

Why has 'British Jazz' been cut in half?

RADIO COMMENTARY by Maurice Burman

CAN anyone explain why the Monday night British Jazz programme has been quietly, almost stealthily, cut from 30 to 15 minutes?

This valuable time has been snaffled for a light music programme—which is, so far as I'm concerned, adding insult to injury. I asked an important BBC name for an explanation and he said: "Why shouldn't it be cut? We cater for the millions. It's our business to do so and jazz has a minority appeal, there's no real reason why it should be on the air at all."

Well, now, if we're going to talk about the business of catering for millions (and millions we do promise) and air-play—concerns the BBC, then why is it to have a look at the programme with Radio Luxembourg. First thing you find there is that light music is broadcast in a less than ideal manner. In fact, consequently, there are no more than three programmes during the whole week devoted to it. I have nothing to say about music as such, but there is an average of six programmes of jazz—five progressive and one on the BBC.

So, in this sense, that the people who run Radio Luxembourg are really in a better position than we are to get results or so how do you find that in our programmes on the radio, we have taken up with popular music and dance bands. And how does jazz fare? Well, last week the station gave its listeners five progressive programmes to wit: Woody Herman, Billie Holiday, Tony Crombie, Harry Gold, and then 30 minutes of hundred-per-cent jazz.

These facts show quite conclusively, and in spite of my BBC Audience Report figure, that there is a demand for jazz. If there wasn't, you can be quite sure that the commercial based RL would have none of it.

RONNIE ALDRICH AND THE SQUADRONAIRES
11.30 a.m. w/19s
I SUPPOSE Ronnie must spend quite a bit on the road to finance his show. May I then suggest in the best of interests that he does likewise and get himself a good script-writer. Does not after all, want to spoil the band for a handful of black-tie gigs?

Ronnie's announcement to his own very good band, piano soloist, was a bit disconcerted and that he was utterly mystified and puzzled, but I suspect that of other listeners that of completely lack of the music.

One arrangement I didn't like was "South Hampstead Street." Modernism! It has destroyed the character and disabled its climax.

Red Price played pretty jazz senior (touch of Eddie Miller concerned), and Cliff Townsend contributed confident, sweet solo.



SQUADRONAIRES LEADER RONNIE ALDRICH, NOW PLAYING OUT HIS SEASON IN THE WILD OF HAWAII IS HERE PICTURED IN OFF-TOP HOUSE WITH HIS WIFE, MARY, BROTHER, WINGOLD WATSON HIS ANNOUNCER, AND VETS MAURICE BURMAN.

Worst spot was a male vocal duet "Open Up The Door," which was musically atrocious, unfunny and left the feeling that I, for one, look forward to hearing them each week.

MR. AND MRS. MUSIC
JACK PYNNE AND PEGGY COCHRANE
11.35 a.m. w/19s
ONE person can prove what he or she is talking about by demonstrating it musically—and incidentally doing it very well—the respect of the listener is greatly increased. It's such a refreshing change from film stars and other personalities who break every other word breathes.

With knowledge, one usually gains tolerance. One usually who turns his handsome nose up at jazz merely displays his ignorance.

Not so here. For between the better-known words of the great masters, Peggy and Jack will play the piano on "The Sinister Veil" and "The Sinister Veil." It's Peggy who plays the piano on "The Sinister Veil" and "The Sinister Veil" and it's Peggy who defends jazz when Jack might falter.

It's out a uniformly intellectual series: just two people talking about music and playing records and some disco. But it's all done so smoothly that it does, indeed, sound clever and, what is far more important, spontaneous.

"Two heads are better than one."

JAZZ ON THE AIR by F. W. Street

(These BTJ/CET)
SATURDAY, AUGUST 6
11.35-12.10 p.m. DR. Johnny Bush solo.
12.10-12.15 p.m. American Jazz.
1.30-1.45 p.m. The Best of Jazz.
1.45-2.00 p.m. The Best of Jazz.
2.00-2.15 p.m. The Best of Jazz.
2.15-2.30 p.m. The Best of Jazz.
2.30-2.45 p.m. The Best of Jazz.
2.45-3.00 p.m. The Best of Jazz.
3.00-3.15 p.m. The Best of Jazz.
3.15-3.30 p.m. The Best of Jazz.
3.30-3.45 p.m. The Best of Jazz.
3.45-4.00 p.m. The Best of Jazz.
4.00-4.15 p.m. The Best of Jazz.
4.15-4.30 p.m. The Best of Jazz.
4.30-4.45 p.m. The Best of Jazz.
4.45-5.00 p.m. The Best of Jazz.
5.00-5.15 p.m. The Best of Jazz.
5.15-5.30 p.m. The Best of Jazz.
5.30-5.45 p.m. The Best of Jazz.
5.45-6.00 p.m. The Best of Jazz.

MONDAY, AUGUST 7
7.20-8.00 p.m. The Best of Jazz.
8.00-8.15 p.m. The Best of Jazz.
8.15-8.30 p.m. The Best of Jazz.
8.30-8.45 p.m. The Best of Jazz.
8.45-9.00 p.m. The Best of Jazz.
9.00-9.15 p.m. The Best of Jazz.
9.15-9.30 p.m. The Best of Jazz.
9.30-9.45 p.m. The Best of Jazz.
9.45-10.00 p.m. The Best of Jazz.
10.00-10.15 p.m. The Best of Jazz.
10.15-10.30 p.m. The Best of Jazz.
10.30-10.45 p.m. The Best of Jazz.
10.45-11.00 p.m. The Best of Jazz.
11.00-11.15 p.m. The Best of Jazz.
11.15-11.30 p.m. The Best of Jazz.
11.30-11.45 p.m. The Best of Jazz.
11.45-12.00 p.m. The Best of Jazz.
12.00-12.15 p.m. The Best of Jazz.
12.15-12.30 p.m. The Best of Jazz.
12.30-12.45 p.m. The Best of Jazz.
12.45-1.00 a.m. The Best of Jazz.

MONDAY, AUGUST 7
8.00-8.45 a.m. DR. Jazz Club.
8.45-9.15 a.m. Jazz Club.
9.15-9.45 a.m. Jazz Club.
9.45-10.15 a.m. Jazz Club.
10.15-10.45 a.m. Jazz Club.
10.45-11.15 a.m. Jazz Club.
11.15-11.45 a.m. Jazz Club.
11.45-12.15 p.m. Jazz Club.
12.15-12.45 p.m. Jazz Club.
12.45-1.15 p.m. Jazz Club.
1.15-1.45 p.m. Jazz Club.
1.45-2.15 p.m. Jazz Club.
2.15-2.45 p.m. Jazz Club.
2.45-3.15 p.m. Jazz Club.
3.15-3.45 p.m. Jazz Club.
3.45-4.15 p.m. Jazz Club.
4.15-4.45 p.m. Jazz Club.
4.45-5.15 p.m. Jazz Club.
5.15-5.45 p.m. Jazz Club.
5.45-6.15 p.m. Jazz Club.
6.15-6.45 p.m. Jazz Club.
6.45-7.15 p.m. Jazz Club.
7.15-7.45 p.m. Jazz Club.
7.45-8.15 p.m. Jazz Club.
8.15-8.45 p.m. Jazz Club.
8.45-9.15 p.m. Jazz Club.
9.15-9.45 p.m. Jazz Club.
9.45-10.15 p.m. Jazz Club.
10.15-10.45 p.m. Jazz Club.
10.45-11.15 p.m. Jazz Club.
11.15-11.45 p.m. Jazz Club.
11.45-12.15 p.m. Jazz Club.
12.15-12.45 p.m. Jazz Club.
12.45-1.15 a.m. Jazz Club.

TUESDAY, AUGUST 8
8.15-8.45 a.m. DR. Jazz Club.
8.45-9.15 a.m. DR. Jazz Club.
9.15-9.45 a.m. DR. Jazz Club.
9.45-10.15 a.m. DR. Jazz Club.
10.15-10.45 a.m. DR. Jazz Club.
10.45-11.15 a.m. DR. Jazz Club.
11.15-11.45 a.m. DR. Jazz Club.
11.45-12.15 p.m. DR. Jazz Club.
12.15-12.45 p.m. DR. Jazz Club.
12.45-1.15 a.m. DR. Jazz Club.
1.15-1.45 a.m. DR. Jazz Club.
1.45-2.15 a.m. DR. Jazz Club.
2.15-2.45 a.m. DR. Jazz Club.
2.45-3.15 a.m. DR. Jazz Club.
3.15-3.45 a.m. DR. Jazz Club.
3.45-4.15 a.m. DR. Jazz Club.
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6.45-7.15 a.m. DR. Jazz Club.
7.15-7.45 a.m. DR. Jazz Club.
7.45-8.15 a.m. DR. Jazz Club.
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8.45-9.15 a.m. DR. Jazz Club.
9.15-9.45 a.m. DR. Jazz Club.
9.45-10.15 a.m. DR. Jazz Club.
10.15-10.45 a.m. DR. Jazz Club.
10.45-11.15 a.m. DR. Jazz Club.
11.15-11.45 a.m. DR. Jazz Club.
11.45-12.15 p.m. DR. Jazz Club.
12.15-12.45 p.m. DR. Jazz Club.
12.45-1.15 a.m. DR. Jazz Club.

WEDNESDAY, AUGUST 10
1.15-1.45 p.m. J. Betty For Dixie.
1.45-2.15 p.m. J. Betty For Dixie.
2.15-2.45 p.m. J. Betty For Dixie.
2.45-3.15 p.m. J. Betty For Dixie.
3.15-3.45 p.m. J. Betty For Dixie.
3.45-4.15 p.m. J. Betty For Dixie.
4.15-4.45 p.m. J. Betty For Dixie.
4.45-5.15 p.m. J. Betty For Dixie.
5.15-5.45 p.m. J. Betty For Dixie.
5.45-6.15 p.m. J. Betty For Dixie.
6.15-6.45 p.m. J. Betty For Dixie.
6.45-7.15 p.m. J. Betty For Dixie.
7.15-7.45 p.m. J. Betty For Dixie.
7.45-8.15 p.m. J. Betty For Dixie.
8.15-8.45 p.m. J. Betty For Dixie.
8.45-9.15 p.m. J. Betty For Dixie.
9.15-9.45 p.m. J. Betty For Dixie.
9.45-10.15 p.m. J. Betty For Dixie.
10.15-10.45 p.m. J. Betty For Dixie.
10.45-11.15 p.m. J. Betty For Dixie.
11.15-11.45 p.m. J. Betty For Dixie.
11.45-12.15 p.m. J. Betty For Dixie.
12.15-12.45 p.m. J. Betty For Dixie.
12.45-1.15 a.m. J. Betty For Dixie.

THURSDAY, AUGUST 11
7.15-7.45 a.m. 3-22:28: Little Hot Sun.
7.45-8.15 a.m. 3-22:28: Little Hot Sun.
8.15-8.45 a.m. 3-22:28: Little Hot Sun.
8.45-9.15 a.m. 3-22:28: Little Hot Sun.
9.15-9.45 a.m. 3-22:28: Little Hot Sun.
9.45-10.15 a.m. 3-22:28: Little Hot Sun.
10.15-10.45 a.m. 3-22:28: Little Hot Sun.
10.45-11.15 a.m. 3-22:28: Little Hot Sun.
11.15-11.45 a.m. 3-22:28: Little Hot Sun.
11.45-12.15 p.m. 3-22:28: Little Hot Sun.
12.15-12.45 p.m. 3-22:28: Little Hot Sun.
12.45-1.15 a.m. 3-22:28: Little Hot Sun.



STEVE RACE—music on the beach

Steve Race—back from holiday—writes on:

YES, thanks—it was a good holiday. I was determined to get away from it all, and everything worked out well. It was all that I got away from.

No television, no radio, no music even. My thanks, all the same, to the chap who recommended a Devonshire jama club for my holiday pleasure. I wonder if he understood.

It turned out to be easier to get away from my own radio than from other people's. One gentleman near me on the beach was so determined not to miss a day of the BBC's light music output that he brought a portable radio with him.

I was too hot to move, his daughter had covered nine-tenths of him with sand, so we lay uncomfortably adjacent, and listened together to what must have been the 5,000th special arrangement of "Dark Eyes" for strings and piano. I even stayed put through an interminable selection from "Countryside" and "The Sound of Music."

It was "Fiddle On The Run" that finally shifted me. Gathering up deckchair, suntan oil, beach ball and horror comic, I left him to his ministrations of the Teashop Players and the fœticit of their announcer.

I didn't even have my Melody Maker forwarded, preferring the concentrated pleasure of catching up on return. And catch up I did, sitting at the wheel of my car in the main street of Bridgewater. Caught in the traffic jam to end all traffic jams, I nipped out, bought a copy, and read it from cover to cover without so much as a toot from the car behind.

Back home, waiting for me, was all the mail, though mustn't publisher's name songs to cover Lundy Island (thank goodness they hadn't), though the usual requests for information and assistance, various record labels and a few fan club magazines... and an air-letter postmarked "Oakland."

Piano Playtime



RALPH DOLLIMORE—report from Monaco; BILL MCGUFFIE—British jazz too tight; LIBERACE—palmy evening jacks

LIBERACE IN MONTE CARLO

LAST night, we had a ball (writes Gerald Dolan) pianist Ralph Dollimore. For the Sporting Club put on a big gala in aid of the Red Cross, and the cabaret was probably the best bill even this diamond-studded resort has seen for some time.

Aly Khan and Prince Rainier of Monaco were among the audience. On stage at different times were Liberace, Danny Kaye, Peter Ustinov, Ann Miller, the Havana Cuban Boys and, of course, Gerald.

The cabaret started off as usual with the Monte Carlo dancing stars, then followed Peter Ustinov. He is a genius, and had everybody in stitches. He spoke in English, French, Italian and German, giving his impressions of film love stories, with all the sound effects thrown in (doors squeaking, bells ringing, and ships on the high seas).

He then called American dancing star Ann Miller and the audience for a spot, accompanied by Armando Orfiches and his Havana Cuban Boys. She was great—the dynamic bombshell that she always appears to be in her pictures—hips swinging, and she always seems to be in her pictures—hips swinging, and she always seems to be in her pictures—hips swinging.

Then she asked Liberace to come up and play. At last my curiosity was to be satisfied! Another piano appeared on the stage as if by magic, and Liberace took the stage in his silky, palmy-styled evening jacket.

A few wrong 'uns
Before he played, he told the audience how he had waited thirty-five years to come to the Continent and how much he was enjoying it here, and of the love that he had for the Continental people. After that, of course, he didn't matter how many wrong notes he played!



After five days' the envelope and return to Dave Brobeck, such as such address, California, USA. Inside, two closely typed pages.

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Hail! Hail!
The Gang's All Here
for the
ALABAMA JUBILEE
recorded by
FERKO STRING BAND (London HLB 140)
S.O. 3/- Song Copies 1/6 F.O. 3/6
FRANCIS, DAY & HUNTER, LTD.
138/140 Charing-Cross Road, London, W.C.2
Tel. 93315

TOP TUNES

TOP TUNES copyright list of the 34 best-selling songs for the week ended July 30, 1955, as listed by the Poplar Music Index Committee of the Music Publishers' Association, Ltd.

- 1. (12) - FRANK SINATRA (A) (2-1)
- 2. (10) - FRANK SINATRA (A) (2-1)
- 3. (9) - FRANK SINATRA (A) (2-1)
- 4. (8) - FRANK SINATRA (A) (2-1)
- 5. (7) - FRANK SINATRA (A) (2-1)
- 6. (6) - FRANK SINATRA (A) (2-1)
- 7. (5) - FRANK SINATRA (A) (2-1)
- 8. (4) - FRANK SINATRA (A) (2-1)
- 9. (3) - FRANK SINATRA (A) (2-1)
- 10. (2) - FRANK SINATRA (A) (2-1)
- 11. (1) - FRANK SINATRA (A) (2-1)
- 12. (10) - FRANK SINATRA (A) (2-1)
- 13. (9) - FRANK SINATRA (A) (2-1)
- 14. (8) - FRANK SINATRA (A) (2-1)
- 15. (7) - FRANK SINATRA (A) (2-1)
- 16. (6) - FRANK SINATRA (A) (2-1)
- 17. (5) - FRANK SINATRA (A) (2-1)
- 18. (4) - FRANK SINATRA (A) (2-1)
- 19. (3) - FRANK SINATRA (A) (2-1)
- 20. (2) - FRANK SINATRA (A) (2-1)
- 21. (1) - FRANK SINATRA (A) (2-1)
- 22. (10) - FRANK SINATRA (A) (2-1)
- 23. (9) - FRANK SINATRA (A) (2-1)
- 24. (8) - FRANK SINATRA (A) (2-1)
- 25. (7) - FRANK SINATRA (A) (2-1)
- 26. (6) - FRANK SINATRA (A) (2-1)
- 27. (5) - FRANK SINATRA (A) (2-1)
- 28. (4) - FRANK SINATRA (A) (2-1)
- 29. (3) - FRANK SINATRA (A) (2-1)
- 30. (2) - FRANK SINATRA (A) (2-1)
- 31. (1) - FRANK SINATRA (A) (2-1)
- 32. (10) - FRANK SINATRA (A) (2-1)
- 33. (9) - FRANK SINATRA (A) (2-1)
- 34. (8) - FRANK SINATRA (A) (2-1)

SONGSHEET

IS it necessary to write a piano score when submitting a song to a publisher? No! If your manuscript is accepted, it is to be one of the publisher's own arrangers will do your scoring to provide the harmonies of the day. But despite this, it is a good idea to have your own piano scoring yourself. It is a valuable skill, and your own writing will be better understood.

SONGWRITERS!

This coupon enables you to get free advice on any song you wish to have arranged or on an answer to a songwriting query. Send name and address to: SONGWRITERS, 10, Chancery Lane, London, W.C.2.

Music on the Riviera

McGuffie on British Jazz

Bill McGuffie, who made his name as a soloist at Sunderland Empire on Monday night, has been in London for a week. He is a much better pianist than he is a soloist. He has been playing in the States for a long time, and he has been playing in the States for a long time.

FRANKS MEN SQUIRE MISS SQUIRES



The picture above is a group portrait of the Franks Men Squire Miss Squires. The group consists of several men and women, some in formal attire, standing in a row. The caption identifies some of the individuals: Frank Franks, Miss Squires, and others.

Sixteen days left to write a trad. tune

ONLY sixteen more days remain for budding songwriters to enter the traditional-style tune competition being run by Parlophone Records, Modern Music, Ltd., and the Muzey Maxas. What exactly is a traditional-style number? This is the question asked by the judges. It is a tune which is a traditional type number with a traditional melody and a traditional rhythm. It can be a folk song, a ballad, a dance tune, or a song which has been passed down from generation to generation. The competition is open to all songwriters, and the winning tunes will be recorded and released by Parlophone Records.

\$25 prize
Almost any tune would be suitable provided the harmonization pattern is not over-complicated. It can be freely improvised upon, it has some jazz quality, or it has some 'boogie' feel. Numbers obviously unsuitable are those which are too long, or which are too short, or which are too simple. The judges will be looking for tunes which are original, and which show a good command of the traditional style. The prize of \$25 will be awarded to the winning tune, and the composer will receive a recording of their tune. The competition closes on August 22nd.

Deadline
Closing date for entries (which must be in the form of a plain score) is 3 p.m. on August 22. All entries (which must remain the copyright of the composer) must be addressed to: Traditional Music, Modern Music, Ltd., 100, High Holborn, London, W.C.1. The name and address of the composer must be accompanied by a stamped, addressed envelope if return is desired.

17-year-old Yorks girl joins Ivy
Christine Hudson, 17-year-old Checkmate (Yorks) brass band frontwoman, is to join the Ivy in the role of Mavis for a trial period of a month. Christine, who plays piano, violin and trumpet in addition to trombone, has appeared with the National Youth Orchestra.

'I HAVE BEEN TO THE STATES,' SAYS DILL

From Page 1
The States? I have been one of the keenest advocates of American music! I have reported last week that I had planned to visit the United States on an 'indivisible visit' around the end of September. On making inquiries, the Muzey Maxas discovered that Section 212a of the Immigration and Nationality Act was a barrier to my entry. I was told that I would need 50 reasons why visas may be withheld from alien applicants who are included in the barred category are: Anarchist, Communist, Professional Beggar, Pauper, Foreign-born, and so on. I was told that I was taking my own capital to the States. I planned to work as a free lance writer of articles on the American music scene at the time. I intend appealing against the decision, which has staggered me.

NEW PALADIUM PIT ORK FIXED BY ERIC ROGERS

ERIC ROGERS, musical director of the London Palladium, has now chosen the personnel of the theatre's new pit orchestra, which starts work on the Norman Wisdom comedy, 'Painting the Town,' opens on August 18. Returning to London on Monday from a brief vacation in the South of France, Eric's first task was to finalise the remaining musicians who complete the 21-piece line-up of six brass, five woodwinds, seven strings and three rhythm.

JEFF CHANDLER TURNS DOWN PALADIUM OFFER
New York, Wednesday—London Palladium chief Val Parnell is reported to have offered film idol Jeff Chandler \$20,000 for a season at the Palladium. Chandler, who has recently been achieving striking record sales with his strings, has refused, stating that he is 'not ready'.

McGUFFIE AND BURNS ON TOUR
The duo of Bill McGuffie and Bill Burns are currently touring the country. They have recently released a new album of traditional tunes. The duo consists of two brothers who have been performing together for many years. They are known for their energetic and humorous performances. Their latest album features a collection of traditional Scottish and Irish tunes, which they have arranged in a fresh and lively style.

Yana signed for 2 films a year
Yana, 35-year-old cabaret star from Cornwall, has been signed by Warwick Films for two films a year. She will be appearing in 'The Girl in the Red Coat' and 'The Girl in the Blue Coat'. Yana is currently performing at the Savoy Hotel. She is a popular singer and dancer, and has a long and successful career in the entertainment industry.

Carey and Hayes record for Vogue
The Dave Carey traditional-style group has waxed an LP for Vogue for October release. The band, which is only six years old, has never before recorded. The LP features a collection of traditional Irish and Scottish tunes, which the group has arranged in a fresh and lively style. The group consists of six members, all of whom are highly skilled musicians.

NEWS IN BRIEF
ERIC WINSTON has formed a jazz club at the Britannia Hotel. The club will be open to all jazz enthusiasts. The club will feature a variety of jazz music, including swing, bebop, and hard bop. The club is expected to be a popular meeting place for jazz lovers in the area.

SLIM WHITMAN RECORDS EXCLUSIVELY FOR LONDON RECORDS

Records
EXCLUSIVELY FOR
LONDON RECORDS
Slim Whitman, the popular country singer, has signed an exclusive recording contract with London Records. The contract covers all of Whitman's recordings in the future. London Records is a subsidiary of Decca Records, and is known for its high-quality recordings. Whitman's recordings for London Records are expected to be a major success.

REPARING FOR WINTER



JANIE MARDEN NOT TO RECORD
JANIE MARDEN, new vocal discovery, covering recently being featured, with the BBC Show Band, will definitely not see any recording contracts for at least a month. The reason for this is that Marden is currently on tour with the Show Band, and she is unable to take time out to record.

ELIZABETH BATEY JOINS LEADER ON WINTER TOUR
Elizabeth Batey, who spent eight and a half years with Joe Loss and the years with Eric Winstone, was until recently appearing with the Harry Henson Orchestra. She is now joining the Leader Band for its winter tour. Batey is a highly talented singer and pianist, and her addition to the band is expected to be a major success.

VALENTINE RECUPERATES
Dickie Valentine, who has been recovering from a recent illness, is now back to work. He is currently performing at the Hippodrome. Valentine is a popular singer and dancer, and his return to the stage is a cause for celebration.

Gold Coast leader may bring 10-piece here
EMMANUEL TETIAH MENSAB, best known handdrummer on the Gold Coast, is currently visiting Britain to study European dance music and to explore the possibilities of bringing his band over. The band is a 10-piece, consisting of trumpet and trombone backed by bass, drums, electric guitar, clavichord, maracas, conga and bongos. The band is expected to be a major success.

Teddy Boys close famous jazz club
A famous British jazz club, the Crane River, at Cranford, Middlesex, has been forced to close because of the activities of the Teddy Boys. The club was a popular meeting place for jazz lovers, and its closure is a major disappointment. The Teddy Boys are a group of young men who are known for their wild and unruly behavior.

TOP OF THE BEST SELLERS:
ROSE MARIE; WE stood at the altar HL 8061*
Roll on silvery moon; Hunted hungry heart HL 8141*
Indian love call; China doll L 1140*
Curtle call; When I grow too old to dream HL 8125*
The singing hills; I hate to see you cry HL 8091*
Beautiful dreamer; Ride away HL 8080*
Secret love; Why HL 8039*
Stairway to heaven; Lord, help me be as Thou HL 8018*
North wind; Darlin' don't cry L 1226*
There's a rainbow in every teardrop; Danny boy L 1214*
My heart is broken in three; Cold empty arms L 1206
Restless heart; Song of the old water wheel L 1194
My love is growing stale; Bandera waltz L 1191
Love song of the waterlily; Now can I tell? L 1186
*these records are available in either 78 or 45 r.p.m. form
Don't forget also: L.P.—H-AP 1015
E.P. (7-in. 45 r.p.m.)—REP 1006

Names at Torquay
The Kirchin Band is to make its Torquay debut at the Town Hall on August 13 for the R.A.F. The Association has booked John Kirchin (September 21) and Jack Parnell (November 26).
A charity group in Torquay has also booked several names groups to appear at the Town Hall. They include Harry Gold (August 27), Bill Bling (September 24) and Tommy Whittle (October 29).
'BANDBOX' RETURNS
Jack Parnell's 'British Bandbox' series returns to the Light House on August 13. The series will continue until mid-December.
Tilda for Cannes
Singer Tilda Lee, who returned home from Paris two weeks ago, opens in cabaret at the Moulin Rouge, in Cannes, on August 18.

Big Bill Broonzy may play Britain this year

BIG BILL BROONZY may make a return visit to Britain this year. Agent Lynn Dutton is negotiating for appearances here by the veteran blues singer and guitarist towards the end of October. 'Big Bill will probably give recitals in jazz clubs throughout the country,' says Dutton. 'We will try to keep him off the big concert platforms, so far as possible, because the jazz club atmosphere is more suited to his authentic blues style.' There is a possibility that Broonzy may also play at the Ulster Hall, Belfast, for Mervyn Roloman.

'Big Bill Blues'
The projected tour has been timed to coincide with the British publication of 'Big Bill Blues' by the singer. The book tells the story of his life to Belgian critic Yannick Bruyghouts. The book is scheduled for October publication by Cassell. Broonzy, considered by most enthusiasts to be the finest old-school blues singer still active, came to this country in 1951 and '52.

Larry Parks, U.S. Slim star of 'The Parks Story' and 'Johnnie Walker' joins the British Variety tour with his wife, Betty Garrett, at the Empire, Newcastle-on-Tyne, on Monday next.
The couple follow with appearances at the Empire, Farnham, Paris (2nd), Theatre Royal, Hanley (2nd), Theatre Royal, Brighton (September 8).
Betty Garrett co-stars with Jack Lenz and Jack Lemmon in the musical 'My Sister Sam' which will be premiered in the autumn.

Coslow writes for new musical play
Samuel American composer Sam Coslow has written the musical score for a new musical play, entitled 'Romance in Candlelight', which opens at the Piccadilly Theatre, W., on September 15 after a short provincial tour. The play will star Sally Ann Howes, Patricia Burke and Jacques Pills.
The music is by Eric Macpherson and Siegfried Geyer.

Radio and TV dates for Coronets
The Coronets vocal quartet fly to Holland on August 26 for a 'Ambulo' featured appearance on the Dutch radio series entitled 'Meet The Coronets'. The series will be for 13 weeks and goes out from Radio Luxembourg every Saturday. First programme of the series will be pre-recorded on August 2.

Names at Torquay
The Kirchin Band is to make its Torquay debut at the Town Hall on August 13 for the R.A.F. The Association has booked John Kirchin (September 21) and Jack Parnell (November 26).
A charity group in Torquay has also booked several names groups to appear at the Town Hall. They include Harry Gold (August 27), Bill Bling (September 24) and Tommy Whittle (October 29).

Bill Russo Quintet plays U.S. bases

Jazz composer Bill Russo, who left London three weeks ago to tour American Army camps in Europe with his quintet, was back again last weekend with the group. Bill, pictured above with his tenor player, Bill Trullio, a former Woody Herman star, gave three concerts. Then, after two days in London, the quintet, which also includes sax-trianonist George Murrey, Mickey Simonetta, Joe Kapley (bass), Sam Baker (piano) and vocalist Marianne McCormick, flew to Paris on Wednesday for a further series of American Army dates. Bill Russo will be back again early next week to conduct a concert at London's Albert Hall on September 6, featuring the bands of Ted Heath, Johnny Dankworth and the Kirchin, and presenting the debut of a new group led by Harry Klein.

BILL BLOWS ON BRITISH SOIL



When U.S. horn men get together the jazz really jumps. Posing for Johnny Hill is tenorist Bill Trullio. The rising trombonist, Bill Russo, the capable sax here, and Harry Klein, who has been playing U.S. bases in Britain.

Plenty of work
This unit has been formed to take over from the Tommy Whittle Quintet, who will leave London's Studio 51 next month at Harry Klein's instigation to visit the United States. The new band, which is a new hand-picked venture, has made no change in mind, he said. Bill Russo, who will not be returning to America before the end of September, has plenty of work ahead of him in Britain. In between concerts he will be writing and arranging. He has also written a new jazz suite for the Ted Heath Orchestra, and a big band arrangement of a song by the Kurt Edelhagen band in Germany.

3 Deuces 'struggle up' for Columbia
The Three Deuces, Canadian vocal trio now appearing in the lead for the new Columbia 'Sabbra', recorded for the first time on Tuesday. They made two sides for Columbia, accompanied by a small studio orchestra. The sides are 'I've Got a Secret' and 'Smuggle Up'. They have two 'Workers' Fraternal' broadsides on August 11 and September 22.

Halo fixes Variety debut; needs pianist
Singer Dennis Hale, who leaves Jack Parnell's Orchestra at the end of the month to tour as a soloist, will make his Variety debut in the Glasgow Empire on September 5. No other dates have yet been fixed and the manager is looking for a young pianist to travel as his accompanist.

Stars lined up for Weymouth
The Alexandra Gardens, Weymouth, is to get its quota of 12 months in its series of Sunday concerts. The series will include: Jay Nicholas (1st Sunday), Johnny Dankworth (14th), Douglas Gardner (21st), and Billie Holiday (28th).

Scott Caught at the Races

As usual, sunshine and a 'fast machinery' drew a serious 'race' for the holiday motor racing last Saturday. Here, a beautiful engravings hunter catches the Scott's four.

Cool jazz on the Champs Elysees

Paris, Monday.

WHEN cool and progressive jazz breaks into a very commercial night club—that's an event! But it's exactly what has happened to Carroll's in the Champs Elysees section of this city.

Carroll's has always fallen for South American rhythm, and the present band is strictly on the L-A beat.

But Betty Reilly, ex-wife of Charlie Barnet, has ruffled a few feathers and, for the first time, numbers like "April in Paris" and "You Go To My Head" are assailing the unaccustomed ears of Carroll's patrons.

I went along to see Betty to find out how it all happened. First, she told me, London had thrilled her when she was there. She would never forget her big TV night. "The offers poured in," she said. "The came from Cairo, Madrid, the Lebanon and finally from Paris. And that is how it all started."

The Paris offer came from the Rose Rouge while Betty was in Egypt. Her records had reached the ears of the Rose Rouge management—engaged then in changing its color, having been all Progressive Theatre, with almost no jazz. It was urged to progressive music—with no theatre. The band was cool, intellectual, and the delight of everyone who enjoys that kind of music.

Pepper

Betty came to Paris—and what did she find? "I found a hotter feeling for jazz in France than I had found anywhere else in the U.S."

Betty simply mopped up the applause. She sang a solo with horn player Dave Aronin. It was cool, collected and progressive.

It was a matter of days before her name was going the rounds. People had heard about the U.S. blonde from California who was singing cool jazz with a difference. What was it? Simply that Betty puts a little hot pepper into the cool. The program is there, but the emphasis is a little warmer. It comes from her personality, primarily, than from her words.

Betty is strictly Betty Business. In her early days, she sang with Xavier Cugat, but for years she has been a solo act with a piano and piano.

I never took a lesson; I never had any tuition. I just tried singing and, when still in high school, went to an agent and said: "I want to sing." He looked me over; asked me to pipe a tune and my first lesson, how rang the bell. I was in.

But do I say to the youngsters: "Go right ahead, my way? The answer to that is No. If I had had lessons, I would have learned a little easier—but she arrived anyway.

I now understand. Line Renaud is now an international name. She is starting to make pictures—but she will always be remembered as the young French singer whose singing of "If I Love," "Pam-Pou-De," "Relaxez-Vous" and "C'est Forter's All Of You" carried her right to the top.

The first Capitol record will include "If I Love" and "Pam-Pou-De." The second will probably include "Swirling" and "Two Sleepy People."



Henry Kahn's Paris Notebook

THE technique of the business better than I do. I should have saved myself a lot of headaches and hard work.

Well, there it is. Betty has style; she was born with that. She also has ideas; she was born with those, too. Had she taken lessons, life would have been a little easier—but she arrived anyway.

In November, she will return to the States for appearances in Las Vegas and Hollywood.



BETTY REILLY PICTURED ABOVE DURING HER CABARET ACT AT CARROLL'S IN PARIS. HAS A DIFFERENT ROUTINE THAN IS USUALLY EXPECTED AT SUCH A SPOT. BETTY IS THE EX-WIFE OF BANDLEADER CHARLIE BARNET. ANOTHER EX-WIFE, BARNET (RITA MERIT) IS PICTURED ON THE RIGHT WITH BUDDY DE FRANCO IN HOLLYWOOD.

'GANGSTER'S MOLL' IN LONDON

MAGALI NOEL, who plays the part of a gangster's moll in the French "toughie," *Rififi*, arrived in London yesterday (Thursday) for a cabaret spot at the new Soho restaurant, Cote d'Azur.

ED. W. JONES
Forthcoming Sunday Concert presentations

ODEON · PLYMOUTH
SUNDAY, AUGUST 7th - 5.30 & 8 p.m.

TED HEATH
2 to 6 - PLYMOUTH 65392

PAVILION · BOURNEMOUTH
SUNDAY, AUGUST 7th - 6 & 8.15 p.m.

THE KIRCHIN BAND (Basil & Ivor)
SONNY FARRAR · MIKE MCKENZIE
3 to 5 - BOURNEMOUTH 2054

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FREDDY RANDALL FAN CLUB
Application for Membership with S.A.L. to: RITA BENSON, 2, ST. GEORGE'S ROAD, LEYTON, E.10

Sarah

The "amusement" of Line Renaud is fascinating. She was born in Antenne—and this more or less launched her. For when she first came to Britain for a Bob Hope show, a Customs officer noticed her passport that she was born in the town immortalized in the song "Paris." She had just returned from the war in the second.

"Curious," says she, "but because of the song I shall always be associated with the first war even though I was not even born then!"

Line does not copy anyone, except her own singing. For she thinks Sarah Vaughan the greatest jazz singer. Her favorite song? "Whatever Lolo Wants, Lolo Gets."

A stand-in for the critic

Film critic Tony Brown is on holiday; other MM writers will therefore stand in for him until his return. Here, then, are this week's Film Notes:

RED-HAIRED beauty Susan Hayward sings on the screen for the first time in MOM'S 'N' Cry Tomorrow, the story of Lillian Roth. She will render "Sins You Sinners" and three other numbers.

THE SEVEN-YEAR ITCH is the big American comedy since the war. It is, in fact, it's like *Mom*, this is a film of small, and each part is played to perfection. I was still in from start to finish.

NOT AS A STRANGER gives Frank Sinatra the thing that he still lacks: the gun. He is in Sweden. His part in the film, however, as a student teacher—makes him a student on his own.

Dancer sues bandleader for \$150,000

BANDLEADER Vic Schoen, accompanied by his wife, singer Marion Hutton, denied that he held dancer Zona Fe against her will on a car ride that ended in a crash.

Miss Fe is suing Schoen for \$150,000 for injuries suffered in an accident near Las Vegas. Schoen, she said, invited her to go for a ride to get some fresh air, and she accepted.

He talked about his ex-wife, singer Kay Starr, "and then he tried to kiss me," Miss Fe said. When she resisted, he turned the car around and started driving at 80 to 90 miles an hour. The car skidded at an intersection and overturned. Both were thrown out.

Vic, who is well known for his numerous accompaniments to Bing Crosby and the Andrews Sisters, among others, branded Miss Fe charges as "a fantastic distortion of a so-called story."

It happened on the Jo Stafford TV show. Jo was singing "Let Me Go, Lover." Suddenly, an actor tripped and caught her skirt. Down it came. The camera went in for an emergency head-and-shoulders close-up!

Let me go...

It happened on the Jo Stafford TV show. Jo was singing "Let Me Go, Lover." Suddenly, an actor tripped and caught her skirt. Down it came. The camera went in for an emergency head-and-shoulders close-up!

Louis on Crosby

"GARY (Crosby) has qualities that Bing doesn't have, and he's just like the old man with his natural rhythm and feel for comedy and a song," said Louis Armstrong in Chicago.

Oscar's scared

"I'm perfectly happy singing in a club, but in a studio—where it's all quiet—I get scared stiff," Oscar Peterson confessed to me one night as we listened together to Barney Kessel at Jazz City.

HOLLYWOOD HEADLINES from Howard Lucraft

Walt Disney has bought four of Jeff Chandler's songs. Jane Wyman and Von Johnson duet a ballad, "I Always Believe in You." In the film "Miracle in the Rain," The Seepers, a new western starring John Wayne, has the title song written by Brian "Blosser" in the film "Miracle in the Rain."



KAY STARR—cast in Vic Schoen case.



MARION HUTTON—accompanied her husband, Vic Schoen.

THE CLUB CALENDAR

SUNDAY (7th) from 7.30
VIC ANN ALLSTAR
VIC ANN ALLSTAR
VIC ANN ALLSTAR

MONDAY (8th)
VIC ANN ALLSTAR
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TUESDAY (9th)
VIC ANN ALLSTAR
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WEDNESDAY (10th)
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HUMPHREY LYTTLETON CLUB

"Jazz for Dancing" MACKS, 100 Oxford St., W.1. Sessions commencing 7.30 p.m. every Saturday, Sunday, Monday and Wednesday.

HUMPHREY LYTTLETON & HIS BAND

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Lawrence's Memorial Band Club at August 21st. Have your own Personal Sheet Music. The Central Hall opens next Friday, September 2nd. Book now to reserve tickets. Details of Concerts, Shows, etc., at 110, D.C. Office, Cannon Street, London, E.C.4.

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PERSONAL for pop, jazz, and ballad. **LYRIC WRITER** for pop, jazz, and ballad. **COMPOSER** for pop, jazz, and ballad.

SPECIAL NOTICES for pop, jazz, and ballad. **ENGAGEMENTS WANTED** for pop, jazz, and ballad.

ADVERTISEMENTS for pop, jazz, and ballad. **REPAIRS** for pop, jazz, and ballad.

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LEW DAVIS OFFERS for pop, jazz, and ballad. **CLARINET** for pop, jazz, and ballad.

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JAZZ FESTIVAL

from page 3

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Special bargains on musical instruments.

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Traditionalists' choice.

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Traditionalists' choice.

U.S. FORGES BOOK GRACIE AND GIRLS FOR GERMANY

Caribbean Conclave

KING TAKES WING FOR STATES

GERMANY



GRACIE COLE, who returned to London on Tuesday after a month's sojourn at the Ambassador, Rotterdam, has been booked for a two-month tour of the U.S. Zone of Germany commencing on October 15.

Until December
Gracie and her All-Girl Orchestra open on that date in Wiesbaden, and then play a concert itinerary that will take them through until December 11. The performances for members of the American Forces will be billed "The Gracie Cole Band Show."

Interviewed on arrival back to Town, Gracie told the MM: "We had a wonderful time in Wiesbaden and have been asked to return next year."

Keys success
"We made a broadcast from L'Amirauté over the AVCO station, and as a result were listened to by two million people from Rotterdam. Unfortunately, the German radio did not permit our taking up this offer."

"Lena Klein, my tenor player, and I called in to host Peter King on his radio show 'The Piping Postman' in Schreierstein. Lena Klein was a big success. Gracie and her band will be in the U.S. Zone of Germany until they leave for the German tour."



If Roy Ellington (centre) is fortune-telling, then he has got Margie Kurland's hand inside down! Expressing surprise of the pianist's lady is bandleader George Brown. The threesome were photographed backstage at the Caribbean Conclave at the Albert Hall last Sunday.

House to debate working conditions

has been announced by Major Lloyd-George. Home Secretary, in recent forecast in the Melody Maker.

THE Government is preparing a Bill to deal with the working conditions of musicians and others in the entertainment business. This has been announced by Major Lloyd-George, Home Secretary, in recent forecast in the Melody Maker.

Time problem
Among the questions, several branches of the business are being considered, including theatres and touring establishments. There is the problem of the time of day of the music. When Major Lloyd-George announced the Government's decision to prepare the Bill, he said that the Government would be introducing it as soon as time could be found. British League of Music, 21, Tottenham Court Road, London, W.1, pointed out that there was very great importance attached to the trade union concerned. Discussions had been going on for a very long time, she said, and the unions had been working hard to get a Bill was in process of preparation.

Three new men join Malcolm Mitchell

THREE new men are joining the Malcolm Mitchell's Orchestra in the MM last week.

Big boost for British stars
New York, Wednesday.—British artists will get a big boost here as a result of a disc deal concluded by Johnny Phillips A&R chief who is currently on a business trip to Columbia. He will take with him a number of British artists, including Billy Stott, Bill McClinton and other British artists.

AQUARIUM CHANGES
Al McLean (alto) and Jerry Stark (drum) have joined Peter King's Brighton Aquarium. They replace Alan Jones, who is to join Harry Roy, and Tony Larnell respectively.

Paignton men for Paignton camps
Music at Paignton's four holiday camps is provided by local quartets.

NEW SINATRA FILM
Hollywood, Wednesday.—Frank Sinatra has been signed to a picture with Cary Grant in "The Prize And The Passion" which will be filmed entirely in Spain.

WATER RATS & WATER NYMPH

Where Billy Buddin played his holiday camp at Fling, York, stars in a picture with Cary Grant in "The Prize And The Passion" which will be filmed entirely in Spain.

Don Donovan Four for St. Melton's
One-time Henry Hall vocalist Don Donovan, who in recent years has broadcast frequently in the BBC Welsh programme, is to make a quarter to St. Melton's Country Club near Cardiff next month.

WHERE ARE THOSE WELSH VOICES?
WHERE are the Welsh vocalists for fame as dance band vocalists? Although close on 1,700 applications have already been received for the Melody Maker Vocalists of the Year Contest, only 27 of these come from the Land of Song.

CHRISTIE From Page 1
took a big chance with me when I joined his band, because we had modern music went was an unknown quantity. It was a great experience playing more jazz."

CHRISTIE From Page 1
I am joining Tommy Whittle because I will be the only trombonist and I will be able to play more jazz."

CHRISTIE From Page 1
As previously announced, drummer Edith Evans will play with the Whittle Quintet, a new group starting rehearsals on September 19.

Melody Maker VOCALISTS OF THE YEAR CONTEST

Vocalists at the Year Contest, 16, Lamb Lane, London, W.2.

Please send the entry form and full particulars of the above contest. 1 enclosure 2d. stamp per reply.

NAME

ADDRESS

(Please write in block capitals.)

Melody Maker

WORLD'S LARGEST SALE OVER 110,000 COPIES WEEKLY
AUGUST 13, 1955 EVERY FRIDAY—6d.

Certified by the Arts Council of Great Britain

HEATH BAND FOR COMMERCIAL TV SHOW

VIC LEWIS PLANS VARIETY TOUR



"Say cheese" said the cameramen—and Gus Mitchell (centre), Jill and Vic Lewis duly obliged. Vic and Jill called backstage at the Palladium to discuss Vic Lewis' tour, which opens at Manchester Hippodrome on August 29.

SHOW

TED HEATH, Liberace, Humphrey Lyttelton, Jack Parnell and Eric Delaney—these are the glittering names already fixed or being approached for British commercial television which commences operations next month.

'Downbeat'
Associated Rediffusion have already booked Ted Heath's Orchestra for the first of a half-hour fortnightly series called "Downbeat," starting on October 5.

And the MM understands that the bands of Humphrey Lyttelton, Jack Parnell and Eric Delaney have been asked to appear on subsequent programmes. MM Features Editor Peter Leslie will present a news spot on the programme. The Home Programme Producer and Director, Light Entertainment, for Associated Rediffusion, told the MM: "We aim to make 'Downbeat' the TV window of Tin Pan Alley."

LITA ROZA TO SING FOR YOU!



LITA ROZA—glamorous singing star of Decca Records, top-of-the-bill Variety artist, and consistent winner in the Melody Maker Annual Dance Band Poll—is shortly to start a series of Radio Luxembourg programmes designed especially for readers of the Melody Maker.

Every Tuesday at 9 p.m., commencing on September 6, she will be presented by the Melody Maker in the sort of songs that you like to hear and that she likes to sing.

Geoff Love Six
She will be accompanied by ace arranger and MD Geoff Love, who is currently lining up a series of star instrumentalists. This will be a programme-with-a-difference. So make a date now with Lita Roza, accompanied by Geoff Love and his Music, at 9 p.m. on September 6.

HEATH WAITS FOR 'RIGHT GIRL'

TED HEATH has not yet chosen a girl singer to replace Kathy Lloyd, who flies to America on August 10 to join her husband.

He told the Melody Maker on Wednesday: "I have heard a number of girls, but have not yet made any decision. For an artist likely to do so at the moment," he added. "For our immediate dates the band is filled without a girl singer. I shall wait until the right one comes along."

Columbia to issue Clef catalogue here

AFTER innumerable on-and-off negotiations, Norman Grant's long-awaited Clef and Norgan records are to be issued in Britain.

Tony Crombie Band booked for Israel

THE Tony Crombie Orchestra is to make a 28-day concert tour of Israel, opening at Tel-Aviv on November 5. Tony's will be the first British band to visit this comparatively new country.

Tony will take his full complement of four saxes, two trumpets, trombone, piano, bass and drums, with vocalists Annie Ross and Art Barker, and will sign two contracts to complete the tour.

FILM DEBUT FOR DAVID HUGHES

David Hughes is shortly to make his film debut in an A.K. Films production, "Before I Die," which will also feature John Lund, Tom Conway and, possibly, Bonar Colleano. Appearing this week at Glasgow Empire, David told the MM: "I have only just heard about this myself and have not yet signed the contract. I'm afraid I don't know very much, except that I shall be singing two songs and that the sequence in which I am to appear will most likely be shot at the Strand Lyceum in September. David's name was first linked with films."

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MAILBAG

THE AMERICAN MOLEHILLS MAY BE PINNACLES

HOWEVER can the fastidious reader R. J. Crook (Mailbag, 6/8/55) write such drivel? Can he name one British artist who can—or who has ever been able to—compare with the "molehills" he names?



Now, Mr. Crook?

I know that Mr. Crook is reverencing the words of Oscar, Ella and Bill Russo? Was he ever back on any of these artists in person? Oscar and Ella are wonderful, and Russo is surely one of the finest players of his instrument today. Long live such American "molehills" as Oscar, Ella, and Bill Russo.

Why, Mr. Crook?

I HAVE read many stupid "Letters to the Editor" in your time, but Mr. Crook's is the stupidest of all. If it were not for the editor and reporters, we students of jazz would be too busy trying to get our own names into the papers for want of news and views on such American greats as Oscar, Ella and Bill Russo. Why not give your great article the build-up you deserve?—M. Gerty, London, N.W.2.

Please, Mr. Crook!

IT is said that MM. critics went to extremes in their eulogies of the USAF band.

THE GIRLS NEXT DOOR

DOES there exist any other type of female jazz fan than those one sees in jazz clubs? The wonderful fact (that was the original) is the accompaniment of a lot of unappreciative noise (the rest of it).

making noise (drapping on, beat, whistling off key) while appreciating "the music". I have been a jazz fan for quite a while and have yet to meet a genuine girl jazz fan, either traditional or modern.—M. Rowen, London, W.10.

And an answer...

I HAVE just been put off my tea by a girl who has been talking to me with an organ on it (World Of Jazz, 6/12/55).

Chord of the Day

IF your manuscript is accepted, I should like to see it. I am a fan of the music and I am sure that it will be a great addition to the collection.

Big Brother

DEREK Collins is not finding it easy to see his colleagues these days. We were at Portsmouth doing a TV outside broadcast. It was a very busy day and a lot of things were being brought over from Bill Murray's Circus to take part in the show.

Words and words

HAVING read in The Yorkshire Evening Post last week that "words and lyrics" were written a song and considered how many other errors are published in national newspapers on subjects which are well informed.—P. E. Abbit, Oxford.

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Steve Race

SORRY though I am for Dill Jones, I must admit to a gentle smile when I heard that he had been refused a visa to enter the United States. Even if we don't let American jazzmen play here, we do at least allow them to visit the country if they wish. As a matter of fact, America did come itself a disservice by refusing Dill a visa. Steve, he's no Art Tatum—as readers are explicitly pointing out, we haven't got an Art Tatum here—but he is a unique jazz player. Who else, in either America or Britain, can so successfully combine the extreme bebop style of jazz? And who else, given that ability, would be so quiet and modest about it? Welcome back, Dill, to the Britain you never left.

Golden Age

READER Gilbert Barker writes from Cheshire enclosing an old photo of himself and his band under a handout from in Liverpool, 1924. The photo is dated July, 1924. The record reviews in Nipper were permanently available for the first time of a good month. Almost everything is splendid! (The word occurs nine times and hardly any record lacks a superlative.) I should like to see the review you were referring to. I would certainly have been right to buy this one-out of these currently. This surprising I read, "has many little surprises in the form of a novelty accompaniment, a vocal chorus in nice style with a nice instrumental accompaniment, a vocal effect and a sweet guitar solo on the sax. There is also some sweet work by the brass in bits." Willie Johnson's "Oh Man River" comes in for some praise, too. Johnson's "Oh Man River" is actually heard the plaintive lament of the black man, coupled with the quaint "black man" talk. No other singer has been able to do this with this much feeling. I should hope not. Johnson's "Oh Man River" is a masterpiece of every note to have been heard in the past. The reception of the Editor himself, from Australia, whose voice comes over as a refreshing sea breeze by comparison with the contemporary "blowing down" days.—Dorothy Morris, Enfield Works.

Newport Notes

READER who enjoyed Lennox and Foster's excellent report Jazz Festival may be interested to know that the August edition of Nipper (British Edition) devote five full pages to a very interesting discussion of this American institution by famous critic George Frazier. Frazier writes wittily and well about the Festival and the people connected with it. He is also responsible for the "Chord of the Day" section, a very pretty thing known as Norman Grand in connection with George Wein, the Newport promoter. These American critics certainly don't pull their punches. There are some nice pictures, too, particularly of Gillespie, Petterson and Billie Holiday in action. In fact, the feature still seems to have gone. How crazy this month—even a coloured double-page spread advertising teenage clubs having a campaign on receipts of their birth date and aid in stamps. Write now.

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JAZZ AS A SALESMAN

TELEVISION in America has progressed at such a fantastic pace in the past few years that, by now, in all the metropolitan areas and even in many smaller towns, it occupies a far more important part than radio in the average citizen's daily life. Consequently, musicians, like everybody else, must think of television as a more important medium of exploitation than radio. Yet it has often been said that television, a visual medium, and music, an aural art, cannot mix successfully.



The Kenton band is playing—but for visual appeal we get the camera.

So far as strictly musical shows are concerned, especially those in which orchestras are a basic element, there are two ways of tackling the problem. One is to let the music speak for itself and to present it straightforwardly, with long shots of the band and individual close-ups of the sections and soloists. This system has been used off and on for years on a number of shows, none of which succeeded in staying on the air for very long. The other method is to render as visual as possible every musical aspect of the programme. An example of this is the CBS show, Music '55, which I have been watching through its studio stages over the past few weeks. Everything possible has been done on Music '55 to avoid the danger of branding it as "just a radio show with camera."

Each programme is rehearsed intensively for a day or two; the production values are as elaborate as those that go into the making of a high-priced movie. If you were to enter the studio during one of the rehearsals, you would find a spacious room occupying more than half of the big theatre, the rest of the seats being occupied at one side by a sloping bank of rows of seats for an audience of some 500, and at the other side, a large air-conditioned control room.

In the centre of the floor you would see the specially built bandstand for the Stan Kenton orchestra. The highest bank of this stand, on one side, is reserved for the two drummers, American and Afro-Cuban; alongside are three separate banks for the trumpet, trombone and saxophone sections. At the beginning of each programme, while the show is being introduced and the theme played, one of the camera, on a large crane-like structure, starts at the side of the band and slowly works its way around in a semi-circle, until, as the band hits the last chord, there is an impressive long shot that shows not only the entire orchestra but also a rear view of part of the audience.

The moving camera is only one of many devices that are used to keep the show constantly moving. Another important factor is the rear projection screen, on which pictures, designs and cartoons, suitable to the musical subject of the moment, are used as background effects. For instance, when Duke Ellington appeared as a guest and did his delightful "Monologue," there was a series of amusing drawings moving slowly across the screen, illustrating the entire story as Duke stood in the foreground reciting it. When Vicente Gomez, the guitarist himself, played "Holy Week in Seville," impressive use was made of the rear projection screen to carry out the idea suggested by the title, and the light-and-shade effects on the guitarist himself were varied and intriguing.

Lena Horne was portrayed against a background of drapes that were kept continuously moving in interesting shapes. Through the use of electric fans, Frankie Laine was seen against a background of silhouetted musicians on the rear projection screen. When Ann Richards, Kenton's vocalist, sang a number entitled "Falling," she didn't just sing it. She was tossed around by a couple of the dancers, while considerable use was made of ladders and other devices to carry out the title idea.

On another number, "I Hear Music," she started out as a distant figure seen in a long shot behind a set of curtains; then she slowly moved through the band's ranks during an instrumental interlude. On the truly instrumental numbers by the Kenton band, the production values are as elaborate as those that go into the making of a high-priced movie.

Continued on page 10



Vicente Gomez—light and shade on television.

The first of three articles dealing with the value of jazz to commercial radio and TV

HOW AMERICA SELLS JAZZ ON TELEVISION



Frankie Laine—jazz backdrop.

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Continued on page 10

JAZZ ON THE AIR

- (Times: 537-537) SATURDAY, AUGUST 13: 12:30-1:15 P.M. A. I. Weedy Herman. 1:30-2:15 P.M. A. I. Weedy Herman. 2:30-3:15 P.M. A. I. Weedy Herman. 3:30-4:15 P.M. A. I. Weedy Herman. 4:30-5:15 P.M. A. I. Weedy Herman. 5:30-6:15 P.M. A. I. Weedy Herman. 6:30-7:15 P.M. A. I. Weedy Herman. 7:30-8:15 P.M. A. I. Weedy Herman. 8:30-9:15 P.M. A. I. Weedy Herman. 9:30-10:15 P.M. A. I. Weedy Herman. 10:30-11:15 P.M. A. I. Weedy Herman. 11:30-12:15 P.M. A. I. Weedy Herman.

- SUNDAY, AUGUST 14: 12:30-1:15 P.M. A. I. Weedy Herman. 1:30-2:15 P.M. A. I. Weedy Herman. 2:30-3:15 P.M. A. I. Weedy Herman. 3:30-4:15 P.M. A. I. Weedy Herman. 4:30-5:15 P.M. A. I. Weedy Herman. 5:30-6:15 P.M. A. I. Weedy Herman. 6:30-7:15 P.M. A. I. Weedy Herman. 7:30-8:15 P.M. A. I. Weedy Herman. 8:30-9:15 P.M. A. I. Weedy Herman. 9:30-10:15 P.M. A. I. Weedy Herman. 10:30-11:15 P.M. A. I. Weedy Herman. 11:30-12:15 P.M. A. I. Weedy Herman.

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VICTORIA MORRIS CHAPPELL'S BAND DON'T WANT TO BE LONELY TONIGHT THE WORLD IS MINE (From Portsmouth's "Strategy Air Command") BLUE STAR THAT'S HOW A LOVE SONG WAS BORN (From "Widow") THE MAN FROM LARAMIE (From the Columbia picture "The Man From Laramie") EARTH ANGEL

MORRIS STOWAWAY THE MAN THAT GOT AWAY (From the film "A Star is Born") LOVE AMONG THE YOUNG (From Portsmouth's "Strategy Air Command") FRANK GOTTA BE THIS OR THAT (From "Widow") NEW WORLD I REMEMBER MAMA THAT'S ALL I NEED (From the film "Unchained") UNCHAINED MELODY (From the film "Unchained") WAY-WAY-TE-NAN-GO (In the Press) THE STEAMBOAT RIVER BALL (In the Press) THE YELLOW ROSE OF TEXAS (In the Press)



First Ash in a one-horse race

EDGAR JACKSON
MAX JONES
SINCLAIR TRAILL

EDGAR JACKSON (cont.)
The honour does not seem to have impressed him very greatly; he talked continuously but never said that he was "in a one-horse race."
Personally, I think that he was not rather factually impressed and unnecessarily modest. But while the opposition is so slight, I think that he might still have come in first in a considerably stronger field.

MAX JONES (cont.)
At any rate, that is my impression after hearing this record. It shows him as a past master of the saxophone, and his playing is so good and so well-timed that it is hard to believe that he is not a professional musician. He is a past master of the saxophone, and his playing is so good and so well-timed that it is hard to believe that he is not a professional musician.

SINCLAIR TRAILL (cont.)
The saxophone is an instrument that is often used in a very different way from the way in which it is used in jazz. It is often used in a very different way from the way in which it is used in jazz. It is often used in a very different way from the way in which it is used in jazz.

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MAURICE BURMAN talks to two men who will handle television music here

Radio Debutant Burman ventures into the TV field.

BRITAIN'S PLANS FOR TV BANDS

WHAT will the score be on the dance-music and jazz front when commercial TV starts next month?—that's the question all the fans are asking today. And, once again, it looks as though the poor old BBC will be left standing at the post.

For whereas Ronnie Waldman, the BBC's Head of Light Entertainment, TV, said at a recent Press conference that the Corporation has no plans to feature bands as such any more than at present, the commercial companies are going to do just the opposite. Let's take the BBC, as senior partner, first. Having heard Ronnie say that he thought more could be done for popular dance music on TV "by production numbers rather than by merely looking at a band"—and realising what adverse effects such a policy will have on the profession—I decided to pay Mr. Waldman a visit.



TIG ROE: "I BELIEVE A FIRST-CLASS DANCE BAND SHOW WILL BRING A GREAT 'LIVING PUBLIC ON TELEVISION'."

Duke's 'Ramble'
The moment I stepped into his pleasant office, he made it very clear that he was completely on our side in a personal capacity. "I would be prepared to knock anyone's block off who said that Ellington's 'Blue Monday' wasn't a fine piece of music from any point of view," he said.

Ellington has always been my god. "But when it comes to putting jazz on TV, that's a different question. To look at it this way: sound radio has at its disposal about 27 hours a day in different time slots, three programmes, and produces about 100 shows a week on the variety side; BBC television has roughly five hours a day evening time, and can only produce eight or nine shows a week with no alternative programme."

And we have found that it is people that make television and not things. The shows must appeal to a majority and must be popular. "I took the opportunity here of asking—"Would you, if the opportunity arose, use Louis Armstrong?" "Like a shot—and I'd be very thrilled to do so. But, Maurice, how many Armstrongs do we have in the world? And in any case, Louis is a very different proposition from a dance band."

He then made the old point that "music as such appeals more to the ear than to the eye."

The singers
If that was the case, I said, why not put our best bands on the screen and leave it at that? "For the reason," said Waldman, "I know which section of the dance music industry is the most popular—and it is the singers, not the dance bands. Therefore, we have the singers 'in view'—and the bands on the side. "Are there any other ways of presenting dance music more satisfactorily to the public than the way we are presenting it now?" "I know which section of the dance music industry is the most popular—and it is the singers, not the dance bands. Therefore, we have the singers 'in view'—and the bands on the side."

BONNIE WALDMAN: "ELLINGTON IS MY GOD."



TV Downbeat

HOW different from the BBC attitude was the enthusiastic approach of Tig Roe, Programme Producer and Director, Light Entertainment, for Associated Rediffusion, the company responsible for London's second commercial TV.

"I believe that a first-class dance band show such as 'Danceband' (see news story, p. 1), which is a genuine show window for British bands, will achieve a great 'lasting public.' Tig told me over coffee at my first visit with him. "His new job with commercial television is concerned with music—and with a special assignment for dance bands, jazz and variety. He has worked some years ago for the BBC, but joined Rediffusion from the International Broadcasting Company, where he was head of the production unit—an important job for he made records by Philips, MCM, Nipper and Polygram, coping with every type of jazz and pop record and recording artists ranging from Eric Delaney, Harry Klein and Wally Stott to Bill Green and Chris Barber, as well as producing radio shows for world-wide distribution."

A brilliant balance-master, he was responsible for Delaney's 'Crucian And Legman' and the 'Cat From Outer Bay' and Muriel Smith's 'Mold Me That Me.' "Said Tig: "I have been around and I have seen just what was wrong with the BBC. It was not watching the orchestra work. The old argument has so far been 'Nobody wants to see a lot of men blowing their gus out.' As it has been put, one, I say this is all wrong—and I hope to prove it when we get on to television with 'Danceband.'"

'Arty-crafty BBC'

"We have in this country—and I do mean this country—the finest technicians in the world, and I've fed up with everyone shouting 'America! America! America!' If all our experiments—and there have been a lot—don't work, we'll come off, will we have the Americans coming over here copying our techniques for a change. "I have left for a long time. The BBC television has let down the profession very badly with its classical balance, arty-crafty background with drapes floating around, and columns supporting the ceiling. The policy on the 'Danceband' is: (a) excellent balance on our part with vigorous understatement; and (b) superb performance by the artists contributing to the show. "John Hamilton, our sound supervisor, a man of great experience, will be balancing the programmes, and I'm very proud that Ted Heath has agreed to do our first show—a view of his recent utterances with regard to BBC television balance. "I have run into a few other people who have commercial results from dance bands. After all, we are running a commercial television station and

Continued on page 13

EDGAR JACKSON (cont.)
The honour does not seem to have impressed him very greatly; he talked continuously but never said that he was "in a one-horse race."
Personally, I think that he was not rather factually impressed and unnecessarily modest. But while the opposition is so slight, I think that he might still have come in first in a considerably stronger field.

MAX JONES (cont.)
At any rate, that is my impression after hearing this record. It shows him as a past master of the saxophone, and his playing is so good and so well-timed that it is hard to believe that he is not a professional musician. He is a past master of the saxophone, and his playing is so good and so well-timed that it is hard to believe that he is not a professional musician.

SINCLAIR TRAILL (cont.)
The saxophone is an instrument that is often used in a very different way from the way in which it is used in jazz. It is often used in a very different way from the way in which it is used in jazz. It is often used in a very different way from the way in which it is used in jazz.

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BERTICE READING
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LITA ROZA



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BILL MCGUFFIE

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Narrow - Dominion	Narrow Road - Regal
Wembley - Regal	Edgware - Ritz
Kensal Rise - Palace	Muswell Hill - Ritz
Golders Green - Lido	Harringay - Ritz
Bowes Park - Ritz	Holloway - Savoy
Winmore Hill - Capital	Highgate - Empire
Enfield - Savoy	Essar Road - Carlton
Kentish Town - Embassy	Falham Road - Forum
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BIER BAR BIRTHDAY FOR WELSH MEN



PLATZ LEAVING L.A. MUSIC TO OPEN NEW CO.

DAVID PLATZ, General Manager of the Latin-American Music Co., is leaving the company to open a new publishing company...

Revellers booked for 'Off the Record'

The Radio Revellers, currently scoring at the London Palladium, are booked to appear in Jack Payne's 'Off the Record' programme on September 12...

Peanuts Holland in Belgian cabaret

KNOWLES (BRUXELLES), Wednesday—Currently appearing as special attractions at the Casino here are the trumpeter player Peanuts Holland and Canadian pianist-trumpeter Milt Beasley...

A CUTE & COOL ACCORDIONIST



Cool girl with the accordion is Stella Lee (11-year-old pupil of Roy Freeman), who already holds a British title. She will be a leading contender for world honours in the 1955 championships at the Dome, Brighton, on September 24...

Joe Harriott for Scott band: Kinsey signs Ronnie Ross

THE Tony Kinsey Quartet loses one of its connections on August 29 when star altoist Joe Harriott leaves to join the new Ronnie Scott Band...

Le Sage on accordion Tony Kinsey told the MM: "Ronnie Ross plays clarinet, tenor and flute in addition to baritone. Our range of tone colours will therefore be considerably increased, especially as Bill Le Sage will now be playing accordion as well as piano and vibes."

The Kinsey Quartet, with Ronnie Ross, waxed four sides for Decca last week. Titles were: 'Pierrot' (an original by Bill Le Sage), 'Makin' Whoopee', 'Close Your Eyes' and 'My Love Knows'. The quartet has a 'British Jazz' airing on September 5.

Joe Harriott commences rehearsals with the Scott Band on August 28. Joe Harriott commented: "I admire Joe's playing very much. He should fit in with the new band very well. He will, of course, be strongly featured as a soloist."

ALMA'S THROAT 'MUCH BETTER' Last week (for the second time) Alma Couan was unable to appear in the 'Big Show of 1955' at Blackpool Opera House on two nights owing to a strained throat. She also had to cancel a date for last Sunday at Her Pavilion, Llandudno.

COLE'S BONNIE WEE LASSIE DONALD MCLEAN, the BBC's Variety Music Organizer, has announced that the 'White-Trade-Time' contest, Under the chairmanship of Billie Holiday, will be judged by the Variety Music and the MM's Jack Hudson.

Jerry Allen four for Aussie radio The Jerry Allen Quartet is to take a sound series for Australian radio when its current Variety tour with David Hudson ends on September 12.

Star panel for vocal contest The Northern Ireland heats of the MM's Vocalists of the Year Contest are to begin in the Orpheus Ballroom, Belfast, in September. The judges will be Eddie Harrigan, Jimmy Ferguson, and Albert Campbell, manager of the ballroom.

SAINTS, MULLIGAN for Midland jazz shows The last three concerts of the summer season to be presented by Hedley Ward at Dudley Hippodrome include the Hedley Ward Trio and the Gerry Hayes and his Band with Linda Gray (tomorrow), Saturday, Tubby Hayes and his Band (21st) and Kenny Baker and his Quartet with the Hector Goodall band (28th).

JIMMY DURRANT is victim of thieves Jimmy Durrant, a member of Peter Knight's Orchestra accompanying the 'Big Show of 1955' at Golden Green Hippodrome was the victim of thieves in the early hours of Monday morning.

TED HEATH From Page 1 We will present the best British bands in action, with a spot for glamour and novelty of the Swing Groups as they are available.

THE DECCA RECORD COMPANY LIMITED 1-3 BRISTON ROAD, LONDON, E. 8. 9

Advertisement for Decca, Capitol, and Brunswick records, listing various artists and titles.

Eric's golden debut



Eric Burdon, don't you think? says drummer-leader J. J. Johnson. As vocalist Marvin Williams helps him into his gold jacket prior to the DeLanoes Band's debut at Sunderland last Wednesday...

IN THE GOOD 'SHIP 'PRUDENCE' The pro-burse 'Prudence' is the setting for this picture of a young girl's life...



HAILED AS THE NEW CHARLIE PARKER The pro-burse 'Prudence' is the setting for this picture of a young girl's life...

RONNIE SAMPLES Icelandic warmth Ronnie Keene, whose trio, and vocalist-wife Marion Davis, are appearing at the Bankom Theatre, Newcastle, for a month...

PEARSON DEPUTY at Edinburgh Palais Tenorist Alf Pearson has been appointed deputy leader of George Sumner Band at Edinburgh Palais...

NEWS IN BRIEF GERRY MULLIGAN and Bob Gordon (two) are the guest stars at Blackpool Jazz Club's session at the Royal Hall Hotel tonight (Friday).

Advertisement for Decca, Capitol, and Brunswick records, listing various artists and titles.

GOODMAN, DeFRANCO TOPPLE U.S. POLL

NEW YORK, Wednesday.—Biggest "upset" in this year's "Critics' Choices" Poll staged by Down Beat is the defeat of both Benny Goodman and Buddy DeFranco by clarinetist Tony Scott.

Mulligan top baritone Gerry Mulligan finally headed Harry Carney in the baritone section after two years of trying, and Miles Davis "came from nowhere" to tie with Dizzy Gillespie on trumpet.

ACCORDION CO. MAY GO INTO DISC MARKET THERE are strong rumors in the profession that Bell Accordions are going into the recording field with a series of accordion discs...

SHIRLEY RYAN'S DOUBLE DATE HARRY LEADER'S Orchestra, augmented to six brass and five saxes, cut six titles for the "Top Hits Of The Month Record Club"...

Vic Ash decides on Calloway line-up VIC ASH has signed Fred Cambridge (bass), Benny Goodman (drums) and ex-Kenny Baker-Malcolm Mitchell pianist Stan Tracey to complete his quartet...

STARBUCKS TO JUDGE JAZZ FESTIVAL Tommy Whittle, Bill Jones, Sandy Brown and Mick Crotty are the four judges to officiate at Dudley Hippodrome's "Jazz Festival" to be held next week.

RONNIE FOR BETTY at Morecambe Ronnie Harris appeared last Sunday at the New Central Pier, Morecambe, as a substitute for Betty Driver...

EVANS 3 AT BRIGHTON Idris Evans has installed a new trio at the Adelphi Hotel, Brighton, led by drummer Johnny Webb...

COMPLETED BY MACK The line-up of the Dave Carey Jazz Band on its recent Decca recording was completed by banjoist-guitarist Bob Mack.

Advertisement for Columbia records, listing various artists and titles.

REG OWEN'S 'SPECIALS'



The special group formed by well-known arranger Reg Owen (front, center) for a series in 'In Show Band Style' broadcast its first contribution last Friday...

Leader with Tito; cuts low-price LP HARRY LEADER'S Orchestra, augmented to six brass and five saxes, cut six titles for the "Top Hits Of The Month Record Club"...

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BOOSE & HAWKES Bargains

Dresden Tenor Sax, full article, with mouthpiece, as new £55

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U.S AIRS BRITISH JAZZ PROGRAMME ON BIG NETWORK

KEITH BARR TAKES A BRIDE



Keith Barr, tenor sax with the Ken Mosie Sextet, married with his bride, Mrs. Jo Miel, at the Ritz Hotel, London, last night. The bride is now directed by her sister, Mrs. Miel.

PROGRAMME ON BIG NETWORK

NEW YORK, Wednesday.—British jazz got its biggest-ever American break last week with the debut of Jimmy Grant's BBC "Jazz Club" series on the mighty Mutual Broadcasting System network.

400 stations
Three programmes are being used by nearly 400 stations on the Mutual Network through-out the U.S. every Thursday from 10.30 to 11 p.m. in New York, the programme airs on Saturdays from 8.30 to 9 p.m. The bands of Vic Lewis, Jack Parnell, Eric Delaney, Don Rendell, Ted Heath, Alex Welsh, Chris Barber and Tommy Whittle have been mentioned for future shows.

High standard
A spokesman for the network stated: "The series has been going for 12 weeks, but as long as British bands keep up to the standards of the first shows we've heard, we'd like to keep it up indefinitely. The musical standards are most impressive."

Further sides
Another break for British jazz this week was the decision of John Hammond to arrange for the release here, on the Vanguard label, of some discs recorded in London which Hammond expressed unqualified enthusiasm.

Sid Phillips signs singer

CLARENCE BAKER Sid Phillips has signed a new vocalist. She is Manchester girl Ellen Taylor, who won the first of the Ted Heath Singers' Club contests and later sang with the Ted Taylor Quintet at the Plaza, Manchester, before moving to Torquay to join Leon Colquhoun at the Victoria Hotel.

In recent months she has appeared in cabaret at the Victoria Hotel and at the Star Club. Her management will in no way affect the position of Rosemary Archer, who will remain with her.

Midlands to air blind pianist

Birmingham blind pianist Dennis Denny has been broadcast from the BBC Midlands studios on Wednesday. He is playing a number of his own compositions, including a piece for piano and voice, featuring the Colin Holmes Orchestra, which is being broadcast on the radio.

Solo and trio

This week Dennis has been appearing as a solo artist in Hull by Hippodrome. He will be appearing in a duo with the late Dr. Henry Wood's orchestra in a solo and trio.

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SIRIAL: 55, Tottenham, W. KORE (S. Korea), 20, Box 25, Tottenham, W. KORE
Annual subscription fee: 10/-

THE SINGERS AND THE LEADER

Last Wednesday, Henry London (r) set the first ideas with a piece based for the "Top Hits Of The Month Record Club."

Ballrooms take up MM vocal search

ON August 25, the MELODY MAKER's great Vocalists of the Year Contest moves from the Butlin holiday camps and hotels—where it has been staged for the past seven weeks—into the nation's ballrooms.

Some like it hot—but not Peter

MELODY MAKER'S Features Editor Peter Leslie narrowly escaped serious injury in the early hours of Monday night when he was forced to hurl himself from a balcony in a hotel.

Valentine show ends

The Valentine show at the Hippodrome Theatre, Hackney, ended on Tuesday night, August 9, after a successful run of 10 weeks.

Marlowe on AFN



"I can see you!" screams Egan Marlowe, who has been placed on a pre-emptive contract by Stratford's Grand Zepplin Hotel at agent's Egan Marlowe. He is seen with an American group which he is going to lead out there, says Johnny.

Franz back with Satch, Herman LPs

JOHNNY FRANZ, Philips Records A&R chief, returned from the U.S. on Monday with a new LP release of many star-name LPs. Among them are Louis Armstrong playing Pats Waller tunes for the first time, featuring Woody Herman (on clarinet) and vocalists with Art Garner, and the "Pete Kelly's" band, featuring Vic Lewis. Also scheduled for release is Mitch Miller's "Yellow Hoop of Texas," which is being like a bomb out there, says Johnny.

Bands chosen for jazz jamboree

THE Tony Crombie Orchestra, formed little over a year ago, has accepted an invitation to appear in the 1955 Jazz Jamboree. Staged by and for the funds of the Musicians' Social and Benevolent Council, the event will take place on October 23 at the Osbourne Hotel, Kilburn, at 12 noon.

WOOLF PHILLIPS PLAYS FOR VERA

Woolf Phillips and his Orchestra have again been engaged for the big band series of Vera Lynn's Sunday shows over Radio Luxembourg.

Band out of work after Ayr fire

With most of their instruments lost or ruined in the disastrous fire which wrecked the Grand Theatre, Ayr last week, the nine members of the pit orchestra are now without employment. The management is retaining the services of Mr. Harry Broad, who has been with us for twenty years, and a theatre spokesman says: "We are sorry that we can do nothing for the moment."

Gold 8 on the air

Eighty-eight and his Pieces of Eight will be heard in "British Jazz" in the light programme on August 21, 1955.

14 DIXIELAND INSTRUMENTALS

in Separate Folijs for Bb TENOR SAX • Bb CLARINET TROMBONE • TRUMPET with PIANO ACCOR.
PRICE 3/6 EACH FROM YOUR MUSIC SHOP OR BY POST 3/9
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Melody Maker VOCALISTS OF THE YEAR CONTEST

NAME
ADDRESS
Please send me entry form and full particulars of the above contest. 1 guinea 5/- stamp for reply.

Melody Maker

WORLD'S LARGEST SALE OVER 110,000 COPIES WEEKLY
AUGUST 20, 1955 EVERY FRIDAY—6d.

Controlled by the Audit Bureau of Circulations

LENA HORNE AND MORE BANDS FOR TV SHOWS



Lena Horne, the Ray Ellington Quartet with Marion Ryan, Johnny Dankworth's Orchestra, and pianist Eddie Thompson have, over the last week, been added to the fabulous list of stars who will be seen during Britain's first few weeks of commercial TV.

LENA HORNE, the Ray Ellington Quartet with Marion Ryan, Johnny Dankworth's Orchestra, and pianist Eddie Thompson have, over the last week, been added to the fabulous list of stars who will be seen during Britain's first few weeks of commercial TV. Lena Horne, who is to appear in cabaret at the Savoy Hotel, is scheduled to make an early appearance in ABC's "Sunday Night At The Palladium." The show is to be completed by Tommy Trinder. As already reported, Johnny Ray and Guy Mitchell will also appear in this programme. The Ray Ellington Quartet and Marion Ryan were busy filming this week for Gerry Wilton's telecast, "ABC Music Show," which will be seen on Saturdays at 3 p.m. From the Associated-Rediffusion camp it

Back Page, Col. 4

Swedish Nightingale



"Captivating" early describes Swedish singer Birka Johansson, who appeared in the first TV programme last Saturday. She has made films in Sweden, and in Germany where her Electrola records are top sellers.

World of Jazz given peak airspot

THE BBC has given jazz a tremendous boost by switching Jack Dabbs' Saturday afternoon disc programme, "World of Jazz," to a Tuesday night peak listening spot and adding ten minutes' air time.

ANOTHER C'SCOPE FOR WINSTONE

THE orchestras of Eric Winstone and Edmundo Ros, Kenny Baker's Decca and solo trumpeter Eddie Calvert are to be featured in forthcoming CinemaScope colour shorts for Exclusive Films.

Mercer Ellington in Harlem assault

New York, Wednesday.—Mercer Ellington, hit-writer son of Duke Ellington, was stabbed in the shoulder, and had to have six stitches in the wound, when he was assaulted at the Red Rooster, a Harlem night spot, by Clarence Gant, a member of the Embers vocal group, which Mercer used to manage.

Eric Jupp gets TV 'residence'

ERIC JUPP, currently holidaying in Austria, has been booked to lead the resident dance orchestra in Richard Afton's "Saturday Show" on TV. He goes in with a 17-piece orchestra.

SID PHILLIPS BOOKED FOR IRISH TOUR

Sid Phillips and his Band will from Liverpool to Dublin on September 10 for an eight-day Irish tour commencing the following day. The band is in the third of its four-week tour at the Ritz Hotel, Torquay, which ends on August 27. On the 29th it broods back in the Legation Programme at 8.30 p.m., then plays a week of one-night stands in Torquay prior to the Irish trip. Last week, critic-loving Sid played a game for Torquay first eleven. He made 54 net out.

MU-COMMERCIAL TV AGREEMENT: ANY MINUTE NOW

NEGOTIATIONS to enable MU members to work in commercial TV when it starts on September 24 have practically been concluded between the Musicians' Union and the commercial TV companies. This information was given to the MELODY MAKER by Ted Anster, Assistant General Secretary of the MU, on Wednesday, but he was unable to supply further details. The agreement, however, is that the agreement was scheduled to have been signed yesterday (Thursday). Three of the commercial TV companies, ABC, Granada and Granada, signed agreements with the British Actors' Equity Association last week.

Ottile Patterson in Dutch concert

Ottile Patterson, blues singer with Chris Barber's Jamband, was due to appear in a concert at the Dutch Embassy in London on Thursday for a concert with the British Actors' Equity Association last week.

METHOD for the CLAVIOLINE

For thirty years Selmer has been "one jump ahead" in serving the interests of the musician. Now, straight from the press comes this new text book on the Clavioline—the electronic keyboard which opened up a new and lucrative field of employment. Here, in one volume, are all the secrets of the highly-paid radio men who feature the Clavioline—a compact course in musicianship plus a selection of the world's finest melodies, which provide a useful library for weddings and dinner engagements. Get your copy now. The complete work costs 15/- only. Available from all dealers or direct from—
Selmer 114 CHARING CROSS ROAD, LONDON, W.C.2

MAILBAG

The girls hit back

READER M. ROONEY (Mailbag, 12/9/55) sees fit to criticize the girls in his club. Has he ever taken time out from his mainly self-esteem to observe the monotonous antics of some of his fellow-men in the club?

Do not watch these: listen to them talking—and then see how courteous Mr. Rooney's remarks—perhaps Murphy, London, W.14.

I LIVE on, and entirely so for jazz. My opinions on style, recordings, arrangements, improvisation and anything else with jazz are as rock-steady as a lighthouse—and I will readily discuss anyone from Oliver to Brubeck.

I AM ashamed to say that, on the whole, my criticism is quite right. As a "message female," I found at the only club session I ever attended that his allegations against the girls were true.

As a prelude to the opening of the Radio Show, Edgar Jackson gives you a guide to—

WHF

RECENTLY, the BBC started an alternative method of broadcasting known as VHF-FM stands for Very High Frequencies (or ultra-short wavelengths). FM stands for Frequency Modulation—as opposed to the normal broadcasting system, which employs amplitude modulation.

—and here is our JAZZ ON THE AIR listing:

(Times: BST/CEI)
SATURDAY, AUGUST 20:
12:15-12:30 p.m. D.C. Jazz Parade.
12:30-1:00 p.m. Benny Terry, Walter...
1:00-1:30 p.m. Jazz at the...
1:30-2:00 p.m. Jazz at the...
2:00-2:30 p.m. Jazz at the...
2:30-3:00 p.m. Jazz at the...
3:00-3:30 p.m. Jazz at the...
3:30-4:00 p.m. Jazz at the...
4:00-4:30 p.m. Jazz at the...
4:30-5:00 p.m. Jazz at the...
5:00-5:30 p.m. Jazz at the...
5:30-6:00 p.m. Jazz at the...
6:00-6:30 p.m. Jazz at the...
6:30-7:00 p.m. Jazz at the...
7:00-7:30 p.m. Jazz at the...
7:30-8:00 p.m. Jazz at the...
8:00-8:30 p.m. Jazz at the...
8:30-9:00 p.m. Jazz at the...
9:00-9:30 p.m. Jazz at the...
9:30-10:00 p.m. Jazz at the...
10:00-10:30 p.m. Jazz at the...
10:30-11:00 p.m. Jazz at the...
11:00-11:30 p.m. Jazz at the...
11:30-12:00 a.m. Jazz at the...
SUNDAY, AUGUST 21:
7:50-8:00 a.m. Top of the Morning.
11:00-11:30 p.m. Art Tatum.
11:30-12:00 a.m. Jazz at the...
12:00-12:30 a.m. Jazz at the...
12:30-1:00 a.m. Jazz at the...
1:00-1:30 a.m. Jazz at the...
1:30-2:00 a.m. Jazz at the...
2:00-2:30 a.m. Jazz at the...
2:30-3:00 a.m. Jazz at the...
3:00-3:30 a.m. Jazz at the...
3:30-4:00 a.m. Jazz at the...
4:00-4:30 a.m. Jazz at the...
4:30-5:00 a.m. Jazz at the...
5:00-5:30 a.m. Jazz at the...
5:30-6:00 a.m. Jazz at the...
6:00-6:30 a.m. Jazz at the...
6:30-7:00 a.m. Jazz at the...
7:00-7:30 a.m. Jazz at the...
7:30-8:00 a.m. Jazz at the...
8:00-8:30 a.m. Jazz at the...
8:30-9:00 a.m. Jazz at the...
9:00-9:30 a.m. Jazz at the...
9:30-10:00 a.m. Jazz at the...
10:00-10:30 a.m. Jazz at the...
10:30-11:00 a.m. Jazz at the...
11:00-11:30 a.m. Jazz at the...
11:30-12:00 a.m. Jazz at the...
MONDAY, AUGUST 22:
9:30-10 a.m. J. As Show (daily).
11:30-12:30 p.m. J. As Show.

short. But that is a problem for those responsible for the transmission. For you as the receiver and there are only advantages.

One is that VHF-FM is to all intents and purposes, completely immune from that bugbear, third interference. It is thus a veritable godsend for those who have been plagued by this so-called "ghost" of the ether.

It is possible to adapt some ordinary (AM) sets to receive the VHF-FM broadcast. This is a major operation, and it is usually much less

troublesome (and less expensive) to buy a special FM set. Already there are quite a few on the market, more will be introduced as the forthcoming Radio Show. Your local dealer should have a good selection in stock and will no doubt be pleased to demonstrate them to you.

You will need a different type of aerial for these, now elaborate in design. It will depend on the frequency of the broadcast, or less on how far you may be from your nearest VHF-FM transmitter and on the lay of the land between it and your house.

Although North London, where I live, is about 27 miles from Wrotham as the crow flies, I get perfect reception with nothing more complicated or costly than a piece of electric light wire, unstrung (or about 2 ft. long) and two arms set at right angles to the rest of the aerial. I put the Wrotham signal unimpeded by any tall buildings or other objects which act as "barriers."

Others the same or even a shorter distance from Wrotham. However, to use larger and more elaborate aerials.

So much for those who use ordinary radio receivers. If, however, you happen to be the proud possessor of a hi-fi, you will find that the hi-fi grade amplifier and pre-amplifier will do the job for you. You can get what is known as a "series" detector for receiving the programme signals—which are usually received on a standard frequency, using its own amplifier and detector.

KEY TO STATIONS AND WAVELENGTHS:
A: 1270-1280 m: 1270m, 1280m.
B: 1270-1280 m: 1270m, 1280m.
C: 1270-1280 m: 1270m, 1280m.
D: 1270-1280 m: 1270m, 1280m.
E: 1270-1280 m: 1270m, 1280m.
F: 1270-1280 m: 1270m, 1280m.
G: 1270-1280 m: 1270m, 1280m.
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K: 1270-1280 m: 1270m, 1280m.
L: 1270-1280 m: 1270m, 1280m.
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Q: 1270-1280 m: 1270m, 1280m.
R: 1270-1280 m: 1270m, 1280m.
S: 1270-1280 m: 1270m, 1280m.
T: 1270-1280 m: 1270m, 1280m.
U: 1270-1280 m: 1270m, 1280m.
V: 1270-1280 m: 1270m, 1280m.
W: 1270-1280 m: 1270m, 1280m.
X: 1270-1280 m: 1270m, 1280m.
Y: 1270-1280 m: 1270m, 1280m.
Z: 1270-1280 m: 1270m, 1280m.

DANCE MUSIC SENDS THE LISTENING FIGURES UP

Maurice Burman investigates the Luxembourg paradox

RADIO LUXEMBOURG—in an age of television, commercial and otherwise—is living proof of the vast public demand for our kind of music. And how it's living!

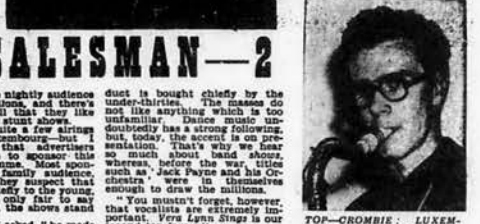
For while the BBC's listening figures plunge down, down ("Jazz is a minority interest; why should it be on the air at all?"), the public for Luxembourg's shows increases daily.

Whereas the popularity of TV has hit BBC sound programmes, RL has not only resisted such assaults but has added to its supporters. For every 100 listeners to RL in November, 1952, a further 12 had been added by November, 1954. But to every 100 listening in February, 1953, another 38 had been added by February, 1955, when television had already taken its first grip on the public.

The increased Luxembourg audiences had in fact been obtained at the expense of BBC Home and Light figures, and in face of a considerable rise in the number of TV viewers during the same period.

These a look at next week's RL programmes. During the seven days from August 23-27 there are no fewer than 46 programmes of dance music and jazz. No day has less than four such programmes. Some of these programmes have as many as 10—and all this in a broadcasting schedule of only five hours a day.

It's the best argument for a 36-hour week I ever heard. There are other contributory factors, of course. Improved reception when RL switched over to 200 metres and took in Luxembourg, which includes Jersey as well, the fact that newspapers and magazines are finally allowed to carry advertising for the programme. It has helped to swell the figures. But the major reason for the increased audience lies in the programmes themselves.



JAZZ AS A SALESMAN—2

Reginald A. Belcher, Luxembourg Dept. General Manager in London, 35 years old and an ex-RAF type, told me: "Our programmes are made up of 80 per cent of dance music and jazz."

"The average nightly audience is from 10 millions, and there is no doubt at all that they like pop music and street shows."



LOOK OUT FOR LAUGHS!

'PE' ARE FUNNY

IS RETURNING EVERY WEDNESDAY AT 8 P.M. COMMENCING AUG. 24th.

FIGuratively speaking? IT appears necessary for me to defend myself against scathing remarks from readers (Mailbag 12/9/55). I must say that the ability of Peterson, Fitzgerald and Russo was extremely impressive compared with the "Rocky Mountains" omitted to mention.



Whatever the pleasure Player's complete it Player's please

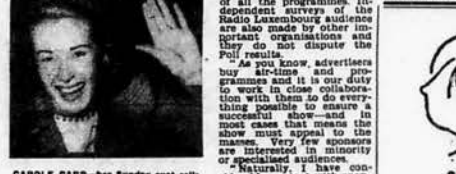
STIEVE RACE

I WOULDN'T mind a pound—as the saying goes—for every letter I have had inquiring about a good course in popular music harmony.

I find them difficult to answer. There is no such thing as modern harmony. Anyway, in the sense of a group of rules and accepted practices which can be brought together in book form. Every modern music writer creates his own rules of harmony and progression...

Thank goodness, we've waited long enough. It is Eric Gilder's Personal Course in Harmony, edited by Ivor Mairants, and published by the Central School of Dance Music, Ltd., 13 West St. Cambridge Circus, London, W.C.2.

At the Radio Show.... a sound welcome awaits you on the EAP stand No 303 EARLS COURT AUG. 24th SEP. 3rd See the exciting new range of EAP tape recorders



CAROLE CARR—her Sunday spot sells soap and shaving cream.



BING SINCE—his Saturday spot sells before the Radio Show.



REG OWEN and VIRGINIA SOMERS—husband-and-wife team for a medicine concert.

FIGuratively speaking? IT appears necessary for me to defend myself against scathing remarks from readers (Mailbag 12/9/55). I must say that the ability of Peterson, Fitzgerald and Russo was extremely impressive compared with the "Rocky Mountains" omitted to mention.

STAND BY FOR CONTESTS

THE first contest of the 1955 season of Melody Maker National Dance Band Championships takes place on Sunday, September 4, at the Town Hall, Manchester. It will herald an entirely new era in the search for the best in semi-professional dance band talent.

For this contest will be the South Britain (Eastern) Regional Final. There will be no Preliminary Championships this year. The general standard of semi-professional playing become that of the best in the season at Regional level, and to reach the final some bands which have proved themselves in the past merit in the star.

FOR these bands it will be a now-or-never chance to go forward to the great All-Britain Championship at Belle Vue, Manchester, in September.

Further, every contest will be a test of the band's ability to play before a seated audience. It will be the first time since the introduction of a Sunday concert, complete with a supporting act, that the bands will be invited to play before a seated audience. But in making these arrangements, it is not overlooked the fact that many semi-professional bands since last year's contest have been unable to reach the final. It is hoped that the new arrangements will give them a better chance of success.

WE have therefore invited any band which either considers itself up to the standard of the contest or merely wishes for the chance to play before a seated audience to apply for details immediately to the Melody Maker Contest Management Dept., 20, King's Cross Road, London, W.C.1.

A HOPE of prizes will be awarded to those bands which win the Regional Finals. The winners of the Plymouth, Exeter and Melody Maker Challenge Trophy, Melody Maker Challenge Cup, Melody Maker Challenge Embellish, Melody Maker Challenge Diploma of Honour, to each member of the band, the Melody Maker Diploma of Honour, to the third band; to the best musician of the contest; Melody Maker Diploma of Merit.

PLANNING THE MELODY MAKER SHOW



Planning the forthcoming series of Melody Maker programmes on Radio Luxembourg are (l-r.) Editor Pat Brand, Lita Ross, Brian Barrer (Othman Press), MD Geoff Love, Luxembourg's Geoff Barrett, and Lita's assistant, Frank Porter.

Geoff Love fixes 7 stars for Lita

MUSICAL backing for the series of programmes to be presented on Radio Luxembourg by the MELODY MAKER has now been fixed by MD-arranger Geoff Love.

He has picked a group designed especially to enhance the appeal of Lita Ross's voice and produce that relaxed 'club' atmosphere we are aiming to good listening.

With Lita's pianist, Frank Porter, on piano, Freddie Clayton (tr), Vic Brown (sax), and Micky Green (dr), the group will be accompanied by a string quartet.

THE 'REGIONALS'

THE full list of the 1955 Melody Maker National Finals is as follows:

- SOUTH BRITAIN (EASTERN REGIONAL FINAL)**—Sunday, September 4, at the Town Hall, Manchester (7.30-11 p.m.). Competing: The Barons, 25, 46, and 52, St. Advance bookings from: Melody Maker Contest Management, 20, King's Cross Road, London, W.C.1.
- NORTH BRITAIN (WESTERN REGIONAL FINAL)**—Sunday, September 11, at the Hippodrome, Manchester (7.30-11 p.m.). Competing: The Ray Kings, supporting attraction: The Ray Kings. Supporting attraction: The Ray Kings. Supporting attraction: The Ray Kings. Supporting attraction: The Ray Kings.
- ALL-SCOTLAND REGIONAL FINAL**—Sunday, October 9, at St. Andrew's (Grand) Hall, Glasgow (7.30-10.30 p.m.). Seats at 5s., 3s., 2s., 1s., 6d. Advance bookings from: Melody Maker Contest Management, 20, King's Cross Road, London, W.C.1.
- MIDLAND REGIONAL FINAL**—Sunday, October 16, at the Hippodrome, Leicester (7.30-10.30 p.m.). Competing: Leslie Adams, supporting attraction: The Beatles Jazz Band with The Beatles. Seats at 5s., 3s., 2s., 1s., 6d. Advance bookings from: Melody Maker Contest Management, 20, King's Cross Road, London, W.C.1.
- LANGSHIRE REGIONAL FINAL**—Sunday, October 23, at the Victoria Theatre, Manchester (7.30-10.30 p.m.). Competing: Leslie Adams, supporting attraction: The Beatles Jazz Band with The Beatles. Seats at 5s., 3s., 2s., 1s., 6d. Advance bookings from: Melody Maker Contest Management, 20, King's Cross Road, London, W.C.1.
- SOUTH BRITAIN (SOUTHERN REGIONAL FINAL)**—Sunday, October 30, at the Davis Theatre, Devon (7.30-10.30 p.m.). Competing: The Ray Kings, supporting attraction: The Ray Kings. Supporting attraction: The Ray Kings. Supporting attraction: The Ray Kings.

5-BOB DISCS PLAYING FOR 10 MINUTES

IVY BENSON, Harry Leader, Teddy Foster and vocalists Cyril Shane and Dorothy Burgess will be featured on five-shilling records which will shortly be on sale at chain stores throughout the country.

The discs will be of the 10-in. 78-rpm variety, but with two tunes on each side—each playing for almost the normal 3 and a half minutes (writes Edgar Jackson).

Narrow groove
The records will play on any gramophone, the increased playing time being obtained by means of a narrow groove in the EP disc. These 78-rpm microgroove discs have already proved their lasting quality in America.

THE TRAD. PANEL IS WAITING!
THIS weekend is the last chance for writers of an original Traditional tune to vet and post their entries before the 31st. Competition closes on Monday next, August 22.

Conn Bernard will play for Hale
Pianist Conn Bernard will accompany singer Dennis Hale on his 1955 tour, which opens at the Glasgow Empire on September 4, and then plays Manchester, Liverpool, and Birmingham.

Harry Bence barred from Leader Band
THE Musicians' Union has stopped former bandleader Harry Bence from working with Harry Leader's Band, resident at London's Astoria Dance Salon.

New tenorist for Jack Parnell
Tenorist Merion Cahn has joined the Jack Parnell Orchestra in place of Jimmy Walker, who is now freelancing in Town.

Leach Clubnights in Club Night
The highly successful Northern programme 'Club Night' will be heard by Lliga Programme listeners in a new series commencing on September 1.

BOYCE CARRIES ON
Bandleader Dennis Boyce has had his three months' contract at the Orpheum Ballroom, extended until early 1956.

Hello and Goodbye at the London Palladium



BRITISH BANDBOX BACK

Six new men get together with Eric Rogers at the first rehearsal of the new London Palladium Orchestra last Monday at the Strand Theatre. L-r.: Basil Jones (tr.), Jack Irvine (tbl.), Tim Hill (bass), Harry Rowland (tr.), Eric Rogers and vocalists Joe Purcell, George Turner, Joe Watson.

TV & RECORDINGS ALREADY FIXED FOR SKYROCKETS

THE Skyrockets Dance Orchestra ended its nine years' run at the London Palladium last Saturday.

Future dates include an appearance in the BBC programme, 'The Big Band Show' on September 2 and two sessions for Decca on October 13 and 20 as musical backing for singer David Whitfield.

Camilleri cuts first disc for new Bell label

Camilieri will cut Friday at the IBC studios in London (see picture below) accompanied by a four-piece rhythm section led by pianist Russ Shepherd, who has been appointed Bell's recording manager.

Caryl to winter at Leeds Capitol
Trumpet leader Ronnie Caryl and his orchestra have signed for the winter season at the Capitol Ballroom, Leeds. The band is at Middleton Tower Holiday Camp, Maresfield, until September 26, and opens at Leeds on October 3.

Ivy Benson signs Dorothy Burgess
Last Wednesday, Dorothy Burgess, former member of the group with Dinah Dee, joined Ivy Benson at the Villa Marina in Bourne, Isle of Man. She will share lead with Australian star Bobby Buckley.

Marion Gay out of Coronets
MARION GAY, a member of the Coronets vocal group, appears on Tuesday when the group was appearing for the week in the Royal Hall, Harrogate.

Lyttelton bassist to join Chris Barber
Mickey Ahman, bearded bassist with the Humphrey Lyttelton band for the last four years, is leaving shortly to join Chris Barber's Jazzband. It is understood that Jim Bray, Barber's bassist, will join Humphrey Lyttelton on Wednesday night, finishing Humphrey's band for future presentation.

More Weir airings
The Frank Weir Orchestra has five Light Programme broadcasts in the near future.

Cinemascope
From Page 1
able in trade circles. The picture goes West under the name of the London Pavilion on September 2 and returns to the screen in November.

Top of the Best Sellers
ROSE MARIE; We stood at the altar HL 8061*
Roll on silver moon; Hunted hungry heart HL 8141*
Indian love call; China doll L 1149*
Cattle call; When I grow too old to dream HL 8125*
The singing hills; I hate to see you cry HL 8091*
Beautiful dreamer; Ride away HL 8080*
Secret love; Why HL 8039*
Stairway to heaven; Lord, help me be as Thou HL 8018*
North wind; Darlin' don't cry L 1226*
There's a rainbow in every teardrop; Danny boy L 1214*
My heart is broken in three; Cold empty arms L 1206*
Restless heart; Song of the old water wheel L 1194*
My love is growing stale; Bandera waltz L 1191*
Love song of the waterfall; Now can I tell? L 1186*
*these records are available in either 78 or 45 r.p.m. form. Don't forget also: L.P.—H-APB 1015 E.P. (7-in. 45 r.p.m.)—W-CP 1006

SLIM WHITMAN RECORDS EXCLUSIVELY FOR LONDON RECORDS

BOHEM SYSTEM CLARINET

- Perfection of bore
- Beautiful resonant tone
- Fine intonation
- Easy response in all registers
- Tested by Chic Milne (one of London's leading teachers and soloists)

The ELYSEE OUTFIT
Clarinet built in 80, low price in selected areas. Hand-forged nickel-silver keys. Anchored pillars. Foot-peg connecting levers from top to bottom. Modern style case. Oil, cleaner and 3 reeds.

FREE! Name: _____ Address: _____

Dallas
CLARINET BUILDING CLIFTON ST. NEW YORK

SOUNDS RIGHT!
WHEN YOU PLAY IT ON A *Trisette*

Your records are only as good as the sound they sound—but they sound right every time on a Trisette 3-speed gramophone. The Trisette 3 shows costs only slightly more than the cheapest but, like all Trisettes, it is that much better in quality and performance.

21 GNS

TRIX QUALITY SOUND EQUIPMENT
Like many other famous stars the RAY HUNTING Quartet with DICK KATZ and MARION STAN, use TRIX equipment. They are convinced that TRIX is every requirement whether large or small. Please write for details.

TRIX ELECTRICAL COMPANY LTD.
Maple Place, Tottenham Court Road, London, W.1

NEWSBOX

visits

THE CHANNEL ISLANDS

and finds Jersey full of music

FOR the man who wants the excitement and the different atmosphere of a French holiday—without the trouble of speaking French or wrestling with strange currency, and with a better chance of good weather than he will get at home—the Channel Isles are the perfect answer.

For Jersey, Guernsey, Alderney and Sark, lying off the coast of France in the Gulf of St. Malo, have been British possessions since 1666. They are picturesque, the climate is kept warm by the Gulf Stream, things like cigarettes are terribly cheap, and—particularly in Jersey—there are probably more hotel and ballroom bands to the square mile than at any resort in Britain.

In addition, the West Park Pavilion at St. Helier, Jersey, is in itself one of the most beautiful ballrooms imaginable. Here, almost Les Watson has been in residence for several years, and, this summer, he is leading an eight-piece band with vocalist June Rich.

The Hotel de France presents the Ray Kivronk Trio on the evening of from the hotel, this group appears at Jersey's Regal Club. Pianist-accompanist-organist Betty Sherman appears solo at the Regal. Yacht Hotel during the summer, and in the winter months provides bands for many private functions held at the hotel.

Planist-vibist Eric Taylor is in the restaurant at St. Helier's Grand Hotel, where he leads a quartet which includes pianist Mary, sax piano, accordion and vocals.

One of the finest beaches on Jersey is at St. Brides, where at the Hotel France, overlooking the bay, Richard Ames and his Orchestra have been in residence since early 1964. Almost next door is the Restaurant, Norman Long leads a group at the Watersplash, Five Mills

Road, Webb alto-leader George Kelly leads a trio. When the *Singulls Over* Sorrenio was made, the Water's Edge Hotel, which was at the headquarters of the company for 14 months, and here, Phil Holmgren and his Ensemble began their six-month summer season last April.

The Bobby Milton Trio is at the restaurant at St. Helier's Grand Hotel, where he leads a quartet which includes pianist Mary, sax piano, accordion and vocals.

At his second year at the Continental Hotel, a group which includes one-time Northants contesting leader Norman Jones on drums. Resident cabaret act at the hotel is Don and Fred. Don's half brother West End guitarist Pianist-leader Wally Dewar,

who is now in the motor-car business, and the second tier's group for the winter season at the Plaza Ballroom, St. Helier, and is resident for the summer at the Pavilion Hotel, Greveduc. Summer policy at the Plaza is the appearance of name bands for five-week seasons. These include Vic Ash, Alex Weiss and Harry Hayes.

Old-time West End piano notably Arthur Alexander who has so delighted in Jersey, has a solo spot at the Bay Hotel.

At a near-by Guernsey, big band and his Third Cow are again located at the Channel Islands Hotel, St. Peter Port. At the Grand Gardens on the island, local band leader Sydney Jones presents weekly Variety programmes featuring name British artists.

IRELAND

JIMMY POSTER has been given the all-clear by the Irish Federation of Musicians and will commence a seven-day tour of Ireland on October 25 at Carlow-on-Suir. The Harry McTearns Group, who should have had the first radio broadcast on July 29, will now be heard in the autumn. The group is composed of Jimmie Doherty and the Sham Wilkinson Quintet is to be featured on the radio for the season of jam programmes scheduled to run until October 15. The series may be extended. The Shannon Service Orchestra are heard on alternative Saturdays playing late night dance music from Radio Luxembourg.

New Radio Eireann Variety producer Jimmy O'Kelly, married Joan D'Aillon, who was married last month.

PROVINCES

WHEN the BBC Northern Variety Orchestra takes the holiday next month, it will be replaced by regular programmes by Billy Tennant and his Orchestra for the first week, and by Gerald and his Orchestra for the second week—both suggested by the usual strings.

N IRELAND

HASTINGS—The Beahill Jazz Band (one of two in the district) meets each Sunday evening at the Danish Hotel, where it features jazz in College style. Also heard in the area is the Delphin Jazz Band, which attempts the George Lewis sound.

MORECAMBE—The Kenton vocal group, singer Joan Mann, and Max—who, despite his fooling, still plays an excellent piano—stand by musical term and chord symbol—then I can assure you that copies of reviews with the judgments of Music (published by almost everybody, price whatever-it is), plus Eric O'Leary's column, spread over 12 issues, will take care of things.

WINSTON—Having recovered from the nervous exhaustion which kept him out of action during the earlier part of the year, local drummer Denis Cartwright accepted an invitation to play on board the *Herring Castle*, and is at present working on the South Africa run.

CREWE—Eric Latham and his Orchestra have signed for their fifth season for Arthur Kimbrell at Watnitch Civic Hall. This year the band will be augmented to 14-piece.

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 - KID BRY'S CREOLE JAZZ BAND
 - CV 2232 WHEN THE SAINTS GO MARCHING IN; MERRY-LE KAMLE

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STEVE RACE

from page 2

opening—and how true. The whole issue of modern harmony isn't confused, and O'Leary has the sense to admit it from the start. The author who writes the whole business is rather less confused by the end of section 12.

From the beginning of the course, he hits on every way of describing inert expression to the limit, and the monic middle as "wrongly spelled and accented" notes as one which doesn't rhyme with its accompanying chord. He cautions, and associates "lazy" notes, and associates

even have been well advised to avoid using the word "dissonant" altogether these days. Every now and then he becomes just a little snotty. There seems little point in a course published by the Central School of Dance Music, in calling themselves "modern" and "progressive" in the title, and then to be rather lofty little jobs about dissonant and the word "dissonant" in the subject of ultra-modern music.

Sobering thought

But one mustn't carp, when out of the blue course, a correspondence course which could almost be called "The Music of the Future" if there is anything in this review which you don't understand—my musical term or chord symbol—then I can assure you that copies of reviews with the judgments of Music (published by almost everybody, price whatever-it is), plus Eric O'Leary's column, spread over 12 issues, will take care of things.

You may consider that a sobering thought to have so early a critic has the right idea. He also says, in a lucid, friendly way, that it's a pity that there's a great deal of material, and the same to make his course available to anyone for the price of two or three LP records.

My congratulations to him. The course is a good one. You should sign on. I don't think you'll be sorry.

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BACKSTAGE

GORLESTON-ON-SEA is a place you would normally visit, in summer months, for beach work and bathing. Backstage went there on business: to call on Lita Roza, who was then appearing two miles up the coast at the Regal, Yarmouth.

We found her, in royal blue swimsuit, stretched out in the hotel garden working up a tan. Sitting close by was a pleasant-looking, check-shirted young man, who was introduced as "Terry Marsh—the winning fan."

Marsh, 18 years old and stationed in the RAF at Buxton, Derbyshire, entered a competition set by the Regal Fan Club. "I wrote my essay during a night shift at the camp," he told us. "And it won. So I put in for a week's leave and came up here."

The prize was a week's holiday, all expenses paid, and me! Lita explained. "Of course, I didn't figure on getting a boy, but Terry's okay, he's kind of refined. He has been up to the theatre most nights, seeing the show and meeting celebrities like Max Wall and Charlie Chester. Then we go out to dinner every evening after the show."

"The refined fan smiled cheerfully. 'It's been lovely,' he said. 'I think Lita's terrific. I first heard her about four days ago with Ted Heath in Blackpool. I've got quite a few of her records—that's about my main hobby, collecting records...'"

Lita interrupted him: "Terry is a keen Disraeli follower; don't know how he ever got to me."

Without enlightening her, the prize-winner rounded off his story: "She signed an autograph for me once, but she doesn't remember."

"What did his friends think of this free seaside holiday? 'I didn't tell the lads at Buxton, you know, because they don't believe you. I told my brother at home (Watson, not Manchester), but he didn't believe me. Don't know where he thinks I am this week.' His story concluded, the young man went off to order tea in the garden, while Lita applied a new coating of oil from a very domestic-looking bottle. "Yes, it's straight olive oil," she agreed. "For me it's best. It makes some people cough, though. I hope to get some tan; I hardly use any make-up with the tan, you know?"



AWAY WITH LITA

"Girls always think that our life is very exciting, that we meet all kinds of handsome men. But it isn't so. We seldom meet anyone even interesting." Quickly Lita added, "Present company excepted, of course. You know it's been nice to see some old London faces."

While tea was being poured we took more pictures of the former Heath singer. "These should be better than those in a dressing-room?" "What can you do in a dressing-room?" "The subject obviously brought up unpleasant recollections: "You want me to tell you something that makes me mad? Those theatres—they're usually been cinemas—where you climb about sixty thousand stairs to your dressing-room. You should see me in one of my tight dresses going up those stairs."

There was another thing she disliked: "When a mob of fans start grabbing, I panic sometimes; some of those can get rough, you know."

That seemed to wind up the debit side. After tea we heard about the good times, and whether or not she considers her singing to be art. She said: "Some of the men, who is nothing of art-or-art-ssake about her attitude."



TERRY MARSH, 18-YEAR-OLD RAF MAN, WON A WEEK WITH LITA ROZA IN A COMPETITION, AND 'BACKSTAGE' DECIDED TO VISIT THEM AT GORLESTON-ON-SEA. HERE, TERRY AND LITA TRY A BIT OF LEAF-FROGGING. MM. CAMERAMAN RON COHEN TOOK THE PICTURES.

Money? She likes being a star, likes the recognition it brings—and the cash to which it entitles you. "There are girls who'll tell you they don't like the money, you know?" Here Lita interrupted the innocent-looking money-utterer: "I'm not sure of someone uttering an unbelievable statement. But I think it's nice that I can earn as much money as I can."

Basically I have simple tastes, I suppose. Like most people, I always had to. But now... it's nice to be in the sun, as you can see, you can buy like milk and praline, a nice can of good food. You can eat, you know?"

Lita ends a good many of her sentences with a half-questioning "you know," pronounced still. "GOOD EVENING," she says. We did know, because she had seen her hair curling to the back. It was a curly, curly, curly. She went on: "I love the feeling that I can go into any place at all and order what I like and not worry about the price. Once, I used to look in Lyons' tea shop and wonder if I could afford to go in there. 'What do I do except spend money?' she asked back. 'I like to be in the sun, as you can see, you can buy like milk and praline, a nice can of good food. You can eat, you know?' I'm interested in cars, love driving... I'm on to sports cars now you know? Of course that costs money."

"I'm thinking of trading in my Peugeot for one of those Jags. The 'open' XK has got something for me. I've promised myself a Jag for my next birthday."

"Gosh, too, I buy a lot of things for my next birthday."

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"Gosh, too, I buy a lot of things for my next birthday."

Continued on page 13

Peter Leslie's Show Talk

The season's not so silly—for singers!

THIS time of the year, in the entertainment business—when the so-called "season" is over and everybody is supposed to be either shooting grouse or in the South of France—rarely provides much of interest to the critic...



Accompanying? No! Mr. Freeman, an engaging young man with a touch of the New York—and it looks like it—about his face, features himself—unpretentious, even as a singer than as a pianist...

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In the MELBOY MAKER of October 13, 1933, I reviewed Braziliana as one of the best musical shows ever to reach London...



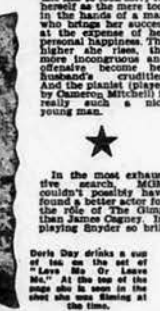
THE CLUB CALENDAR

- AMERICANIA
FRIDAY-contd.
SUNDAY-contd.
MONDAY-contd.
TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
SUNDAY

Film notes

DORIS DAY, as Ruth Etting in Love Me Or Leave Me, is the principal character in what must be about the frankest handling of a film biography.

Ruth cannot follow as a torch singer in the "frankist" streetwise and pressured into the bright lights by her husband and manager Marty Snyder...



Parrell's stand-in

ALPRED HITCHCOCK'S new thriller "The Man Who Knew Too Much" has a fictional story but Val Parrell's part has been written to give it an added touch of authenticity...



The torch singer is almost extinguished

ALPRED HITCHCOCK'S new thriller "The Man Who Knew Too Much" has a fictional story but Val Parrell's part has been written to give it an added touch of authenticity...

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THURSDAY—contd.

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ALLEGRO JAZZ AT VERONA

CLUB CALENDAR—contd.

THURSDAY—contd.

ALLEGRO JAZZ AT VERONA

ALLEGRO JAZZ AT VERONA

CLUB CALENDAR—contd.

THURSDAY—contd.

ALLEGRO JAZZ AT VERONA

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CLUB CALENDAR—contd.

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CLUB CALENDAR—contd.

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CLUB CALENDAR—contd.

THURSDAY—contd.

ALLEGRO JAZZ AT VERONA

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The Jolson I Knew

Parke the man who came to fame through his portrayal of Jolson in 'The Jolson Story'...

Jack Payne

writes the third article in our series, 'Jazz as a Salesman'...

Gina Lollobrigida Sings

A report from Ralph Dellimore, Gibraltar, which now playing at the Sporting Club, Monte Carlo.

Cab is Back

Feature and pictures of the dynamic Cab Calloway, who is in Britain for another tour.

1955 Radio Show

A report on the new equipment which will enable you to get the best out of your records...

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UP to last Saturday, almost 1,900 would-be song stars have taken part in 50 competitions already held at the numerous Butlin holiday establishments...

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WELCOME BACK TO HARRY ROY



A welcome-back, greeting from regular concert-goer Miss Anne Miller to band-leader Harry Roy who opened the Strand on Tuesday for a three-week season.

DRILL HALL - NORTHAMPTON SATURDAY, SEPTEMBER 3rd, 1955. Arthur Howes presents TED HEATH & HIS MUSIC. Debuting 8 p.m. to midnight.

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THE THREE FERRERS FLY BACK HOME



Rosemary Clowney and her actor-husband Joe Ferrer tell their busy, happy, to-morrow, the bride, before returning to the States from London airport last Saturday after their long stay in Britain.

Decca lining up 24 great U.S. jazz discs

DECCA have acquired twelve of the best jazz recordings in the well-known American Savoy catalogue and will issue them here in their London series as soon as the masters arrive.

These, according to a Decca spokesman, are the facts which seem to have inspired a recent story published in the MM giving the impression that Decca had been appointed the new York company's sole concessionaire.

WORLD OF JAZZ

From Page 1 "Jazz Club." Since then it has had various additions and promoters have included Gaby Porter, Johnnie Stewart, Charlie...

MELODY MAKER INCORPORATING 'RHYTHM' Vol. 21, No. 1146. Member: Jack Jones of Cuckoo's Nest.

STARS FOR TV

It is announced that the Johnny Dankworth Orchestra will televise in "Downbeat" on November 20. Already booked for the fortnightly half-hour series are Ted Heath (October 27), Humphrey Lyttelton (November 1 and 15), and Eric Delaney (November 15).

After Humph The MM believes that the first attempt by a commercial TV company to sign a band contractively has been made by Associated Television. The first reported to be after the services of the Humphrey Lyttelton Band, but so contracts have been signed at present time.

Another Act capture is the Nat Temple Orchestra, which has been signed for every Wednesday "Teletop" programme in the children's hour every Wednesday at 8 p.m. First programme on September 22. Nat will complete and will also be featured in comedy routines. He will lead his usual trumpet four sax, three rhythm line-up with vocalist Brian Clark.

WATCH FOR IT! IT'S 3D. Annual subscription 3s. 6d.

Melody Maker

WORLD'S LARGEST SALE OVER 110,000 COPIES WEEKLY AUGUST 27, 1955 EVERY FRIDAY—6d.

AMBROSE IS BACK! NEW CAFE DE PARIS Calloway kicks-off Variety season



Cap Calloway started a six-week variety tour of Glasgow on Monday. Here he is pictured at rehearsals with his British M.D. Vic Ash. His act is reviewed on page 7.

BERT AMBROSE, one of Britain's most fabulous bandleading personalities, returns to the scene of previous triumphs when he takes up a resident berth at the Cafe de Paris on September 19.

A spokesman of Mecca, Ltd., owners of the Cafe, told the MM: "We have inaugurated a new policy for the Cafe. It will open for certain society seasons during the year, and be let to private bookers at other times."

"We aim to pursue a 'nostalgic' cabaret policy which will feature well-loved stars like Marlene Dietrich, Hermione Gingold and Carl Brisson. But we shall also feature such stars as Eartha Kitt and Tony Martin, of whom we are currently negotiating."

To supplement this new cabaret policy, we decided to Page 8, Col. 2

SHANI IN LOTIS FILM

Show star Shani Wallis, who has just finished a long run in "Wonderful Town" at the Princess Theatre, has a prominent role in "The Extra Day," the film in which singer Dennis Lotis has an important acting part.

A polka-dot pose from Valerie Cooney, pretty 21-year-old Australian singer who joined Joy Benson's Band last Monday. She replaces Gloria Russell, who has gone to the States. Joy's band is resident at the Villa Marina, Douglas, Isle of Man, for the summer season.

Kirchins, Whittle, Barber, Lewis for TV

COMMERCIAL TV is continuing its drive to present the best in jazz. The new Tommy Whittle band, the Kirchins, Chris Barber's Jazz Band and the Vic Lewis Orchestra have been added to the list of top British bands which will appear in "Downbeat" the fortnightly series to be screened by Associated-Rediffusion.

COMMERCIAL TV TO PAY HIGH RATES

SEPTEMBER 22-D-Day for commercial TV will also herald "New Deal" pay-days for thousands of British musicians.

Rates ranging from 56 to 612 for a four-hour session—nearly twice the amount paid by the BBC—are included in negotiations proceeding between the Musicians' Union and the commercial TV companies.

Although an agreement has yet to be signed, an MU spokesman told the MM on Tuesday: "The Union has given permission for certain sessions to be carried out pending a final agreement."

It is understood that sessions now taking place are being paid for at the new rates. First reactions to the high rates were favourable, but a sour note was struck by one musician, who commented to the MM: "Inflated rates of payment may bring a reduction in the number of musicians employed in commercial TV."

Pigalle stays on Woolf change; The Woolf Phillips Orchestra will continue playing at London's Pigalle Restaurant, which will vocalist Brian Clark. The couple were married during Ted's recent Australian tour.

STRAIGHT FROM STRADELLA

in sunny Italy—the home of the hand-made, craftsman-built Accordion. The work of making a Co-Operativa L'Armonica accordion is never hurried. It is a laborious painstaking work of love by craftsmen who have dedicated their lives to producing the finest instruments possible and it is with great pride that Arthur Bell offers these two outstanding accordions to the discerning and discriminating player.

CO-OPERATIVA L'ARMONICA ARTISTE MODEL. Unconditionally guaranteed for 5 years... 41 piano keys, 4 voices, 7 registers, 120 bass, one bass push-in coupler... £149.10

CO-OPERATIVA L'ARMONICA VIRTUOSO MODEL. Unconditionally guaranteed for 5 years... 41 piano keys, 4 voices, 7 registers, 120 bass, 3 bass push-in couplers... £159.10

BELL ACCORDIONS LTD. (Dept. M.M.12), 137-139 Ryeall Road, SURBITON, Surrey. Call if you can, phone EL4bridge 1166 or write to—

Joy's Polka-dot girl



Valerie Cooney, pretty 21-year-old Australian singer who joined Joy Benson's Band last Monday. She replaces Gloria Russell, who has gone to the States. Joy's band is resident at the Villa Marina, Douglas, Isle of Man, for the summer season.

"Goodbye Britain," waves Kathy Lind, who left London airport for the States last week. Ex-Teddy's cooer Kathy is joining her husband in New York. The couple were married during Ted's recent Australian tour.

Melody Maker

NORMALLY this would have been the M.M.'s regular survey of the annual National Radio Show.

But owing to another of those irresponsible and selfish strikes, which do us no harm to our export trade and so adversely affect the whole nation's economy and standard of living, the opening of the Show was postponed until today.

So instead, I am giving you, from direct contact with manufacturers, a glimpse of what you may expect to see at the Show, together with reports on some of the more interesting innovations which, for various reasons, are not exhibited there.

More than anything else, this year, the accent is, naturally enough, on television sets.

RADIO SHOW

Edgar Jackson helps you to better listening

the extent that any normally intelligent person should be able, with the aid of the direction, included, to fit one himself. It is merely a matter of plugging the leads into the right place (i.e. the mains socket and serial connectors).

I have not yet tried out any of them, as cannot say how well they work. But as they are made, inter alia, by such firms as HMV, Pye and Ultra, they should be satisfactory. General prices of all converters are between £6 and £10.

As regards aerials, you will need a different type for the speaker and BBC programmes from those suitable only for the BBC transmissions. How elaborate it may have to be will depend on the reception condition prevailing in your area.

Almost every maker now has one or more sets for receiving the ordinary (AM), BBC and their own transmissions and the same as last year as regards their innards and the quality of the sound they give. The accent is once again on furniture.

The new cabinets are as eye-catching as their designs are diversified and they create an added to the visual attractions of any home.

This is again done too much at the expense of tone quality.

Booming
In the popular price radio-grammets from 25 guineas for models and 45 guineas for complete sets, the makers are dispersing with all but the bare essentials for a medium sound, and anyway, as we have so often said in these columns, you can't get high sound with the speaker in the same cabinet as the rest of the works.

So the sound component still has to turn to separate components for built-up sets, and equipment, and those doing this are increasing every day. Even those many of the makers of these high-grade components still do not think it worth the time or money to exhibit at the Show, but this is a boom time.

If you are one of those content with what the popular price record reproducer can provide, there is an almost limitless choice for you, especially in radiograms.

You may remember that I told you about the 3-D sound innovation when it was first introduced by GBC at the Radio Exhibition three years ago and since when they have given a preview of it earlier this year.

The effect is obtained using recordings (put on a twin track tape) and two separate speakers and, of course, a large room.

Originally, it was intended to be used for playing disc records, though either one or both of the speakers simultaneously.

Moreover, there are likely to remain in use for some years yet in our everyday radios and radiograms.

Prof. Jones of the radio-grammets, the well-known speaker-makers, has also been developing an ingenious new type of speaker, or cabinet, if you prefer the word.

It is called the "Goodman" and is an acoustic-resistance unit. But they supply, in addition, only an acoustic-resistance unit. But they supply, in addition, only an acoustic-resistance unit.

Otherwise, radio sets, radiograms and record reproducers at any rate those in the popular price categories, are the same as last year as regards their innards and the quality of the sound they give. The accent is once again on furniture.

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fidelity speaker, working on what has been named the balanced push-pull electrostatic principle. It provides the solution to practically all the problems inherent in even the best moving-coil and other cone-type speakers, which have to rely on the physical properties of such materials as paper, cloth and wood for their vibrating parts (cone and surround) and the inevitable modes of operating such other parts as their moving coil, speech coil, diaphragm surround, etc.

It is in the development of these electrostatic reproducers that the makers are showing their greatest interest. The latter calls for a reproducer that is both a high fidelity electrostatic reproducer and, of course, a large room.

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This is again done too much at the expense of tone quality.

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12-inch screens? Not now!
You can get table models with 14-inch screens from 60 guineas upwards, with 17-inch screens from 84 to 92 guineas.

There are also innumerable console models at equally reasonable prices, and if you happen to have £200 to £300 to spend, you may care to go in for one of the combined TV-radio-grammets.

There are a few minor innovations. For instance, HMV have a TV set fitted with a tinted filter, set at an angle in front of the screen to deflect room light reflections from shining in your eye.

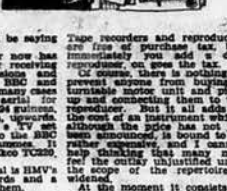
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BEST REPRODUCTION YET FROM TAPE

Edmundo Ros

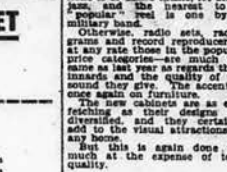
Television and Radio star, uses his "Master" recorder for Latin-American orchestral work, business and family recordings at home.

SPECIFICATION

Tracks and Spooling—Standard Dual. Any spools up to standard 8 1/2" dia.
Recording Time—45 mins. at 7 1/2" dia. with 8 1/2" dia. spool (1,750 ft.), 1 1/2 hours at 3 1/2" dia.
Rewind Time—Less than 1 1/2 secs. for 1,750 ft. of tape.
Controls—Single 4-position knob giving Wind On, Rewind, Off and Run (Record and Replay).

Here's to a new and still further improved 'Master' Magnetic Tape—incorporating advances in design and even finer sound reproduction than before. A better tape on an attractive transparent spool, it is packed in a new and colourful carton. It's a superb product to put 'Master' still further ahead.

The New 'MASTER' Recording Products
Leadership in Recording on Tape and Disc
M.S.S. Recording Co. Ltd., Poyle Farm, Coinbrook, Bucks



AUDIO PERFECTION
Garrard
THE FINEST RECORD PLAYING EQUIPMENT IN THE WORLD



Playtime Plus
This is your Tape Recorder!
for only 35 GNS. complete to use.
The most compact and versatile Tape Recorder in the world.
Why pay more for the same professional results?
So easy to use that even your child can operate it. Completely self-contained for both recording and playback. Full hour's Playtime Use. Single joy control ensures foolproof use and there are no push buttons to go wrong.

Everyone is Using It!
The BJ Arm owes its world fame to the achievement of Temporal Tracking. Now with BJ play-in shell, it fits almost any gramophone (not automatic).
★ OLD RECORDS SOUND BETTER
★ NEW RECORDS LAST LONGER
with the **BJ ARM**
B J arm 44/11
Per. Tax 15/1
B J play-in shell 17/3
Per. Tax 5/9
BURNE-JONES & CO. LTD.
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At the Radio Show....
a sound welcome awaits you on the EAP stand
No 303 EARLS COURT
AUG. 24th SEP. 3rd
See the exciting new range of EAP tape recorders

JACK PAYNE asks:



WILL DACH SELL BIKINIS?

I HAVE been asked to make my comments on the subject of the selling power of jazz principally because of an accumulation of recent experience with my TV programme, *Off The Record*.

Necessarily, I must use the term jazz in its broadest possible sense, for *Off The Record* was not designed to appeal solely to the comparatively small proportion of viewers who are fans of the very ancient and very modern forms.

Off The Record has dealt with singers and bands—purveyors of popular music—and the folk who work behind the scenes. But still, I have managed to include a few jazz-favoured specialities.

For example, nearly 20 per cent of the letters I receive seem to come from Humphrey Lyttleton. Only a fool would ignore this demand. The Lyttleton band appears on the programme next week.

I fully expect to get a few letters from older viewers asking me how Jack Payne can possibly associate himself with "noise" of the kind that the way it goes; it just isn't possible to please all the people all the time.

The greatest success of the series to date, without any doubt, has been the Eric Delaney band. I must confess that I was gratified—and surprised. Eric, honoured for many years as a professional drummer, has shown a wonderful flair for showmanship as a bandleader. Those who enjoyed Eric's strenuous assault on the camera will surely concede that the presentation given him by producer Francis Essex was most effective.

Off The Record has confirmed the ideas outlined in an article last week in which I maintained that the dance band could not be a successful viewing if it were handled imaginatively.

Armchair pundits
But, mark you, we have had to work within the limits imposed by the customary shortage of rehearsal time, floor space and the budget.

I don't agree with those folk who contend that a band need only face the TV camera and the budget. They may be correct on the stage, but on the TV screen, where a band is reduced to a fillipant illustration, it is hopeless.

Those at home, I insist, have to have something to see. Otherwise they will just see a well-prop photograph of a band against their radio set and listen to that.

Let me be frank and say that there are some people who have the ability to produce bands and programmes. And let me add in fairness that one or two of the most critical of the situation, the armchair pundits who produce (with quite unselfconscious consistency) to know exactly how it should be done, would have viewers switching off in their thousands.

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More important are the advertisers, who will pay fantastically large sums for a minute of their time to boost the sales of their products on the pulling power of dance bands. It would be nice and easy to say that this is a case of "let the market decide," but unfortunately, there is a very big snag.

The advertiser, the man who pays the piper so well—and this may come as a shock to many of you—has no choice of the programme with which his "piper" comes. He can choose the piper, let alone call the tune!

This is a concern either, for example, washing machines might well recite its advertising jangle to a largely teen-age audience who have fished-in to see and hear a jazz group.

Radio Review

HAD it been announced that Eric Winstead's singer, Michael Holliday, was going to imitate Sinatra's "Learning The Blues" record, I might have listened with interest and, possibly, enjoyment (writes Maurice Barman).
"Interest and, possibly, enjoyment" is not a very high praise for a note, is not only questionable ethics: it is downright foolish as well. The disc is played practically every day over all sorts of stations—and anyone with a slight interest in popular music would have detected the case of "imitation" long ago.
It took place during the BBC's Swing Session on August 16, when Winstead and his band and that of the Kirchins half were the band swing solo-vocalists.
Mind you, though—this is no isolated case. All the time, one hears on the radio "borrowed" arrangements, vocalists, lyrics, and lyrics. And never an acknowledgment.
To come to pleasant things, I liked Ted Barker's trombone. Roy Marsh's ribes, Colin Prince's singing and the Winstead sax section in Eric's half were the best thing about the Kirchins half was the way the band swing solo-vocalists.
Not that the group doesn't swing in fast pieces, but then it is apt to get rough, particularly in the case of some soloists. In the case of the trumpet, are inconstant, smiting good phrases with nervous, jerky runs.
But the band does really try and is sincere about it.

JAZZ AS A SALESMAN-3

that though jazz may well prove itself to be the best of all better, salesman than other forms of advertising. We shouldn't jump to the conclusion that jazz and dance music alone will necessarily satisfy both viewers and advertisers.

We have to face the fact that the hands that applaud our hands do not, in most cases, consider. There has been a rush to take air-time for the evening programme with a new situation that needed airing. We shouldn't jump to the conclusion that jazz and dance music alone will necessarily satisfy both viewers and advertisers.

Those in control of the independent TV service may be in favour at the moment of attracting the viewers who are interested in lighter music. Who is to say that they won't change their opinion drastically if the advertising revenue starts falling off?

In the States, I'm told there is a movement to prescribe a schedule which determines the precise hours at which advertising consumption rises abruptly—an indication that Britons are being misled by the evening programme.

Hard-headed American businessmen are not so much interested in the time not to place their product. You can bet that it won't be long before commercial research along these lines is instituted here. It is a matter of time before the advertising industry is being forced to prove what programme really sell.

I hope those who give emphasis on our bands are on the list. But you will that is proved, I would prescribe a schedule for those people apparently delirious with optimism.
And to bandleaders I say: your dance music may play jazz as well as you may, but remember when your turn comes to give the cameras that the viewers expect some visual entertainment, too.

JAZZ



"BATTLE OF JAZZ" (LP)
(Columbia)

Jimmy Noonan and his Orchestra
Rocky (10); Five (10); (10)
Some This You Know (10); (10)
Columbia

Johnny Hodges and his Orchestra
Rocky (10); Five (10); (10)
Some This You Know (10); (10)
Columbia

Charles Mingus
Rocky (10); Five (10); (10)
Some This You Know (10); (10)
Columbia

I HAVE left the heading as it says the title of the album. In fact, it's not the four horns, but the saxophone section, in the same mood as the original. It's a very good thing that the album was issued here, because it's a very good thing that the album was issued here.

Reviewed by Edgar Jackson, Max Jones, Sinclair Trail

ALL THIS... came out on the label of the same name. It's a very good thing that the album was issued here, because it's a very good thing that the album was issued here.

"I Know" at fast tempo, brings on the Scotts—especially the tenor. It's a classic, a classic, a classic. It's a classic, a classic, a classic. It's a classic, a classic, a classic.

RECORDS

MARSH MORTLAND (LP)
(Capitol)

Rocky (10); Five (10); (10)
Some This You Know (10); (10)
Columbia

BOB HAYNES (LP)
(Mercury)

Rocky (10); Five (10); (10)
Some This You Know (10); (10)
Columbia

THE BOYS (LP)
(Mercury)

Rocky (10); Five (10); (10)
Some This You Know (10); (10)
Columbia

WOODY HERMAN AND HIS NEW THRU MUSIC (LP)
(Mercury)

Rocky (10); Five (10); (10)
Some This You Know (10); (10)
Columbia

BOB CLAYTON WITH THE SLIX (LP)
(Mercury)

Rocky (10); Five (10); (10)
Some This You Know (10); (10)
Columbia

ONE OF THE TWO BEST FEMALE PIANISTS IN THE WORLD, SOPHIE MARCUS (LP)
(Mercury)

Rocky (10); Five (10); (10)
Some This You Know (10); (10)
Columbia

BOB SOBB (LP)
(Mercury)

Rocky (10); Five (10); (10)
Some This You Know (10); (10)
Columbia

THE BOYS (LP)
(Mercury)

Rocky (10); Five (10); (10)
Some This You Know (10); (10)
Columbia

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FOYER'S
NEW AND SECONDHAND
Books, Records, LP Records
119-123 CHARING CROSS RD., LONDON, W.C.2

WOODY HERMAN AND HIS NEW THRU MUSIC (LP)
(Mercury)

Rocky (10); Five (10); (10)
Some This You Know (10); (10)
Columbia

THE BOYS (LP)
(Mercury)

Rocky (10); Five (10); (10)
Some This You Know (10); (10)
Columbia

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Some This You Know (10); (10)
Columbia

THE BOYS (LP)
(Mercury)

Rocky (10); Five (10); (10)
Some This You Know (10); (10)
Columbia

LOLO BRIGIDA SINGS—BUT HOW?

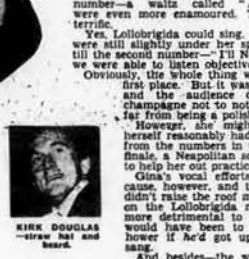


ANYONE who happened to be in Monte Carlo that night could have heard the beautiful Lolobrigida sing. Anyone, that is, with £100 in his pocket.

It only cost £20 for a seat in the Sporting Club; but the champagne bills for each guest came to anything between £50 and £80.

Without a doubt, it was the extravaganza of the year, all proceeds going to polo funds. Geraldo's piano stool provided me a perfect vantage point—and cost somewhat less than £100!

Geraldo pianist RALPH DOLLIMORE reports from Monte Carlo



DOLLIMORE—pianist seated at £100 show.

Dollimore, after introducing various top-flight dance and mime acts, Kirk brought on Martine Carol, and the one beauty introduced the other—La Lollo.

Gina Lolobrigida, in the flesh (if you'll pardon the term), is as delightful as she is on the screen. She had her audience in the palm of her hand before she uttered a note.

He fooled millions!

number—a waltz called "Amoureux"—they were even more enamored. The applause was terrific.

Yes, Lolobrigida could sing. But... well, we were still slightly under her spell, and it wasn't the second number—I'll never know why we were able to listen objectively.

Obviously, the whole thing was a stunt in the first place. But it was for a good cause, and the audience consumed enough champagne not to notice that Gina was far from being a polished singer.

I HARDLY SAW JOHNSON—ADMITS LARRY PARKS

LARRY PARKS, the man who seduces Al Johnson to millions of filmgoers, sat on the sofa of his West End hotel and made confession.

"Those who saw Larry portraying Johnson in the musical money-spinner may well think, 'Did he. How could Larry absorb Johnson's personality without virtually living with it? One would imagine that every gesture would be studied, every piece of stagecraft identified with the great Al simulated to the nth degree.'

"Of course, I had heard Al's records," said Larry, "but we tried to get hold of some of his pictures. The ones he had made did not belong to Columbia—the only one we could see was *Rose Of Washington Square*—not one of his best, though."

in a revealing interview with Laurie Henshaw



PARKS—"I only saw one of Al's pictures."

But Larry suffered a good deal of physical discomfort from backing up. "Johnson's ego and vanity would, in all probability, 'kill' himself to sing a song with all his strength—even he was dying. He played the scene with complete conviction."

The phenomenal success of *The Johnson Story* and its successor, *Johnson Sings*, has confounded many prophets of doom.

BOB SOBB
The August 9 issue of *The Saturday Evening Post* (price 5c) in Britain contains a long and excellent illustrated article by Bob Soobb, detailing the career of the singer who has overcome the inferior complex of a little brother to win fame on his own as a Decca hand.

AL JOHNSON
Having Al record the songs that he had brought home from the States was a long time in coming. It was not his problem how it was done, but how it was done.

AL JOHNSON
But Larry suffered a good deal of physical discomfort from backing up. "Johnson's ego and vanity would, in all probability, 'kill' himself to sing a song with all his strength—even he was dying. He played the scene with complete conviction."

LARRY PARKS and his wife, Betty Garrett, left in Laurie Henshaw's arms. Betty was jumping in to answer questions put to her husband.

ROYAL ALBERT HALL

Sunday, Sept. 4th, at 2 p.m.

15th Anniversary Tribute to HEATH Concert

BRITAIN'S TWO GREATEST BANDS AT ONE GREAT EVENT!

TED HEATH

AND HIS MUSIC

AND THE

JOHNNY DANKWORTH

ORCHESTRA

PLUS ALL THEIR OUTSTANDING VOCAL STARS

THE KIRCHIN BAND

(BASH & IVOR)

HARRY KLEIN GROUP

(with KEN WRAY, MAX HARRIS, SAMMY STOKES, etc.)

BILL RUSSO

(FAMOUS KENTON ARRANGER)

Tickets 7s. 3s., 5s. (AVAILABLE FROM ROYAL ALBERT HALL BOX OFFICE 1213), ALL LEADING MUSIC STORES AND BY POST (ENCLOSE REMITTANCE AND S.A.L. FROM "HEATH ANNIVERSARY C.C. CLERT," 41, BARKLEY COURT, MARKY STREET, LONDON, N.W.4).

ED. W. JONES

Forthcoming Sunday Concert presentations

PAVILION · BOURNEMOUTH

SUNDAY, AUGUST 28th, 6 & 8.15 p.m.

THE HARRY GOLD BAND SHOW

with DILL JONES, BERT WEEDON, GEORGE BROWNE

3s. to 5s. — BOURNEMOUTH 2654

ODEON · PLYMOUTH

SUNDAY, AUGUST 28th, 5.30 & 8 p.m.

THE SID PHILLIPS BAND SHOW

with VICTOR SEAFORTH, TONY BRENT

2s. to 6s. — PLYMOUTH 65392

ROYAL ALBERT HALL. SUN. SEPT. 11, 7 p.m. (One Perf. Only)

RUSS HARDY presents

£2,000 SINGING STARS

POPULAR SONG & JAZZ

ANGLO-FRENCH CHALLENGE MATCH

GALA PROFESSIONAL SINGERS' BATTLE

SINGERS! SONGWRITERS!

This is your chance to see the finest vocal talent in the world... **10 for 195d**

FREE!—Members of the SOCIETY will receive a FREE TICKET... **10 for 195d**

WATFORD TOWN HALL

Sunday Concert

SEPTEMBER 4th, 5.30 & 8 p.m.

TED HEATH & HIS MUSIC

3/6 to 6/6 — WATFORD 6400

PROMOTED BY THE WATFORD CORPORATION

WEMBLEY TOWN HALL, Monday, Sept. 12th, 7.45 p.m.

VIC LEWIS AND HIS ORCHESTRA

Guest Star: **DICK JAMES**

Tickets: 6d seats, 1s, 1s. 6d, 2s, 3s, 4s, 5s, 6s, 7s, 8s, 9s, 10s, 11s, 12s, 13s, 14s, 15s, 16s, 17s, 18s, 19s, 20s, 21s, 22s, 23s, 24s, 25s, 26s, 27s, 28s, 29s, 30s, 31s, 32s, 33s, 34s, 35s, 36s, 37s, 38s, 39s, 40s, 41s, 42s, 43s, 44s, 45s, 46s, 47s, 48s, 49s, 50s, 51s, 52s, 53s, 54s, 55s, 56s, 57s, 58s, 59s, 60s, 61s, 62s, 63s, 64s, 65s, 66s, 67s, 68s, 69s, 70s, 71s, 72s, 73s, 74s, 75s, 76s, 77s, 78s, 79s, 80s, 81s, 82s, 83s, 84s, 85s, 86s, 87s, 88s, 89s, 90s, 91s, 92s, 93s, 94s, 95s, 96s, 97s, 98s, 99s, 100s

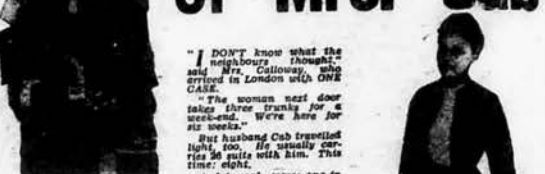
RAY ELLINGTON QUARTET

MARION RYAN

at 8.15 p.m. — WEMBLEY TOWN HALL

Peter Leslie's Show Talk

The (1) case of Mrs. Cab



Mrs. Cab, a brief case, a dog, and a typewriter.

"I DON'T know what the neighbours thought," said Mrs. Cab, who arrived in London with ONE Cab.

"The woman next door takes three trunks for each week," she said. "I have only one!"

But her husband Cab travelled light, too. He usually carries 26 suits with him. This time he was alone.

And he only wears one in each shop!

I AM not normally over- fond of animal acts on the Variety stage—making mental reservations in the cases of Nino, the dog that does an entire performance alone, with no human being in sight, the comedian whose dog is disobedient, and the famous group which features dogs on motor cycles.

But, despite this prejudice, I have to admit that an animal act is the hit of the new Palladium review, Patrick's 'Toms'; and not only that—it's the funniest performance I have seen for months.

On the programme, one sees simply: "Excess Baggage"—presented by Gaudier. On stage, a man dressed as a portly wheelman on a trolley containing a quantity of suitcases, accompanied by a beautiful girl.

The man takes out four small suitcases, a hatbox and so on, leaving one large trunk on the trolley. Then he begins a conversation with the girl, innocently it is turned, the lid of the trunk is opened, and a large dog is seen, and a huge black-and-white shepard spurs out. It leaps on to the stage and dashes along the lid of each with an accurate pace.

Five Marx Brothers —with four legs!

FAREWELL to Deo Porter's One-Act, with Crete Wills, closing on September 24 after a run of nearly a year (the Marx Bros were always the only paper to predict a long run for it), to the young boy went to college and when he came back he took over his father's place and ran for him.

I started to work for this man in 1916 and ever since I've seen all of them go to college. I'd been wanting to go to college, but because every one of the six Marx Brothers was in the army and I came back home in 1916 and I worked for him in 1916 and ever since I've seen all of them go to college. I'd been wanting to go to college, but because every one of the six Marx Brothers was in the army and I came back home in 1916 and I worked for him in 1916 and ever since I've seen all of them go to college.

What, then, of the two principal... **Who's Where** (week commencing August 28)

Ray Burns: Hippodrome, Brighton
Cab Galloway and Vic Ash: Quiret
Vic Lewis and Orchestra: Palace, Manchester
Grass Gole and All-Git: Granada
Friday: Manchester Hall, Weymouth
Saturday: Rex Ballroom, Brighton
Kam Carter and Band: Sunday: Weymouth
Monday: Weston
Wednesday: St. Albans
Thursday: Weymouth
Friday: Exeter, Exmouth, Torquay
Saturday: Jazz Club, Wood Green

Grand Open Talent Contest

In Aid of **THE INFANTILE PARALYSIS FELLOWSHIP**

£150 PRIZE MONEY £150

1st £75 2nd £50 3rd £25

Entry fee 1/6 (under 16), 2/6 (over 16)

at 8.15 p.m. — SHORHAM JAZZ CLUB

Shorham Jazz Club

presenting the **CHRIS BARBER BAND**

with **OTTIE PATTERSON**

Thursday, Sept. 1, 7.30-11 p.m.

Who's Where (week commencing August 28)

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Getting ready for the fray!

THE BANDS START BATTLE ON SEPTEMBER 4

ON Sunday week, September 4, Britain's part-time musicians start the big battle for the most coveted awards in the dance band profession.

Bands will compete at Hammersmith Town Hall in the first MuzoV Makers Contest of 1955. Through the autumn, other bands will vie for musical honours at concerts in different parts of the country.

These will take place at Manchester, Cheltenham, Huddersfield, Glasgow, Dudley, Blackburn and Brighton. And judging them will be those respected stalwarts of the profession, well-known arranger Leslie Evans and Mtd Radio Critic Maurice Burman.

After six qualifying rounds, the best of the lot will fight it out at the now-famous All-Britain, with the MuzoV Makers Challenge Trophy going to the winner.

For years past, the country's semi-pro, bands have fought hard for the elusive All-Britain Victory—and all the comes with it.

Last year, Burnley's Jimmy Heyworth captured the Trophy—and with it came radio and record fame.

This year, our contesting schools have been lacerated to meet the demands of fans and musicians. All the preliminary rounds are scrapped. Instead, the series will be launched with a string of eight Regional Finals.

Those bands which have proved themselves of sufficient merit in the past, being invited to compete, will be invited to compete.

Before each concert, there will be special auditions for new bands which would like a crack at the Championship. These will be supervised by the same experts who will ultimately judge the winners and will result in 12 finalists.

The second band at each concert will be invited to give a special performance, before a sealed audience.

This will benefit both competitors and onlookers. In addition, it will result in a Diploma of Merit, and in most cases

BIG BILL BROONZY'S STORY

from page 3

My job was to take care of all of them. Two of the boys were sent to college and when he came back he took over his father's place and ran for him. I started to work for this man in 1916 and ever since I've seen all of them go to college. I'd been wanting to go to college, but because every one of the six Marx Brothers was in the army and I came back home in 1916 and I worked for him in 1916 and ever since I've seen all of them go to college.

RAME BANDS AT THESE MM CONCERTS

There will be a name band attraction on the bill. To much for the spectators, who are interested in an interesting and talented show, but what there is in this for the competitors.

Will depart from the glory of being a name band at each concert. Each band will receive 12 guineas, the Mtd Regional Challenge Trophy, and a Diploma of Merit. Each member of the band, too, receives a diploma.

The second band at each concert will be invited to give a special performance, before a sealed audience.

This will benefit both competitors and onlookers. In addition, it will result in a Diploma of Merit, and in most cases

SOUTH BRITAIN (EASTERN) REGIONAL FINAL—Sunday, September 11, 7.30-11 p.m., at the Hippodrome, Manchester. Competition: The South (East) Region. Competition: The South (East) Region. Competition: The South (East) Region.

THE CLUB CALENDAR

FRIDAY (TONIGHT) — AS USUAL, at the "Halcyon Hotel" Upper High Street, Exeter. MASHA JAZZ BAND, every Friday, commencing 1.45 p.m.

SATURDAY — **HUMPHREY LITTLETON AND BAND** at the Hippodrome, Manchester. **SUNDAY** — **BAR OF MUSIC CLUB**, 37-39, Oxford Street (Cor. 221), 8.30-11.30 p.m. **WEDNESDAY** — **WEDNESDAY**, 11.30-1.30 p.m. **FRIDAY** — **FRIDAY**, 11.30-1.30 p.m.



TOP TUNES

- 1. UNCHAINED MELODY (A) Frank Mayes
- 2. EVERMORE (B) (2) - Reges
- 3. DREAMBAY (A) (2) - Lees
- 4. I WOULD LOVE TO BE YOURS (A) (2) - MacMaster
- 5. EYE-SWITCHER (B) (2) - News
- 6. STRANGER IN PARADISE (A) (2) - MacMaster
- 7. WHERE WILL THE DREAMS BE (A) (2) - MacMaster
- 8. STOWAWAY (A) (2) - MacMaster

South Britain (Southern) Regional Final—Monday, October 10, at the Hippodrome, Manchester. Competition: The South (South) Region. Competition: The South (South) Region. Competition: The South (South) Region.

Songwriters' Bureau

This bureau enables you to... **SONGWRITERS' BUREAU**

WEDNESDAY — **WEDNESDAY**, 11.30-1.30 p.m. **FRIDAY** — **FRIDAY**, 11.30-1.30 p.m.

THURSDAY — **THURSDAY**, 11.30-1.30 p.m. **FRIDAY** — **FRIDAY**, 11.30-1.30 p.m.

SATURDAY — **SATURDAY**, 11.30-1.30 p.m. **SUNDAY** — **SUNDAY**, 11.30-1.30 p.m.

SUNDAY — **SUNDAY**, 11.30-1.30 p.m.

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