big hits were "Rose Marie," "Wildflower" and "Katinka."

## ASH TO DUTTON

The Vic Ash Quartet is now handled exclusively by the Lyn Dutton Agency.

## A HELPING HAND FROM JOHNNIE



"Hold My Hand" sings Johnnie Ray to Sandra Verne, whom he has been coaching, as they say goodbye at the London Hippodrome on Monday. Sandra leaves this week-end for a singing tour of U.S. bases in French Morocco.

## Harry Farmer LP out next month

Harry Farmer's latest Decca LP under the name of Chris Hamalton and his Hammond Organs is due to be released in November. It is called "Dizzy Fingers."

Harry, who has just completed his eighth successive summer season at the Carlyon Bay Hotel, St. Austell, will be playing there again over the Christmas period. He has been asked to return next summer.

Now that Harry is back in the Midlands, drummer Geoff Siverns and Ray Brittain (tnr.) have returned to his Electronomes group, replacing Fred Allt and Tony Tramontana respectively. Pianist Charlie Clark completes the line-up.

## Royal Variety band at Croydon event

VIC LEWIS and his Orchestra, who have won Royal Variety Performance honours, will share the stand with Johnny Dankworth and his Orchestra as featured attraction at this Sunday's MELODY MAKER Southern Region Dance Band Championship Final, Titó Burns will comper.

The event is being staged at the vast Davis-Theatre, Croydon, from 7 p.m., and winners of the contest will complete the line-up for the grand All-Britain Final at Manchester on November 13.

The entry of the Debonaires of Slough into the Croydon Final now brings the total number of Southern Region finalists to eight.

### Seven more

The remaining contestants are Fred Hedley, the Polytone Seven (both from South London), Alan Clarke (Chesham, Bucks), Len Dearlove (Winchester, Hants), Brian Jenner (Sutton Valence, Kent), Derek Mills (Mitcham, Surrey), and Ronnie Smith (Worthing, Sussex).

Tickets, priced 3s., 4s., 5s., 6s. and 7s., are bookable in advance at the box office, Davis Theatre, Croydon. It will be open throughout Sunday from 10 a.m.

## Filming advanced for Winstone pic

The filming of Eric Winstone's second CinemaScope film for Exclusive Pictures will now be shot in November instead of next February, as originally scheduled.

Eric will use a 20-piece orchestra, and feature two originals—"Slow Train Blues" and an untitled piece.

Eric's first CinemaScope production commenced a second West End season last week at the Ritz, Leicester Square.

## 7 sessions per week at the Laurie Club

The Cy Laurie office has assumed control of Sandy's Jazz Club, which meets every Thursday at Mac's, Great Windmill Street, the Laurie Club premises. The resident band will be Terry Lightfoot's, which recently signed with the Laurie office.

Seven weekly jazz sessions now take place at the Laurie club—Monday, Wednesday, Thursday, Friday, Saturday and Sunday afternoon and evening.

## EARL FOR HOLLAND

Singer Robert Earl visits Holland in December to broadcast on the Avro network.

## LITA ROZA SONG CONTEST

(In conjunction with the MELODY MAKER Radio Luxembourg programme every Tuesday at 9 p.m.)

To: Miss Lita Roza, THE MELODY MAKER, 96, Long Acre, London, W.C.2 (Comp).

I/We certify that the enclosed lyric and melody are my/our own original unpublished work. I/We agree to abide by the rules (published in the MELODY MAKER dated September 10, 1955) and agree to accept the JUDGES' decision as final.

Signed .....

Address .....

(Block Letters) .....

Copies of rules obtainable on application.

CLOSING DATE: OCTOBER 31, 1955. MM 29.10.55

## Orchestrations Ready!!

THE BIG HIT from the M.G.M. Picture "Blackboard Jungle"

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Recorded by: BILL HALEY and his Comets (Brunswick), DEEP RIVER BOYS (H.M.V.), M.G.M. STUDIO ORCHESTRA (M.G.M.) AND

The Lovely Ballad—

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