

# MUSICAL THE NEW EXPRESS

No. 285 (NEW SERIES)

EVERY FRIDAY PRICE 6d.

JUNE 27, 1952



ABOVE: Jack Benny tries out a number with Dennis Day's touring deputy—Teddy Johnson. RIGHT: Oscar Rabin kisses the bride at the wedding of his son David to Louise Howard, American cabaret star.



RIGHT (above): Eric Silk's Band give out their brand of jazz on the Festival Gardens Boating Lake before their afternoon session in the Dance Pavilion. BELOW: Roberto Inglez and his Band recording with Brazilian vocalist, Dalva De Oliveira. LEFT: Art-students enjoy their jazz at the Camberwell Art Ball.

# Get it off your chest tonight . . . Drop a line to

## WELL, ALL WRITE! LETTERS TO THE EDITOR

THE amusing thing about this mammoth band concerts' controversy is that whilst the fans, bands and musical papers seem to be unanimous in condemning these concerts, the fact remains that the fans go to them, the bands play at them, and the musical papers give them front-page publicity

PETE PAYNE.

Bromley Road, London, S.E.6.

### BBC, Why?

ONCE again, I should like to take up the pen and continue my questioning.

May I ask the BBC what they mean by cancelling the broadcast of Johnson and Sutton? The MU say that they have not complained to the BBC about the proposed broadcast, so it seems therefore, that the BBC are taking notice only of the printed word. This is the first time ever that they have done such a thing.

I wonder if this state of affairs will continue? I sincerely hope that it will, for we might get some jazz airings if the Jazz Lovers' Protection Society issue an Objection in Print about the shocking programmes now being aired.

JOHN L. ELLIOT.

Mount Pleasant,  
Cockfosters.

### Sorry, Our Fault!

IN the NME (June 13) you published a photograph of Edmundo Ros with his Austin "Princess."

To begin with, this is not a "Princess." The photograph depicts an Austin "Sheerline" (A.125). The "Princess" is an A.135, body of which is made by Vanden Plas.

Also check on your colour scheme, as that named is not in the Austin colour range.

Who is at fault, the paper or Mr. Ros?

"BABY AUSTIN."

Croydon, Surrey.

### Jazz not Dying

THERE has been a great deal of talk about jazz dying and whether the "Mammoth

Concert" is helping to revive interest. Personally, I do not think jazz can die or be killed entirely; the "slumps" come more in the commercial value and standard of the players before the appreciation is affected.

The present apparent lack of enthusiasm is due partly to a lack of enthusiastic jazzmen, and partly to the fact that those who attend clubs have other interests. This is a good sign, for staleness is to be avoided at all costs. Added to this, there is the fact that not many indoor concerns do draw as well in winter as in summer.

Please, Mr. Kinn, let us have three or four bands which have been carefully selected, well presented and given time to present their talents.

J. ANDREWS.

Stony Stratford,  
Wolverton.

### Theatre Organs

AT long last news of the theatre organ and its many efficient exponents has crept into your columns—a welcome sign. I refer, of course, to the radio review by Jack Bentley (June 13) of a performance by William Davis at the BBC Theatre organ.

Apparently Mr. Bentley has a bias against the organ and I cannot believe that anything he may say will increase its popularity with the general public, or enhance the reputation of the performer on any future occasion. Do we have to endure those facetious remarks and childish phrases?

Let us have more on the same subject, please, but may I suggest that the task be placed in the hands of some person with the necessary interest and capability.

G. A. DOUBLEDAY.

Beulah Road,  
Tunbridge Wells.

### Maurice Kinn Replies

IN his column last week, Mr. James Asman drew attention to the fact that I proposed discontinuing the presentation of mammoth jazz concerts. This is perfectly correct but I wish to

make it quite clear that my decision has not been reached through financial failure but because I am convinced that whilst bands do not co-operate in adhering to the times which have been allocated to them, the presentations when timed to run for two and a half hours extend to almost three and a quarter, it then becomes an impossible situation to obtain satisfying results.

However, I still believe that these concerts have been for the good of the jazz movement and have brought jazz music to a far wider audience, and have created new attractions hitherto comparatively unknown.

In the future, I will be staging several more jazz concerts of a different nature throughout Great Britain, and I feel sure



Terry Brown (left), with the man who taught him to play trumpet—famous teacher Phil Parker. Terry has now joined the Parker Studios as assistant teacher to his old professor.

that musicians and fans will appreciate my future presentations.

It is perfectly true that James Asman was the first to condemn these concerts, but I would like it placed on record that he offered me his personal services to compare these mammoth jazz concerts; he also told me that I could count upon him for any help he could give in his capacity as the Secretary of the NFJO, and also offered me the services of Miss Neva Raffaello to sing at these concerts, but in actual fact, with the exception of a smaller concert near Birmingham, Miss Raffaello has never appeared at any of the mammoth shows, and, furthermore, I have not yet had the pleasure of inviting Mr. Asman to compare one of these presentations.

MAURICE KINN.

Haymarket, London, S.W.1.

### Festival Hall L.A.

MAY I correct a statement in last Friday's NME, page eight, column three saying that when the Hermanos Deniz Band played on Friday night they would be the first Latin-American group ever to appear at the Royal Festival Hall.

I would like to say that Francisco Cavez and his Latin-American Rhythm appeared there on November 10, last year, at a concert organised by the BAA.

G. BROADBENT.

Wath Road,  
Wombwell, nr. Barnsley.

I HAVE in the past couple of months become a regular reader of the NME, and so far all of your articles have proved very interesting, my favourites are your jazz record reviews and jazz articles.

I have a suggestion to make; as you are doing Box Biographies of accordionists, why not do the various jazz instrumentalists? I don't mean the traditionalists alone, but the moderns as well. I think it would go down very well among the readers.

Now I come to the part which I am really concerned with. It is Ralph Sharon's article "Two Beat or Not Two Beat." I realise I am just

I will admit, however, that some of our revivalist bands are really shocking (mentioning no names, of course) but others, including Humph, the Christie Brothers, and Chris Barber (who I might point out, could sit in at a modern recording session and read a part he has never seen, and is, in my opinion, as good a musician as Keith Christie) are playing some very interesting jazz, maybe not as good as the old originals, and I quite agree with Ralph that for the best jazz you have to listen to Satch, Hackett and Jack Teagarden, but not Benny.

JOHN D. WILMSHURST.

R.A.F., Oldenburg,  
2nd TAF, BAOR 25.

### Bands to Blame?

IT is some time since I last went to a traditional Jazz Club, but I was nevertheless surprised to read Bert Wilcox's report that club attendances are falling off. If this is the case, may I respectfully suggest that it might be due in some measure to the bands themselves?

There are at least half-a-dozen traditional groups in this country that are, to my mind, capable of producing interesting jazz; yet, competent as they are, most of them seem to be stuck in a similar rut of sameness as our large commercial bands, and I, for one, am a little tired of hearing the same old dixieland trumpet-clarinet-trombone sound.

Why cannot they attempt to do as Lyttelton has done, i.e. create a distinctive style within the traditional framework, at the same time varying the instrumentation a little? Can they never dare to introduce saxophones into their line-up, for instance?

Cannot also an attempt be made to break away from the same old set of hackneyed tunes? As an instance of the degree to which the rot has set in here, one need only cite Maurice Kinn's Albert Hall concert on Whit Monday, at which "High Society" was included in the programme of three of the participating bands.

Mention of Maurice Kinn leads me to ask if it is not time to call a halt to all the mud-slinging at him that is still going on in the musical press?

I attended both his Albert Hall concerts and, while admitting that I myself made certain criticisms of the first one in two previous letters published in the NME, I cannot say that I found either concert any worse on the whole than other traditional shows I have witnessed.

Maurice Kinn is now about to visit the States in an effort to bring American jazz musicians over here. If he can succeed where others have failed and put an end to this nonsensical Union ban, he will not only bring back good business to the clubs but will also have done the most valuable service possible for British jazz lovers.

Would it not therefore be a nice gesture on the part of the attackers of his mammoth concerts to rally round and join other jazz fans in wishing him the best of luck on his worthy mission?

BRIAN GLADWELL.  
Staines, Middlesex.

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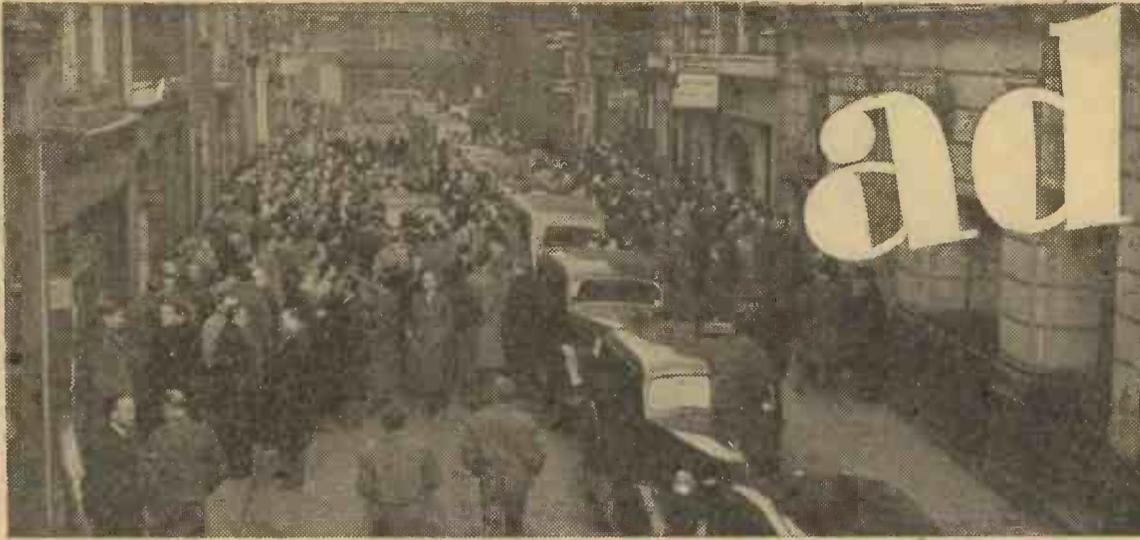
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# ad lib

"If they write good about you, that's good!  
 If they write bad about you, that's good!  
 If they don't write about you—that's BAD!"

by "THE SLIDER"

**W**ELL-KNOWN musician, noted for his extremely bandy legs, took up golf recently, and with a friend was dawdling round one of the more sumptuous courses. A "Colonel Blimp" type and friend were playing behind the two musicians, and at each hole they waited patiently whilst the boys boded about, getting nowhere.

At last the "Colonel" could stand it no longer, and cracked a smasher—right up the middle and clean through our jazz man's bandy legs!

Waiting for the "Colonel" to catch up with him, "Bandy Legs" tartly asked: "Do you call that golf?" Back came "Colonel Blimp." "No—but it was darned good croquet!"

**T**ROMBONIST Billy Moss, just out of the Victoria Palace show, wasted no time kicking around Town. He's at present somewhere in Cornwall doing his two weeks' "Z" call-up training in the Royal Artillery.

**U**NUSUAL experience for pianist-composer Monia Liter, making his TV debut as a soloist last Friday evening. He had just started to play Bach's Toccato and Fugue in D-minor, when one of the huge 500-watt bulbs above him burst. Apparently most of the viewers heard the explosion, which was enough to distract most players, but Monia paused only for an instant, before playing through the rest of his performance, which, as usual, was musical artistry at its best. That's what experience does for you!

Incidentally, I believe Monia will be cutting out from the Lew Stone Band at the Pigalle shortly.

**N**AME band trumpeter was discussing a broadcast which he'd been on, and was asked how the band had performed. He remarked: "The boys played great...we were lucky that the 'Baton' couldn't be heard by the listeners!"

**H**EARD of a well-known string player who was on a top-line comedy show recently, on which show it is the custom at various intervals to give the members of the orchestra a "plug" in the script. On this particular occasion it was the above-mentioned's turn, but on the completion of the programme (pre-recorded), much to the amazement of the producer, cast and orchestra, the musician in question demanded that his name be deleted from the script, as his public knew him as a concert soloist, and he could not have his name mentioned on a comedy show. The understanding producer had the offending part re-recorded, substituting the name of another musician. Someone should point out to this player that another violinist, far more famous as a concert soloist, didn't mind appearing on a Jack Benny broadcast and even playing a comedy violin duet with the famous comedian. Heifetz was the name!

**I** HEAR that the BBC are to form a new semi-legit ensemble, to be known as the Concert Orchestra, which may be conducted by Gilbert Vinter, at present conducting one of the other BBC orchestras.

**W**EST-END pianist Ernie Bragg made one of his rare trips out of town when he went to Dudley as accompanist to singer Teddy Johnson. Ernie told me "The trip was worthwhile, if only for the wonderful digs I found. On arrival I was given a meal of a huge steak, greens and twenty-five new potatoes!" If you don't think this is remarkable, try putting twenty-five potatoes on a plate and you'll see what I mean.

**M**AN with a profitable and interesting sideline is West-End drummer Dave Fullerton. It seems that Dave served six years' apprenticeship as an Interior Decorator in Dundee; consequently when he's not handling drums, then pots of paint come

into their own, and he's always willing to do a bit of speciality work in musical colleagues' homes.

Saxmen Benny Greenwood and Bill Griffiths, to name just a couple, are two who will bear testimony to the quality work of the Fullerton Decorating Company.

**O**N July 26, Kenny Baker takes a group on to Jazz Club, to do a second edition of the programme he did some two years ago, which features the playing, and tells the life-story, of the late Bunny Berigan.

Plans for the Baker "Let's Settle for Music" group to record for Radio Luxembourg are at the moment being discussed.

**W**HAT is a rabdophilist? You don't know? Never heard of it? Let "The Slider"

Wakey, wakey! Here comes Bill Cotton with his brand-new, big-engined Bentley. It has a special coach-built body finished in silver-grey and matching upholstery. It does 20 miles to the gallon and 100 miles an hour comfortably, thank you! In his younger days, Bill was a keen racing-driver and, having seen him whizz down Charing Cross Road in the giant limousine alongside, we noticed he hasn't lost the art!



explain! "Philist" means "lover of," and "rabdo" is the Greek for staff.

And for this information take a bow rabdophilist Eric Spear, who has a strange hobby of collecting walking sticks. He has some fifty or so sticks of unusual wood such as vine, holly, amboyna, national sticks such as Irish bog oak, and South African knob kerri. Others in the collection include carved and Heraldic sticks, some from as far back as the Elizabethan era. Perhaps the most unusual are a javelin stick, which I gather is unique, and a smuggler's brandy stick which has a phial down the centre, holding a third of a pint of liquor. Another of his sticks has a compartment in which Eric secrets his baton for his numerous film and recording sessions—no more broken batons, says he!

He hopes to form an association of fellow collectors, among whom is the Tory MP, the Rt. Hon. A. T. Lennox-Boyd, whose showpieces number some 300 and include Wordsworth's cherry stick, and one that belonged to Nicholas II, last Czar of Russia.

It was through Eric Spear phoning a London Professor of Languages that the word "rabdophilist" was created, and I believe this is its first appearance in print.

**A**T the huge house party the other night, the full weight of the Silvester office was apparent, in the persons of violin-leader Oscar Grasso, sax-man E. O. Pogson, Ben Edwards, drums, Bob Roberts, bass and another Hungaria Restaurant fugitive, pianist Jack Phillips.

the rustics with his equally-amazing conversation, while he jogged slowly along A4 in a very small, and undoubtedly decrepit, accordionist's Austin.

**T**AKING time out from the Locarno, Streatham, where he was appearing last week with his Band, Maestro Geraldo took his singers and pianist Sid Bright to the adjoining Stork Club, for an impromptu cabaret on the Friday evening, which was very warmly received by an appreciative audience.

**T**HE story goes that one of the Palladium Tiller girls, whose job it is to walk across the stage during the interval, towing the curtain detailing future programmes, took a look up at the wording above her head one evening.

On reaching the other side of the stage she

turned to one of her pals and said: "Who's Dick Whittington? Another American?"

**J**ACK BENNY is fond of telling the story about the man who offered to sell his pal an elephant for fifty dollars.

The pal was not enthusiastic, pointing out that the matter of somewhere to keep the animal was rather too much for him to cope with, not to mention the business of feeding the brute. Seeing that the sale wasn't going too well, the vendor played his trump card.

"Well, I might be able to let you have three elephants for a hundred bucks," he said.

"Ah," said his pal, "Now you're talking!"

**B**ENNY LEE and Sam Costa are to star in a BBC trial recording which, if successful, should turn into a series, about mid-July. How nice to hear of a couple of ex-band singers who eat!

**A**MBROSE has been re-forming his outfit to play a series of select functions at the Dorchester Hotel, plus one visit to Bristol. Ammy has a fine bunch of boys, and will be using Ray Burns as vocalist.

**F**ANS are well aware that in the States the titles sported by some bandleaders (Count Basie, Duke Ellington) denote name and not rank. But how many know that here in England we have a pukka titled bandleader, in the person of composer Lord Foley (8th Baron) who has his own Quartet, consisting of Jack Collier (bass), Jack Lewellyn (guitar), and Micky Grieves (drums), with His Lordship on piano?

Can be heard every Wednesday evening on Radio Luxembourg doing the "Smoky Dreams" programme. The theme of this show was written by the maestro.

THE phrase "art for art's sake" has become outmoded, as have so many other things. "I'm not interested in Iowa for Iowa's sake," is Elliot Lawrence's way of saying that he's not planning to tour with his new band (Iowa being a usual stop on a nationwide tour, and a dreary one at that). It's also his way of saying that this is no ultra-modern, let's-scare-the-people-half-to-death band.

### Good Band

But, make no mistake, the Elliot Lawrence Band, like all the others that he has led, is an exceptionally good one. With a book written by drummer Tiny Kahn and trombonist Johnny Mandell, who did such things as "Not Really the Blues" for Woody Herman, the band swings emphatically. "Wake Up Music" and "Who Fired that Shot" suggest, by their titles, the kind of originals that the band features.

Gone are the days of the French horn lushness that Elliot always used to feature. "They were introverted instruments," Elliot says. "We've changed to instruments that project like bass trumpets." But there are warm ballads.

In his search for a new and distinctive sound, Elliot has been experimenting with his reed section.



This new picture of the Elliot Lawrence Band shows the full personnel, comprising (l. to r.): Danny Ricardo, Rosaline Patton and Elliot Lawrence; reeds: Al Cohn, Al Steele, Sam Marowitz, Hal McKusick, Steve Perlo; trombones: Johnny Mandell, Ollie Wilson, Al Robinson; trumpets: Nick Travis, Al DeRisi, Al Porcino and Dick Sherman; bassist: Buddy Jones; drummer: Tiny Kahn.

## THE BAND THAT IS STAYING HOME TO GO PLACES

The new Elliot Lawrence outfit reviewed  
by BILL COSS

had. She still sings ballads and up-tempo numbers with freedom and agility, and is, to my mind, one of the best of the band singers.

Danny Ricardo is the male vocalist, and male he is, with a large, virile voice. Only occasionally marred by faulty intonation or rhythmic slip, his is a style and sound that is a treat in these days of the agonized vocalist.

As may be gathered from the above, I approve wholeheartedly of this band. It doesn't have the youth or apparent enthusiasm of the Third Herd, but it does have the same musical quality, both in sidemen and book.

It is a delightful band to listen to, an easy one for dancing. Elliot is deliberately patterning himself (I didn't say copying) after Les Brown, because he wants to exploit his band and music in the same way that Les has done.

### No One-nighters

To explain his opening remarks, Elliot is not interested in years of one-nighters. He wants to keep a good band together and he realizes that he cannot get the calibre of musicians that he wants if he travels, unless he can offer his men the inducements that Les can offer his.

Radio and/or television is the answer, and Elliot intends that that is what his band will do. On the strength of the band's performance, you may hear a healthy seconding of that motion from this corner.

Several of the ballads are scored for two curved soprano saxes, one alto, one tenor and a baritone. It's a lovely sound, although, perhaps, it is too subtle to be distinctive enough for the average listener.

Drummer Kahn and bassist Buddy Jones keep a steady beat as two-thirds of a rhythm section. Trumpeters Nick Travis, Al Porcino, Al DeRisi and Dick Sherman are thoroughly capable as far as attack and precision go, although I find some fault with their overall sound.

The big brilliance is missing, and it affects the band's sound appreciably. Porcino blows

most of the lead, his is the dull sound. Travis is the section's main soloist, and an eloquent spokesman he is, modern and articulate.

The trombones suffer in a comparison with the Herman section, reviewed not so long ago in these same pages. But they do get a sumptuous sound under lead man Ollie Wilson of Boyd Raeburn fame. Johnny Mandell plays fine section horn and Al Robinson's soloing is a handsome thing.

The reed section is the star group in this band, rehearsed, as it is, by Sam Marowitz, who is also responsible for the ex-

cellence of the Herman reed section.

Tenor soloist Al Cohn is blowing as well as ever with an added attraction, that of a conception of steady beat. Cohn, Al Steele, Marowitz, Hal McKusick and Steve Perlo are a swinging section in toto, blowing the rolling ensemble stuff that Marowitz is so famous for.

In the vocal department, Rosaline Patton continues to charm me. Beside Elliot's occasional sojourns at the piano, with his distinctive one-finger style. Roz is the only sound in the band that is reminiscent of the past bands that Elliot has



## As if one Johnnie Ray were not enough— now there are four!

Johnnie Ray's vocal quartet now out on their own.

BEHIND THE NEWS: The Four Lads are perhaps the luckiest and most unusual vocal quartet in the United States. Four friends who attended the same school and sang in the same Cathedral Choir, they started out as spiritual singers. Although they sang as amateurs, just for fun, they did take their work seriously enough to listen to, and talk with, all the professional quartets who played in their native Toronto. One such quartet was the famous Golden Gate Quartet, a group that specialises in spirituals. The four Golden Gates were so surprised when they heard four white men singing

spirituals that they contacted their manager in New York, who sent the Lads a contract for an indefinite stay at Le Ruban Blue, a sophisticated New York night club on the East Side.

The Four Lads were so popular there that they managed to return and return between engagements in other parts of the country. It was there that Mitch Miller heard them, and looking, as he was, for a vocal group to support new artist Johnnie Ray, he recog-

nised in them the talent that he had been searching for.

Right now the Lads sound, in unison or solo, like Johnnie Ray. They have forsaken their spiritual singing, but the change has been a lucrative one. They are beginning to accompany other vocalists and to make some of their own sides on the Columbia-owned Okeh label.

Les Brown makes an innovation in the welfare department.

BEHIND THE NEWS: Les, who is one of the most responsible of America's bandleaders, has instituted a compulsory savings plan in his band called The Renown Club. Planned to provide a retirement and sickness fund for the individual members of the band, the club has an initiation fee of one hundred dollars plus a five dollar payment each week. Started last September, the seventeen members of the band have already saved six thousand dollars.

★ Brandeis University has successful jazz forum.

BEHIND THE NEWS: Conductor, composer, pianist Leonard Bernstein's music and arts festival at Brandeis University in Boston featured an afternoon symposium on jazz that was, according to all reports, the biggest of successes. After some argument from experts who were present, Lennie Tristano, Lee Konitz, Warne Marsh, Max Roach and Charles Mingus played a series of numbers that left the audience, a traditionally uninterested and square group, jumping to their feet to applaud.

★ Folk-lore has another addition.

BEHIND THE NEWS: Figures on Gene Autry's recording of "Rudolph the Red-Nosed Reindeer" show that that Christmas song has sold over three million copies since its release several years ago, making it the top record in Columbia Records' library. More than that, an important folk-lore specialist has mentioned it in a recent book as a phenomenon of history. He

claims that it has become a definite part of America's folk culture. The surprising thing he says, is that, unlike other bits of folk culture, it appeared and solidified itself overnight.

★ BRIEFINGS: The Ray Anthony Orchestra is booked solidly from September to February, which is something of a vindication for the man who has struggled for so long. . . .

Patti Page begins her two-a-week television show on July 8.

. . . King Cole is slated for the MGM film, "Small Town Girl."

. . . Frank Sinatra's personal appearance at the Chez Paree in Chicago, was the greatest of successes; rave notices galore.

Mercury records will issue three Gene Krupa trio records per month. . . .

Norman Granz recording Billie Holiday and Al Hibbler with all-star groups—Count Basie will back Billie. . . .

Les Paul and Mary Ford into the Paramount Theatre—Johnnie Ray and Billy May out. . . .

Billy Eckstine at the Copa in New York. . . . Les Brown starting on tour.

Clarinetist Jerry Wald with a new band recorded "Cherokee" with multiple clarinet gimmicks. He is off on a tour of the South.

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# PERFIDIA

The New Ragtime Hit

## Piana Anna

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# HE FOUND FAME AND FORTUNE BUSKING IN THE STREET



A 1915 photograph from the Heath family album—Ted, his bandmaster father and his mother.

"I'VE always been one of those people who have done crazy things—some of them are so ridiculous I wonder now how I ever got through, and so, quite frankly, it is my wife who should take full credit for any success I am enjoying now."

Thus Ted Heath, a man who has managed to remain even-tempered and pleasant even though he is working literally twenty-four hours a day, and who makes no bones of the fact that two popular tunes for which he wrote the music to the lyrics of his wife Moira, were largely responsible for his becoming a successful band-leader and business man.

## OVERDRAFT GAMBLE

"When Glenn Miller was over here during the War, I spent a lot of time with him, and also with Sam Donahue, who brought the famous Navy band over, and I always remember Glenn telling me that to launch a successful band it was imperative to have a hit record first.

"Always I kept this in my mind and then as you know I got my chance when I used a good band on 'Top Ten' and we made a record of 'Opus 1' backed with 'My Guy's Come Back.'

"Fortunately 'Opus 1' clicked big and is, incidentally, still one of our best selling records every year—but I know that if it hadn't been for 'My Guy's Come Back' and 'Lovely Week-end' (I still think Moira's lyrics are far too good for the melodies!) I doubt if there would have been a Ted Heath Band because—and this will show you how crazy I was—I kicked off the band with a nice healthy overdraft at the bank!"

Undoubtedly much of the

credit for Ted Heath as we know him must go to Ted's father who was the Bandmaster of the Wandsworth Borough Prize Band, because when Ted was six he insisted on him learning music and being able to play an instrument.

Not unnaturally for a young boy, Ted was not the slightest bit interested in learning music, much preferring to play with the other kids in the street or going to see Fulham Football Club play—an interest which has remained with him all his life as he is still one of their most ardent supporters.

## BRASS BAND MEDAL

"But every day Dad set me some exercises and when he came at night I had to play them to him. Boy, did I go through it if they weren't played the way he wanted them!"

Looking back on his early life Ted recalls with quiet pride the fact that when he was ten he won a medal at a Brass Band Contest at the Crystal Palace as a tenor-horn player. Two of his competitors in these boyhood days were Harry Mortimer, who has been a life-long friend of his ever since, and Bert Bullimore, the present first trumpet with the Stanley Black Orchestra.

Some four years after winning his first medal, Ted switched to trombone and the whole course of his life changed when, following the first World War, with his father lying very ill for years, the burden of the family's existence fell on Ted's shoulders, and in an effort to provide for them, he went street-busking.

It was whilst playing in a street close to Portland Place in 1922 that a small, fair-haired fellow heard him, listened to him, and then asked him for his name and address and promised to try and do something for him.

New-style intimate biographies of the dance band stars

## No. 1—TED HEATH

This good Samaritan was "young" Jack Hylton who at that time was the relief pianist at the Queen's Hall Roof.

An audition for Ted followed. He worked there for a short while, but found difficulty in reading trombone parts written in the bass clef after always having been used to reading tenor clef, as written in the brass bands.

As soon as he had got over this difficulty, he joined the "Southern Syncopators" and went to Vienna with them, coming back to become a member of Bert Firman's Midnight Follies Orchestra at the Metro-pole Hotel.

## FAMILY MAN

After two years he left to join Mrs. Hylton's Band and then played under the Jack Hylton banner at the Kit Kat Club during the period of such bands as Al Starita, Vincent Lopez, Paul Whiteman, Ted Lewis, Isham Jones, etc.

Just for the files, it was round about that time Ted played trombone on many recordings with Bunny Berigan, Jimmy Dorsey and Rudy Vallee.

I asked Ted if the fact that he became a bandleader made a great difference to his family life, but it was quickly obvious that being a contented family man, Ted would refuse to let anything interfere with, or alter, his life at home with his wife and children.

What little spare time he gets nowadays is spent on the golf course or quietly at home.

"When I get back home after being out on the road for a while I really enjoy just strolling round our pretty extensive garden—somewhere about three acres—with my wife and kids, seeing how things are progressing and how the pigs are doing."

Knowing Ted as a thoroughly genial person I could not believe that even though he isn't

a person to worry, there was not something which caused him annoyance; finally he admitted that his pet irritation, which has persisted throughout the years, is unfair business tactics where friendship or pseudo-friendship counts for more than sheer ability and worth.

## SINCERITY

Although he has been in the music profession all his life and, in fact, has known no other means of livelihood, Ted's enthusiasm is still one hundred per cent.

His sincerity and constant striving always to reach the maximum performance is something to be admired and certainly looked up to by many of the younger musicians of today.

"I still get a thrill out of taking right into the American camp their own pop tunes played by a British band so well that these recordings are bought by the American people in preference to some of their own artists.

"This is when I feel my inherent quest for the best possible all the time really pays off and I admit most thankfully that my Dad was so very right."

## TED'S VIEWS

With such enthusiasm and feeling for the business of which he is an integral part, it is not surprising that Ted's views on the modern young musician are pretty concise.

"I deplore musicians looking unlike ordinary people. Those violently coloured shirts and horrible crew cuts don't amuse me at all. I am just sorry to see boys pandering to a fad which is contributing nothing to the prestige of their business.

"However cool the boys of today think they are, they can take it from me that they do not stand in the same class as



What the well-dressed band-leader wore when Ted (photographed with his mother) was five years old!

musicians who have now gone out of the jazz scene, and a remainder came very forcibly last week when George Chisholm in a jazz broadcast brought back the very high standard of playing we were getting ten years ago."

## FORGETFUL DRIVER

To try to fall into line with the usual biographical questions, I asked Ted about food.

"I'm known as the human dustbin; I eat almost anything and enjoy it."

"How about hobbies, then?"

"The music business is my hobby, and life generally, but you can say this if you like: I certainly get a kick out of driving nice cars pretty fast (my wife hates going fast!). And talking about cars, I'm a very forgetful person, you know.

"I think I've had more summonses for parking or not putting my lights on than any other motorist.

"One other thing I like is to try to dress smartly in good clothes. I think it is essential for a musician to look smart and clean, but I admit I also get a kick out of wearing good suits." J. B.

## HOME TRUTHS about TED HEATH

- Birthday: March 30.
- Place of Birth: Wandsworth, London.
- Height: 5ft. 11in.
- Colour of eyes: Brown.
- Colour of hair: Brown-grey.
- Favourite colour: Green.
- Residence: Wimbledon, London.
- Family: Five sons, one daughter.
- Cars: Humber Super Snipe, PPE 796; Hillman, KPJ 581.
- Pets: 2 poodles, 95 chickens, 60 pigs, 20 rabbits, 1 turkey.
- Size of hat: Never owned one.
- Size of Gloves: Lost them last winter.
- Size of shoes: 9½.
- Golf Handicap: 18 (Vaudeville Golfing Society).
- Favourite drink: Ginger beer and lime.
- Favourite musician: Leslie Gilbert.
- Favourite record: Woody Herman's "Bijou."
- Favourite holiday spot: South of France.
- Number of years he has worn a moustache: Since 1930 and it's still the original one.



Father and son in the Band of the 14th Battalion County of London Volunteer Regiment, 1917.



Chisholm

### JOE LOSS AND HIS BAND Saturday, June 21, 12 noon to 12.30 p.m. Light.

THIS was an extremely entertaining broadcast, expertly put together with one obvious aim in mind—to score with the great "bread and butter" public.

Mr. Loss has long since acquired this secret, which after all is merely that the majority wish to be amused and not educated. The fact then that the band is to be sub-dominant to the vocalists can be taken for granted.

Fortunately, Mr. Loss has vocalists with an enormous amount of personality; so much so that even I, as a musician and critic, found myself being almost entertained, in spite of deploring the fact that the masses are still only concerned with "June" rhyming with "moon."

### BAD BALANCE

This sub-dominant band policy, however, on this broadcast was accentuated beyond reason, mainly because of a very bad balance, the ensemble appearing like a pile of mush in the next field, and the muted brass flitting with ghost-like tread deep in the shadows.

A long trombone obligato and solo featured in "Be Mine" was also the whispering of a wraith, and as I am not yet in the land

# SAVED BY THE TROMBONE

of beyond (cue for some wishful thinking!) it was impossible to tell whether this was good or bad.

However, there was one thing I did hear, and would have rather not. The agonised shriekings of a departed soul as depicted by the trumpeter in "Blacksmith Blues" could have been heard even without a radio set. Perhaps this could have come under the heading of technical virtuosity except for one small factor—he hardly hit a right note.

### GHOUL OR CLOWN?

Rose Brennan and Howard Jones I have already reviewed on a previous show and on this one they were still up to the same high standard.

Tony Ventro also occasioned some remarks at that time, though, he wasn't singing the "Heart Of a Clown." I still wish he wasn't. The laughing monologue — unless I've missed the point and it was a neat piece of burlesque — savoured more of the fiendish cacklings of a ghoul, rather than the heart cry of a broken-hearted clown.

Still, there you have it. Mr. Loss knows which side his bread is buttered.

Opinion: Music for the billions.

### JAZZ CLUB

Saturday, June 21, 5 to 5.30 p.m. Light.

FOR a wholly unaffected production, with a listenable script, delivered in a whimsical and yet intelligent style, I rate this version of "Jazz Club" very high indeed.

From any other point of view, let us be thankful for the inclusion of trombonist George Chisholm.

The fates are surely unkind, when the seemingly answer to my campaign for a live band on this programme turns out to be an argument for the continuance of American records, and the jazz "soap box" gentlemen who accompany them.

Misguided I may be, but honest I certainly am, and in consequence have no qualms in

## BELL!

saying that if this is the band that has been chosen to illustrate the British version of "transitional" jazz, there can be only two explanations — incompetence or sabotage.

If, in my travels around the provinces, Ken Rattenbury and his Band happened to be within earshot, I would definitely be pleased to listen a while, for it is above the average. Put on a spot where it is to be compared with outfits of world renown, the result could only be embarrassing to one and all.

### STAR CHISHOLM

Trumpeter - bandleader Mr. Rattenbury himself, has a confident style, comfortable range and cohesive lip. Unfortunately, his powers of invention didn't quite match these virtues, and this, in conjunction with a tendency to bask in the continual limelight, resulted in an inevitable consequence of repetition.

Mr. K. R. also seems to be a prolific composer. His works are not unpleasant; just mediocre.

I am willing to be corrected, but most of the soloists' ad lib choruses seemed to be previously composed. Is this good?

The build-up about Bunny Berigan's "Can't Get Started With You," was unfortunate, to say the least of it. Going from one extreme of immortalising Jelly Roll Morton a couple of weeks ago, this went to the other and insulted the memory of another great man.

Now to the star of the show—George Chisholm. It's not often a champion retires from the arena, and then after some years makes such a decisive come-back as the redoubtable "Chis" has done.

### ENVY

This has been achieved without the aid of "whoops," "glisses" and all the other tricks that pass as modern style, but with exactly the same delightful knack of choosing the right note at the right moment, coupled with that mighty lift which was the envy of all jazz men.

We should all be very pleased and grateful for the return of George Chisholm. Most of all Mr. Rattenbury.

Opinion: Saved by the trombone bell.

### ★

"LET'S MEET AGAIN" with Vera Lynn and Co., Monday, June 23, 7.30 to 8 p.m. Light.

THE formula for success in show business is as elusive as a sprite. Often an impresario with a long run of hits to his credit, puts on a new production crammed full of talent, and finds that somehow or other it doesn't quite work out.

"Let's Meet Again" is a perfect example. An international star with the reputation of Vera Lynn couldn't be bettered to top the bill while Tony Fayne and David Evans are two of the brightest and most versatile boys on the air today. The George Mitchell Choristers are an experienced and polished group and the Revue Orchestra is completely adequate.

The show is produced by Denis Main Wilson, who has many successes running even at the moment.

## Jack Bentley's RADIO REVIEWS

What, then, is the answer? Your guess is as good as mine, for in spite of the fact that I listened to this half-hour several times on the tape-recorder, the solution is beyond me.

Let's then by-pass the all-in effect, and concentrate on what there was to offer individually.

I can forgive Vera Lynn anything, because anyone who has such a gift of perfect tuning ranks so high in my opinion that other faults become infinitesimal. Of late, her style has lost much of that "wheedling" quality which no doubt made her the "Sweetheart of the Forces," though, personally I found it a dreary sound that made me more despondent than listening to Lord Haw-Haw.

### HUMAN APPEAL

Since her trip to America, however, Miss Lynn has acquired the art of delivery in a strong voice, without losing any of that human appeal to which she owes her great success.

Fayne and Evans are not exactly in my sphere, except for the fact that the former has a fine baritone voice which should be heard more often, and the latter when accompanying him in impressions of famous duettists, makes up a team that often out-sings the originals themselves.

The George Mitchell Choristers and Revue Orchestra need no further comment than has already been given above.

Opinion: A near hit.

### ★

### PHIL. TATE AND HIS ORCHESTRA

Tuesday, June 24, 12 noon to 12.25 p.m. Home.

WELCOME, Mr. Tate, to the ranks of broadcasting bands who deserve a place in a slowly diminishing company. I presume that this outfit was appearing with the same personnel as is featured at Ham-

mersmith Palais. If so, then it is a very consoling thought that the management of this concern have decided that the band appearing opposite their star attraction, Lou Preager, should be other than the usual make-shift.

I am not in favour of an over abundance of saxes in small bands. They are inclined to put a dull finish to the proceedings. Here were six, and although a trumpet was added to provide a touch of brightness and the rhythm had a distinct lift, I am still of the same opinion.

This is not detrimental to the saxes as a section, for they were of a calibre that would have done justice to any band. The balance was particularly good, in fact, this remark applied as a whole.

I would like to hear a full complement of brass added to this self-same combination. If it managed to be of the same standard we might have something to make a few people sit up and take notice.

### VOCAL "FIND"

Vocalist Colin Prince is another find, and I must commend him on some very artistic phrasing. A spasmodic inclination to slide up to the note is a trait that might well be dispensed with, and when this has been achieved I forecast a rosy future for his powerful and yet controlled larynx.

Tony Mervin was a lot of fun, but that's where it finishes.

Opinion: Strong new blood.

### ★

### HIGH NOTES OF THE WEEK:

Trombonist George Chisholm. A musician's man. Vocalist Howard Jones. My pet personality kid.

### LOW NOTES OF THE WEEK:

The trumpeter at "Loss" for the high notes. The piano-duettists with the true spirit of Christian charity. Their right hands don't know what their left hands doeth.

## WHERE THEY ARE

Week beginning June 27

**CARL BARRITEAU AND HIS BAND**  
Tonight (Friday), Savoy Ballroom, Southsea. Saturday, NCO's Club, Brize Norton. Thursday, Casino Ballroom, Warrington. Friday, NCO's Club, Warrington.

**TITO BURNS SEXTET**  
Week, Royal, Tottenham.

**JOHNNY DANKWORTH SEVEN**  
Tonight (Friday), Burton Hall Dance Club, Uxbridge. Saturday, NCO's Club, Brize Norton. Monday, Festival Hall.

**RAY ELLINGTON QUARTET**  
Week, Palais, Ilford.

**TEDDY FOSTER ORCHESTRA**  
Tonight (Friday), Savoy Hotel, London.

Sunday, Music Hall, Shrewsbury. Friday, Savoy Ballroom, Southsea.

**ROY FOX ORCHESTRA**  
Week, Seaburn Hall, Sunderland.

**HARRY GOLD AND HIS PIECES OF EIGHT**  
Tonight (Friday), Nottingham. Saturday, Horsham. Sunday, Essoldo Cinema, Newcastle. Week, Green's Playhouse, Glasgow.

**NAT GONELLA AND HIS GEORGIANS**  
Week, Regent Ballroom, Brighton.

**JOE LOSS ORCHESTRA**  
Season, Villa Marina, Douglas.

**MICK MULLIGAN AND HIS NEW MAGNOLIANS**  
Tonight (Friday), West End Jazz Club. Saturday, Festival Gardens. Sunday, Cooks Ferry Inn, Edmondton. Wednesday, Queen Victoria, North Cheam. Thursday, Ventnor. Friday, Corn Exchange, Ashford.

**SID PHILLIPS AND HIS BAND**  
Sunday, South Parade Pier, Southsea. Tuesday, Palais de Danse, Wimbledon. Wednesday, Embassy Ballroom, Skegness. Thursday, Gaiety Ballroom, Grimsby. Friday, Winter Gardens, Malvern.

**SONG PEDLARS**  
Week, Liverpool.

**ANNE SHELTON**  
Week, Winter Gardens, Margate.

**SQUADRONAIRES**  
Season, Palace Ballroom, Douglas.

**BILLY TERNET ORCHESTRA**  
Season, Butlin's, Filey.

**HEDLEY WARD TRIO**  
Week, Winter Gardens, Morecambe.

**ERIC WINSTONE ORCHESTRA**  
Season, Butlin's, Clacton.

## Dankworth on Holiday

THE Johnny Dankworth Seven put down their instruments for a month following their appearance at the Royal Festival Hall next Monday.

Leader Johnny heads cross-channel to the Continent, where he intends to devote his time to doing a lot of composing and arranging.

Eddie Blair marries Miss Martha Edgar on July 5; Eddie Harvey swoops a trombone for a hoe to lend a hand on the land in Scotland, while Bill Le Sage will be gigging around Ilfracombe on a buskman's holiday.

**COMPOSER CAB.**—Two compositions by singing compèreguitarist Cab Kaye are to be published by Mercury Music. These two numbers, "Hypnotised" and "If I Could Hold You," have already been recorded by Cab on Esquire, accompanied by the Gerry Moore Trio.



Joe Loss and Vocalists

# LITTLE MARY WILL

**MARY SMALL**  
(with Vic Mizzy Orchestra)  
"Didja Ever"  
"A Beautiful Waste of Time"  
(Vogue V.9039)

**MAY** I make a prediction? That Mary Small will be **BIG!** Little Mary is a new American singer making her wax debut on Vogue, and an impressive one it is, too.

She has a voice which is brimful of personality with a capital "P." She sings with a beat—not a jazz beat, but a strong, swingy lift, which drives all gloom before it like a well-administered broom.

Her voice has a smile in it that comes right out of the wax and fills the room with sunshine—sure, she's a little "concert party-ish" at times, but, so what? After all the drearily intoned dirges that I've waded through lately, this at least makes me feel good.

"Didya," a cute ditty, is given just the lighthearted treatment it calls for, by the singer, and it jumps along merrily, well aided by Vic Mizzy's orchestra.

Mizzy, incidentally, is the composer of both tunes, the reverse a medium jump which is every bit as good as "Didya."

An enjoyable record, guaranteed to cheer you up and drive away those blues! More, please, Mary!

★

**VERA LYNN**  
"Auf Wiederseh'n Sweetheart"  
"From The Time You Say Goodbye"  
(Decca F.9927)

**THE** first side is the one which has sold over 100,000 in three weeks, and I can see why—it's sentimental, it's commercial, it has a chorus of "Soldiers and Airmen of Her Majesty's Forces" and, above all, it has Vera Lynn, who is fast becoming a legend in this country.

Deservedly so, for she's a fine artist and whether you go for her or not, you can't help admiring her dead-in-tune voice.

"Goodbye" is a tear-jerker and, like the first side, strictly for Lynn fans.

★

**LEE KONITZ SEXTET**  
"Hi Beck"  
"Ezz-thetic"  
(Esquire 10-225)

**THERE** is only one Charlie Parker, but others are gradually assimilating his style and approach, and the musician who is the nearest rival, if anyone can challenge the Bird, is the white alto star, Lee Konitz.

But where Konitz differs greatly from Parker is in his melodic structure and use of chords, which is obviously the result of his tuition and influence by Tristano.

Parker's improvisations are near enough on the basic chords of a tune, altered, of course, to suit himself, but never so much that the melody and chords of the tune are completely submerged. Konitz, however, takes the thing a step further, by superimposing yet another



Glamorous Peggy Lee, who has sung her way into the Best-Vocal-Disc-of-the-Week spot.

chord sequence on top of the "modernised" one.

You can hear an example on "Hi Beck" (a neat switch on "By Heck"). Although the label gives composer credit to Konitz, it's still "Pennies from Heaven."

Yet the chord sequence, which is put down by Sal Mosca's piano, Billy Bauer's guitar and Arnold Fishkin's bass, is vastly

**BEST JAZZ MAN OF THE WEEK—**

Lee Konitz in "Hi Beck."

different from the original "Pennies" sequence.

It has all been carefully worked out and gives Konitz a chance to play some really interesting alto, the best I've heard him yet on wax. His tone has improved a great deal, and he plays flawlessly and confidently; obviously he hasn't been standing still.

"Hi Beck" starts right in with three choruses by Lee, and each one is outstanding for its ideas and conception, and is a lesson for all students of alto playing, young or old. Following, comes a fine solo by the master of trumpet understatement, Miles Davis, during which an interesting thing happens to the rhythm section.

They drop the superimposed chords for Miles' backing, and stick to the more usual sequence (as is played in most of the clubs here), which only points to the fact that coloured musicians as yet are not "digging" the Tristano influence but are

preferring the less harmonically Bird school.

Second side, dedicated to ex-world heavyweight champ, Ezzard Charles, is a weird one. It's very fast and has two themes going at once, by Konitz and Miles, of a most involved nature.

If this one's based on an ever-green I've yet to decipher it!

There's more excellent Konitz, and Miles' solo is a joy, but after listening you feel like asking: "What was that all about?" This coupling is interesting, thought-provoking, and an ingenious example of modern chamber music. Don't miss it!

★

**FRANK ROSS**  
"Sugar Blues"  
"Why Should I Cry Over You"  
(Mel, 1217)

**REMEMBER** the old Clyde McCoy trumpet solo? Well, here it is again... only the trumpet you hear here is done

**WEEK'S BEST BUYS—**  
Mary Small's "Didja."  
Lee Konitz' "Hi Beck."

by Ross's voice and is a remarkable imitation. You may have seen this artist recently at the London Palladium, where he got a fine reception.

The band backing him is colossal and is a great mystery to me.

You see, this is a British recording by Melodisc and the band is a British one, but it's got more guts and kick than even Heath at his best. Label gives Tony Osborne as the conductor and director, but do I detect one of our newest big bands under a nom-de-plume, or am I just a bad judge (or JP)?

The backing, a more commercial tune, has more vocal trumpet effects and the band again is outstanding. A first-class novelty disc.

★

**PEGGY LEE**  
"Be Anything"  
"Forgive Me"  
(Brunswick 04939)

**EVER** since the days of Benny Goodman's "Why Don't You Do Right," I've had a lot of respect for Peggy Lee, but on

# BE BIG! RALPH SHARON'S Record Survey

these two sides she excels herself.

For this is a new Peggy Lee, so to speak. She has acquired the husky sensitivity that at times she has lacked in the past, and comes through here with an outstandingly relaxed and polished performance.

There's a great deal of Billy

**BEST GIMMICK OF THE WEEK—**

Frank Ross, the Human Trumpet, in "Sugar Blues."

Holiday on these sides, and I only mean to be complimentary to Miss Lee when I say that, to me, Billy is the greatest singer in jazz to come along yet.

Both sides are commercial tunes, but are lifted right out of the rut here, and are a shining example of a singer rising above her material to great heights. Irving Gordon, composer of "Be Anything," should be proud. I don't think he will hear a better version of his song.

★

**STAN KENTON'S ORCHESTRA**  
"Bags And Baggage"  
"Delicado"  
(Cap. CL13749)

**GOOD** news this week for Stan Kenton fans—the wall of sound is back with us again! After the last release I thought we'd lost it, but once again here is that powerhouse brass to shatter your eardrums and gladden your hearts

"Bags" is a vehicle for bass-

ist Don Bagley, and while I don't think he has the drive or relaxation of Safranski, he nevertheless comes through with some good stuff. The composition itself, by talented Johnny Richards, is a disjointed affair—just a series of link-ups and bridge passages, but it doesn't distract too much from the good bass playing.

"Delicado" is one of those Latin-American tunes, apparently destined to be in the big-seller class (judging by the Music Charts). It is nice descriptive music, played cleanly, and with a good authentic-sounding rhythm section. There's a twangy electric guitar solo, poor tone, but it may have been meant that way to blend with the "local colour" of the arrangement.

These two sides are the best from this band for a long while. Welcome back, Mr. Kenton—this is more like it!

★

**DON CHERRY**  
"The Lamp of Faith"  
"Don't Leave Me Now"  
(Brunswick 04926)

**DON CHERRY** (what a pip of a name!) is a young man to watch. He sings like a young Bing Crosby, and knows how to sell himself. "Lamp" has good guitar fill-ins helping out, and the reverse, written by our old friend, and Britisher, Eddie Lisbana, is a sure bet for the big time—a lovely tune with a sensible lyric, which Don sings as though he means it.

Girls! Here's a new heart-throb for you!

★

**TOMMY DORSEY AND ORCHESTRA**  
"The Keel Row"  
"Love, Where Are You Now?"  
(Brunswick 04932)

**THE** first side, a Bill Finegan arrangement, has a clarinet-bagpipes effect intro, and goes into a healthy-sounding sax passage. Follows a fugue between trumpets and trombones, complete with off-beat hand-claps by the band, in the Glenn Miller "Volga Boatman" style.

**BEST VOCAL DISC OF THE WEEK—**

Peggy Lee's "Be Anything."

The opus ends with the bagpipes fading out gradually. Only fair, this side, and devoid of real interest.

Flip is a vehicle for Buddy Stark, who is responsible for some atrocious diction in his vocal. "Yew" for "You," "Miyize" for "My eyes," etc. Disappointing, too.



Lee Konitz is seen on alto in this picture of a Metronome All-Stars' recording session. With him are Serge Chaloff (baritone); Kai Winding (trombone); John la Porta (clarinet); Stan Getz (tenor); Billy Bauer (guitar); Gerry Mulligan (baritone) and Miles Davis (trumpet).

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# THE NEW MUSICAL EXPRESS

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## BBC: No Change

SO THE BBC's Charter has been renewed for ten years! By a suspiciously narrow majority, the old order changeth giving place to the old order. The suggested plan for VHF commercial sound-transmissions has been shelved, and the forthcoming plan for commercial television all depends on whether the Conservative Government stays in power. If it doesn't, the Labour people have made quite clear their intention of throwing out the scheme with great gusto at the first opportunity.

WHICH LEAVES the air well and truly up in the air. The powers-that-be are all very smug about their somewhat hollow "victory" and the administrative side of Broadcasting House heaves a sigh of relief. The only people who aren't very happy about the prospect of the next ten years are the only people who don't count—the poor blokes who put on the programmes, and the listeners. . . .

WE WERE interested to read a pious bit of writing by the radio critic of a national newspaper the other day, in which he expressed horror at the suggestion that an entertainment expert be appointed the new Director-General of the BBC. He had no hesitation in condemning this dreadful—nay, almost treasonable—suggestion, for he was quite sure that Britain did not want a Barnum at the head of its broadcasting. He suggested that the ideal man for the job was Lord Reith. . . .

IT JUST shows you. . . . The mere suggestion that an entertainment expert be appointed to fill the job of an entertainment expert is greeted with ridicule. . . . Not only in the Press, mark you, but in Parliament and, indeed, in Broadcasting House itself.

THAT IS the whole root of the trouble—that the last people who count in the broadcasting scheme of things are the very people who should count most. The lowest paid and least regarded employees of the Corporation are the producers—the liaison officers between the programmes and the public. Administration is far more important than entertainment, and you'll never get a knighthood by working your fingers to the bone toiling and moiling over a hot script. . . .

CAN YOU imagine what would happen at the London Palladium if Mr. Val Parnell were suddenly made subservient to some well-connected Civil Servant who had the final say in everything affecting the running of the theatre? It sounds a laughable prospect put in that way, yet, translated into terms of the BBC, the situation is accepted and, in fact, approved. However, the analogy is perhaps a ridiculous one because Mr. Parnell has made his name by giving the public what it wants . . . and that automatically wipes out any suggestion of comparison with the BBC!

# DANCE ME LOOSE

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On Tuesday of this week (24th), Hammersmith Palms vocalist Paul Rich was married to Miss Marion White at Bayswater Synagogue. Here the bride and bridegroom are seen after the ceremony with Lou Preager, Alf Preager and David Toff beaming in the group.

## TEDDY JOHNSON GETS THE JACK BENNY JOB

"I'M in!" With these two words an elated Teddy Johnson came on the phone to the NME last Monday morning, to confirm that, as we exclusively forecast last week, he will be replacing Dennis Day when the Benny act goes on tour following its Palladium stint.

"Jack Benny is a wonderful person," enthused Teddy. "He's quite the most charming man I've ever met in show business, and I've met some pretty wonderful people. I can't tell you how much I'm looking forward to working with him."

Although Teddy will not be doing as much comedy in his own spot as Dennis did, he will be doing the patter with Benny, and will also do the Johnnie Ray finale item.

Completing the Benny bill when it opens in Manchester on July 7 will be McAndrews and Mills, Reggie Redcliffe, Clifford Guest, The Virginians, The Two Harvards and perhaps one or two more acts not yet fixed.

Dennis Day, who came to this country solely for the Palladium appearance and was not at any time scheduled to tour with Jack Benny, goes to Paris and then to Rome before returning to the British Isles for some charity appearances in Ireland.

POPULAR AFN Frankfurt disc-jockey Joe Neidig, arrived in this country late this week to attend the Royal Festival Hall concerts and other jazz functions over the week-end.

He has been plugging the concerts over the air for some weeks past; the NME learns from Bert Wilcox that Joe will be going on the LJC Riverboat Shuffle on Sunday.

## ALAN CLARE SHINES ON ACCORDION

ALAN CLARE, clever young modern-style pianist who created great interest recently with his series of unusual recordings for Esquire—including one of the most successful attempts yet made to play jazz in waltz-time—can currently be heard displaying another of his musical talents at Swallow Street's Studio Club.

There Alan doubles accordion, and does it remarkably well, producing sounds which are much to the customers' liking. Reg Bull provides the rhythmic backing on drums.

BOURNEMOUTH. — Violinist Johnny Franks, who leads his own group at London's Benelux Restaurant, has been booked to appear here at the Eastcliffe Manor Hotel every Thursday and Sunday throughout the summer in cabaret. As Johnny's Benelux contract has just been renewed, he has arranged for Danny Levan to dep for him in town when he carries out the Bournemouth dates. Both bookings were negotiated by the Harold Davison office.

## NFJO Concert Bill Still in J LATEST COMMUNIQUE FROM THE FESTIVAL HALL

SINCE the NME reported last week that the Festival Hall NFJO concerts would definitely take place, a welter of discussion and negotiation, move and counter-move, has been taking place between the NFJO, its legal advisers, the bandleaders and the Musicians' Union.

Late on Wednesday evening, NFJO spokesman Bert Wilcox gave the NME the following statement:

"As far as the NFJO is concerned, the concerts which are scheduled for June 28 and 30 will definitely take place in some form or other.

"It is hoped that negotiations now taking place will enable the concerts to proceed as planned.

"Our solicitor is still awaiting a reply from the MU to a detailed written proposition which was submitted over a fortnight ago, although a reply was promised last Friday.

"In the meantime, joint letters from the bandleaders concerned and from the NFJO

Central Committee have gone to the MU asking them to make an exception in this case and permit the bands to play."

Though the NFJO would not confirm or deny it, it seems likely that Ralph Sutton and Lonnie Johnson will appear on the Saturday, but that Dominicus and Pronk will not appear on the Monday unless the Union relents or some other solution can be found.

Presumably, if the British bands do not appear on the Saturday, the NFJO will arrange for their promise (NME, June 13) to present these

## Surpri

## PAUL OUT OF

PAUL ADAM is out of the West End on Monday Randy Turpin uppercut. departure from one of the n is shrouded in mystery.

Paul Adam returned to the Astor from the Milroy on April 21 and in our issue dated April 11 he gave us an interview in which he stated: "... Harry Morris has made me such a fantastic offer that I feel I must accept."

Speaking to the NME from his home, the owner of the Astor and Colony Restaurant, Harry Morris, said on Tuesday: "The whole thing happened very suddenly—and until later in the week I am not prepared to make a statement."

As an afterthought, he asked: "Has Paul Adam made any statement?"

## GRAY HELPS OUT

What Paul did say to us was: "I'm not at the Astor any more. I finished rather abruptly last Monday... put it that way, eh? But, as soon as I'm in a position to do so, I will give you all the dope."

What is known is that tenor sax leader Johnny Gray whilst on holiday was contacted by the Astor management and asked to take in his band immediately to the club in the meantime.

At present it is not known what will be the position when Gray opens at the new Georgian Club this week-end.

Meanwhile the arrangement for Don Carlos to replace Santiago Lopez at the Astor (as we exclusively forecast last week) goes ahead.

## FRANK KING LEADS AT THE HOLLYWOOD

MANY stage, radio and film celebrities are often to be seen at the Hollywood Club, just off Marble Arch, which is run by NME writer Len Colley's brother Maurice.

The resident group, featuring Sid Wright (piano and solovox), Charlie Maxwell (guitar), and Len Graham (bass), is led by clarinetist Frank King, who also doubles on tenor, violin, vocals and Latin-American rhythm.

Such name musicians as Kenny Graham, Dave Wilkins and Gerry Moore often sit in with the group.

## West End Band Moves

### ADAM ASTOR

the Astor. This news hit the (23rd) with the force of a At the time of writing his most lucrative berths in town,

### RONNIE O'DELL LEAVES CIRO'S

**T**HIRD in the saga of West End surprises this week is the news that Ronnie O'Dell is leaving *Ciro's Club*, Orange Street, W., on July 5.

Ronnie returned to this luxurious haunt of the socialites last October as leader of his own seven-piece, with Jill Allen as vocalist. His association with *Ciro's* goes back over five years, either as leader in his own right, or as leader or pianist for Maurice Winnick.

In a statement to the NME late on Wednesday night at the

### PHIL MOORE DUE HERE ON SUNDAY

**A**MERICAN pianist-arranger-composer Phil Moore, arrives in London this Sunday (29th). This news came in a cable to agent-bandleader Maurice Winnick with the specific request that Maurice should advise NME's Les Perrin of his intended visit.

Phil is, we understand, to make some radio transcriptions during his European visit, and intends to stay in London for at least fourteen days.

For some time, Moore was the pianist for Lena Horne, and two of his best known compositions are associated with her by the British public, "I Feel So Smoochy" and "Shoo Shoo Baby."

He later formed the Phil Moore Four for radio, recording and night club work. In the past 3½ years over 3 million records by the Four have been sold in America alone.

For his visit to England last year with Dorothy Dandridge, he wrote "Blow Out the Candle." During that visit he recorded two sides with the augmented Jack Parnell Orchestra, and it is hoped that these may shortly be issued in this country.

### jeopardy LL WARFRONT

bands at a separate concert, free to holders of Festival Hall tickets, to be implemented.

There are other theories as to how the NFJO will deal with the many difficulties which confront them, and Saturday and Monday may yet provide some big surprises. We—and the NFJO—can only say: "Wait and see!"

The NME understands that although the entire NFJO allocation of tickets has now been sold, some are still available at the Royal Festival Hall Box Office, and applications should be made direct.

### Simone leaving Café de Paris

**A**NOTHER West End surprise is the news that this week *Café de Paris* leader Sidney Simone, now in his third year's residence at the London spot, was advised that the services of his orchestra would not be required after July 27.

In a statement to the NME, Mecca band-booker Morley stressed that there was no complaint whatever about the standard of the Simone music.

"He's playing as well as ever," said Morley, "but in accordance with our current policy we feel a change is desirable."

Going into the *Café de Paris* for a four-weeks' stay will be the band of George Smith, ex-Carroll Gibbons tenorman who, up to five months ago was leading a group at Hatchett's.

The Smith line-up has not yet been fixed, but he will open there on July 28 leading baritone, clarinet, trumpet, trombone and rhythm.

Asked for his views on this new development, Simone said:

"Yes, I'm leaving. It's been a wonderful association, and I've been very happy. There is no reason other than that the management wants a change. I would emphasise that I really am leaving on the best of terms with Mecca, and cannot say enough nice things about the way I've been treated."

On Monday, Sidney's Orchestra cut the final session of six sides for Columbia, as the accompanying orchestra to Noel Coward, who is currently appearing at the *Café de Paris* in cabaret.



Leslie Abbott, Southern Music's new managing-director, proudly inspects Benny Lee's waxing of their latest number "Pretty Bride," while general manager Peter Lane, arranger Johnny Douglas, Benny himself and the French composer of the tune—Eddie Marney—look on.

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### Billy Sproud is Embassy Club MD

**I**N connection with last week's story about the L/A band movements, the NME now learns that to replace Don Carlos at the Embassy Club Billy Sproud is selecting a hand-picked combination.

So far booked are Billy Stephens (trumpet); Sammy Molineaux (bass); Bob White (piano); Lou Stevenson (bongoes); and Les Lombard (rhythm/vocals).

Stevenson, White and Stephens are all graduates from the Santiago band.



### NEW AIR SERIES FOR AMBROSE

**T**HE NAME OF BERT AMBROSE IS NEVER OUT OF THE NEWS FOR LONG. THIS WEEK THE NME LEARNT THAT ON FRIDAY, JULY 11, AT 10.25 P.M. IN THE LIGHT PROGRAMME, THE MAESTRO AND HIS ORCHESTRA ARE TO INAUGURATE A NEW WEEKLY SERIES, FEATURING "SOME STRINGS, AND THREE—POSSIBLY FOUR—VOCALISTS. WALLY CARR, RAY BURNS AND TONY BRENT HAVE ALREADY BEEN FIXED."

This last comment came from Ambrose himself, who in an exclusive interview with the NME sounded highly enthusiastic about the new project.

"The final details about the form which the programme will take will have to wait until I have had talks with Jim Davidson (BBC Assistant Head of Variety) later this week," he

said. "And I believe that this boy Tony Brent can become one of the biggest things in the business."

Jim Davidson himself told the NME: "I think this new series is going to be very worthwhile. We're not hurrying things; I want Bert Ambrose to have plenty of time to think things out and get everything nicely cut and dried in his own mind before we settle details finally."

### NEW SINGER

The name Tony Brent is a brand-new one in the business. This lad broadcast twice recently, on "Rendezvous" and on "Up and Coming"; several of the right people heard him, and as a result he has been signed for this series and also to record for Columbia.

One of his first waxings for that label will be "It Isn't Easy," a new number by Leslie Baguley, which has not so far been heard in this country. Brent has already recorded this and several other British numbers for distribution in America, where he himself recently worked for a while in cabaret and with the Tex Beneke Orchestra.

### JOHNNY GRAY FIXES FOR GEORGIAN CLUB

**A**S we were able to announce exclusively in our issue two weeks ago, Churchill's club which was struck off the register after a recent court case, has been replaced by a completely new night spot, the Georgian.

The club opens its doors tonight (Friday).

Our prophecy that Johnny Gray would return to the premises where he made his debut as a bandleader, has also proved correct.

Playing opposite Johnny will be Conde-Tyree Latin American band which also held the stand during the Churchill era. Appearing with the band for this new engagement will be singer Lorreta Sampson.

Monse Tyree told the NME that the band would also double with their previously contracted engagement at the new "Jack of Clubs" which Jack Isow opens on Wednesday next (July 2).

**HUGH MARTIN**, composer of the "Trolley Song," and Eric Maschwitz, writer of many well-known pops, have collaborated on the book and lyrics of a new musical which Emile Littler is to present in London in the autumn under the title of "Love from Judy."

### CONGRATULATING THE NEW CHAIRMAN

Eddie Standing, General Manager and Director of Campbell, Connelly, receives the congratulations of Kay O'Dwyer, latest acquisition to the C. and C. exploitation staff, after being elected Chairman of the Popular Music Section of the Music Publishers' Association on Tuesday (24th). Jimmy Green was elected Vice-Chairman.

### ONE NIGHT TOUR FIXED FOR LENA HORNE

**O**N completion of her current tour of Britain for the Moss Empires' circuit, Lena Horne is to undertake a series of one-night appearances in the Provinces for the Harold Fielding office.

Appearing with her will be the Song Pedlars and Jack Parnell and his Music Makers, who have been such a conspicuous success on the present tour.

Dates already fixed are: July 6, Opera House, Blackpool; 7, Belle Vue, Manchester; 8, Guildhall, Southampton (two performances); 10, De Montfort Hall, Leicester (two performances); 12, New Colston Hall, Bristol.

This booking by the Fielding office is in continuance of their policy of presenting top-flight American acts for one-nighters in towns and cities which otherwise have no opportunity of seeing America's best.

### FOR GLENN MILLER FANS

**S**EVERAL newly-issued LP discs—including one not yet available in this country—will be played at the Glenn Miller Appreciation Society's fourth London Record Recital, to be held on June 29 at the Kingsville Restaurant, 372 Gray's Inn Road, W.C.2, commencing at 3 p.m.

Details of membership of the Society, which interests itself in the music of the Miller revivalist bands of Jerry Gray and Ralph Flanagan in addition to Glenn's own recordings, can be obtained from the Hon. Secretary at 3 Great Percy Street, W.C.1, or at the recital itself. Admission to members will be 2s. 6d., non-members 3s. 6d.

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## JAZZ STARS WILL TWINKLE ON G.O.S. AIR SERIES

JAZZ lovers who have the radio knob-twiddling habit will have plenty of opportunity to practise their craft when Jimmy Grant's "London Jazz Scene" series begins in the General Overseas Service of the BBC on July 5.

Programmes, which are being pre-recorded, will each be aired three times in seven days; initially on Saturday mornings, 5.30-6 a.m. British Summer Time, in the 25, 31 and 41 metre bands, and subsequently on the following Thursdays at 8.30 p.m. in the 19, 25, and 31 metre bands and on Fridays at 11 a.m. in the 16, 19, 25 and 31 metre bands.

Opening the series on July 5 will be a Jam Session, featuring the Ralph Dollimore Trio, Harry Klein, Bob Burns, Jimmy Skidmore, Terry Brown and Roy Plummer, followed consecutively by the Dankworth Seven, the groups of Joe Muddel and Joe Saye, the Jack Parnell Band, the Kenny Graham Afro-Cubists (if arrangements can be made for the group to re-form for a recording), Ted Heath and his Music, and the groups of Tito Burns and Jimmy Walker.

Later, it is hoped to feature Norman Burns' Quintet, and the Ralph Sharon Sextet, and repeat visits from the Dankworths and the Parnells.

Steve Race will be competing most of the series.

**DOVERCOURT.** — Interesting two-piano arrangements will be featured by the Charles De Groot Orchestra when they open for an eight-week season at the Cliff Pavilion, Dovercourt, on July 20. Charles, on violin, will lead Richard Verenon (piano/accordion); Fred Clarke (cello/tenor); William Miles (violin/alto/clarinet); Gladys Walthoe (piano/vocalist); Tony Beale (violin/trumpet) and Max Farman (percussion).



Pete Kameron (left) the Weavers' Personal Manager, photographed in London last week by the NME, talking record sales with Capitol's Dick Rowe.

## U.S. singing Weavers are due here this winter

**B**EFORE leaving early this week for Paris, Pete Kameron—manager of the American Weavers' folk-singing foursome, told the NME that the group is likely to be appearing in this country in November or December of this year, if negotiations begun during his visit are successful.

Kameron, a short, bespectacled 32-year-old New Yorker, is perhaps best-known as the publisher (in America) in conjunction with Harry Richman, of such outstanding hits as "Goodnight Irene," "Tzena, Tzena," "On Top of Old Smoky," "When the Saints Go Marching In," "The Roving Kind," "So Long, It's Been Good To Know You," "Wimoweh" and his latest success—which will be out over here on July 15, and has been recorded by folk-singer Woody Guthrie—"Hard, Ain't It Hard?"

## BRYAN JOHNSON FOR PIGALLE

**W**HEN American singer Bill O'Connor leaves the floor show at the Pigalle at the end of this week—he starts rehearsals soon for a new musical show—his place will be taken by Bryan Johnson, the young singer who made such a hit in "Peep Show" a few months back.

Toward the end of "Peep Show," Bryan's health was not at all good. "Now," he told the NME this week, "I'm fit again, and very much looking forward to working at the Pigalle."

He is, of course, Teddy Johnson's brother.

## HEATH BAND TOP IN LUXEMBOURG LISTENERS' POLL

**B**ITAIN'S own Ted Heath and America's Guy Mitchell and Jo Stafford head the dance band, male and female vocalist sections respectively, in a poll recently conducted over Radio Luxembourg to discover who were listeners' favourite recording artists.

A couple of fifteen-minute programmes, and several spot announcements in between items, were sufficient to attract thousands of letters and postcards which swamped the Radio Luxembourg offices for many days.

Record programmes have always topped the Gallup polls held from time to time by Radio Luxembourg to find out which type of programme was most popular with listeners, and they were quick to let the radio company know whose recordings they most enjoyed.

### BILLY MAY SECOND

Ted Heath easily beat American bandleader Billy May into second place, and British bands filled the next three placings. British singers didn't do so well; Teddy Johnson was placed seventh among the male singers, and Anne Shelton was sixth in the female section.

### PLACINGS

Final placings were:  
**BANDS:** 1, Ted Heath; 2, Billy May; 3, Joe Loss; 4, Geraldo; 5, Victor Silvester.

**MALE SINGERS:** 1, Guy Mitchell; 2, Bing Crosby; 3, Frankie Laine; 4, Mario Lanza; 5, Johnnie Ray.

**FEMALE SINGERS:** 1, Jo Stafford; 2, Doris Day; 3, Kay Starr; 4, Vera Lynn; 5, Dinah Shore.

## Phil Tate to augment for Lou Preager's holiday

**W**HEN the Lou Preager Orchestra takes its fourteen-day vacation from the Hammersmith Palais, commencing July 6, the band moving into the number one spot will be already-resident Phil Tate's group, which will augment to fifteen for the occasion.

As previously reported (NME May 2), the Colin Hulme Orchestra from Birmingham will be bringing a breath of Midland air on to the relief stand, remaining there for four weeks to cover both the Preager and Tate band holidays.

**WHITSTABLE.** Kealoa Life, featured guitarist/vocalist with the late Felix Mendelssohn's Hawaiian Serenaders for nine years, has just taken up residence here following a three-year tour of broadcasting and stage work in South Africa with his Royal Hawaiian Islanders. While in the Union, Kealoa's group broadcast regularly over SABC, and frequently appeared in commercial radio shows on Springbok Radio and Lourenco Marques Commercial Radio system.

**BELFAST.** Several changes have recently taken place in the line-up of Benny Daniels Orchestra at the Plaza Ballroom, Belfast. The group, which on July 23 will have completed its first year's residency at the Plaza, now has the following personnel: Benny Daniels (alto), leading Jimmy Denver (alto); Ned McCrudden (tenor); Jimmy McAlea (tenor); Denis Townsley (trumpet); Cyril Simon (trumpet); Norman Curry (trumpet, vocals); Sammy Caruana (trombone); Billy White (piano); Eddie Lambert (bass), and Sid Leeming (drums).

## PROVINCIAL ROUND-UP

**NEWQUAY.** — The Atlantic Hotel, Newquay, will shortly welcome the quintet of Les Bayliss—who for two years led his own group at the Ritz Ballroom Manchester—which opens at the Cornish resort for a fourteen-week season commencing June 23. Stan Martin (piano); Denny Stark (drums, vocalist); Sid Kay (bass), and Billy Almond (trumpet, vocalist) complete the group which Les Bayliss leads on alto.

**ABERYSTWYTH.**—On July 3 in the Welsh Home Service at 7 p.m., local altoist-bandleader Ralph Davies is to play Eric Coates' "Saxo-Rhapsody," with the BBC Welsh Orchestra under Rae Jenkins.

**WORCESTER.** — Following their second highly successful winter at the Winter Gardens, Droitwich, Wally Robb and his Orchestra opened last Saturday for the summer season at the Worcester Public Hall. The Hedley Ward Orchestra moves into the Droitwich spot for the summer, and Wally Robb returns in September. The Robb music has been much in demand in the Midlands during the winter for hunt balls, etc.

**HULL.**—Tommy Fisher and his Orchestra, who have just been engaged for a further three-month "Saturday nights" term at the Hull City Hall, are also moving into the Newington Ballroom on Mondays.

On the remaining nights of

the week, the resident Newington Orchestra will continue to be featured at the Newington Ballroom.

Before he left the Newington Orchestra recently, to join Ceres Harper for a season at Southport, trumpeter Ernie Watson was presented with a pipe by the management of the Newington in recognition of the good work done by Ernie during his term at the Ballroom.

Another recent departure is tenorist Stan Gray, who is now at Filey, East Yorks.

**Our resident comedian, Harold Berens, left at the week-end for his summer season at Lyme Regis, and his popular series of sidelihts on the profession is going to be a little spasmodic for the next few months. Before he left, Harold (right) met his old friend Nat Gonnella in the NME offices, and they both discussed the weather. As can easily be seen, they were both a bit anxious about the prospects.**



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**L**AST week, our Record Reviewer, Ralph Sharon stepped out of the drawing-room of discology into the kitchen of cookery — and thereby precipitated a storm.

Reviewing the latest Mickey Katz extravaganza, entitled "The Little White Knish That Cried," on Capitol, last week, Ralph innocently enquired, "What is a knish?"

He offered to send a copy of the record to the first reader filling him up on the official meaning of knish—and if he thought he was going to get away with it just like that, it was a case of knishful thinking!

Hardly had the NME hit the streets before the 'phone started ringing, and the translators went into action. Some foreign voices, and some immaculately English voices gave us various meanings of the word—most of them different.

**RECIPES**

The common denominator of all the interpretations, however, was that a "knish" is a Jewish foodstuff. How it was made and what it consisted of... that's where the fun started. Some said a knish was filled with meat, others said cheese, some said onion, some said vegetables... some didn't say what it was filled with, but contented themselves by describing the consistency of the encircling pastry.

It was flakey... it wasn't flakey... it was doughy... it was hard with a crust... The whole thing was like a Cornish pasty with a Yiddish accent, we gathered, or, conversely, like a Swiss roll from Stepney.

One of the first phone calls, for the record, came from the girls at the Joe Loss office, to be succeeded by a personal visit from our landlord, Mr. Lewis.

Another visitor who blew in and out like a harmonious hur-



ricane was Benny Lee, who roared out: "A knish is a Jewish haggis!" and was gone.

Wilting before the blast, we rushed out to lunch, and disgraced ourselves at our favourite restaurant by asking for fried knish and chips.

By the time we returned, the postman had called with the First of the Many. The letters have poured in, and here is a selection:

From Bethnal Green, London, Syd Welner rushed in with the succinct definition—"knadel" (in Yiddish) or "dumpling" (in English), but Aircraftman D. Getzels, of the RAF, Ringway, Manchester, was more explicit.

"A knish," said 2512072 Getzels, "is made of thin pastry, onion, cream cheese and an egg, and is baked in a roly-poly."

What, no meat? That didn't agree with Mrs. B. Bernstein's explanation, from Edgware. She said a knish was "Mince-meat wrapped in dough, and baked in fat."

C. Yarrow, of Warwick Grove, Upper Clapton, went further. He told us it was a Jewish-Rumanian dish made of dough stuffed with either meat or

cream cheese, and can be boiled or baked. "It is the size of an orange, but is nearly flat."

**INVITATION**

Nearby neighbour Len Lewis of Powerscroft Road, Clapton, had even more to say. "A knish," he announced expertly, "consists of mashed potatoes, mixed with egg, salt and pepper, and fat. Spread on very thin dough, rolled up, put into a dish, and baked. This is a very appetising delicacy," he added politely, "Hope you try it some time. Happy eating!"

The last letter that we have space to reproduce contained an invitation to sample one, from Mrs. Muriel Lander, of Lyndhurst Gardens, Finchley. She gave this recipe:

"Make a dough (pie crust type), and a filling consisting of buckwheat, fried onions, haricot beans and fat. You spread the filling on the dough and roll it up (like a Swiss roll) then bake in an oven. It's really delicious. If you care to come over personally, I'll make you one. O.K.?"

We'll say it's O.K., Mrs. Lander. As Ralph is spending the summer season playing at Weymouth, and we wouldn't

are getting an official definition of the mysterious word from Mickey Katz himself.

In the meantime, they have been good enough to supplement Ralph's original offer, and will be sending copies of the record to half-a-dozen of the people who 'phoned and wrote in.

Winding up the subject in a lyrical manner, our Tame Poet trotted this out:

A knish  
Is a fish  
Not of dish  
But of meat  
That you eat

As a treat.  
A knish,  
If you wish,  
Is delish  
Filled with cheese  
Or will please  
With some veg  
Round the edge.

I think you'll agree that's  
suffish

Regarding a knish.

R.S. (not Ralph Sharon  
—the other one).

**GEOFF SOWDEN LAUNCHES HIS NEW BAND**



A NEW band was unveiled last Monday evening in Gallic surroundings when former Freddy Randall and Joe Daniels trombonist Geoff Sowden took the stand at the Club du Faubourg for a Press show with his own sextet.

Geoff has embarked upon a comprehensive policy, combining "forthright jazz" with "a commercial library" and "a cabaret repertoire" (we quote the official brochure—perhaps the most ambitious publicity sheet devised by a British band), and all these facets were displayed during the course of a 45-minute demonstration, the latter most effectively of the three.

Trumpeter Frank Wilson came through with a profes-

sional-sounding "I Can't Get Started," and "Send Me, Jackson" spotlight Norman Long's energetic, pseudo-Waller piano and vocal act.

"The Waiter, The Porter, and The Upstairs Maid," portrayed by Sowden, clarinetist Don Cooper and Sally Ann Ames, made a fitting finale.

Despite some sloppy intonation and a light-weight rhythm section, the dance sets sounded quite adequate as functional music, with Geoff's trombone outstanding—literally so, some of the time; he should keep an ear on the overall volume level.

The band is managed by Mme. Lou Guissin, and the number to ring is WEM 6422.

MIKE BUTCHER.

**I Can Dream, Can't I?**

**I**F you have ever trod Denmark Street for any other purpose than visiting St. Giles Church, or if you know an "A" from a bull's fetlock then the latest Warner Bros' musical "I'll See You In My Dreams" is for you too.

This screen life of lyricist Gus Kahn (starring Danny

**BRAZILIAN STAR FOR SAVOY**

**D**ALVA DE OLIVEIRA, Brazil's top female vocalist who (as exclusively reported in the NME of June 6), came to this country recently to record several sides with the Roberto Inglez Orchestra for distribution in Brazil, opens in cabaret at the Savoy on July 14 for a short season.

She will be backed by the Inglez Orchestra which is, of course, resident there.

Eight titles have already been waxed at the EMI studios, and four more were due to be put in the can today.

Following her appearance at the Savoy, Dalva will be returning home to Brazil to prepare for the 1952 Carnival, where she hopes to repeat her success of last year by being once again crowned "Carnival Queen."

Later she will be embarking on a world tour through Mexico, Argentina, Peru, Cuba, France, Spain and Portugal.

Thomas in the name lead and Doris Day as his wife, Grace) is the ideal fusion of pathos and humour. This is Tin Pan Alley backstage.

The pathos, just that "wee-bit-bigger-than-life," and the humour (rugged, biting stuff) all add up to the advice—take your handkerchief. For whether you laugh or do a Johnnie Ray, you'll need it.

But don't let these emotions embarrass you; half the top names in radio were in a similar state at the trade show last week-end.

Packed sardine-wise with songs such as "Memories," (did you know that Count John McCormack "made" this number?) "I Wish I Had a Girl," "Pretty Baby," "The One I Love Belongs To Somebody Else," "It Had To Be You," and a dozen others, it's a show I'm PAYING to see again.

This film, a personal acting triumph for Thomas (recall his Palladium appearance a year or so back?) should earn director Michael ("Yankee Doodle Dandy") Curtis an Oscar, it's that good.

As for Doris Day, if "I'll See You In My Dreams" is a proposal, it's a date. I will commit somnambulism any time you like!

L.P.

**HOPE COMING.** — A Moss Empires spokesman told the NME this week that, although final details had not yet been settled, it was "pretty definite" that Bob Hope would be appearing at the London Palladium for a season from September 1.

**WINSTONE GETS 'LIZ BATEY; LOSES KEN GRAHAM**

**S**INGER Elizabeth Batey joins the Eric Winstone Orchestra at Clacton on June 30, replacing Joan Anderson. Elizabeth will be featured on the band's broadcast the following day at 1 p.m. in the Light Programme.

On July 12, modernist tenorman Kenny Graham climbs off the stagecoach after only a few months' ride.

Kenny told the NME: "Although I have been leading my own modern jazz group here at Clacton for two afternoon sessions each week, I still don't get enough scope to suit me.

"What'll I do when I get back into Town? Well, I've no immediate plans, but I believe Jimmy Grant wants me to re-form the Afro-Cubists for an Overseas broadcast."

In connection with the Overseas series which Jimmy is currently producing, Kenny wrote and recorded a 45-second untitled theme which will precede each broadcast in the series. Featured on the recording were Kenny on tenor, Dankworth drummer Eddie Taylor, and Billy Sholanke on bongoes.

Replacing Kenny with Winstone will be Alan Nesbitt, who moves over from Vic Lewis.

**WILCOX LECTURES.** — On July 4 London Jazz Club promoter Bert Wilcox, is to give a lunchtime lecture at the City of London School on "25 years' of jazz."

# 'SPONTANEOUS COMBUSTION PIANO' FOR NFJO CONCERT

Collectors' Commentary by HECTOR STEWART

**E**VEN on records, the St. Louis pianist, Ralph Sutton, is largely an unknown quantity in this country. But reports that he is to earn as much as £350 for a single NFJO concert performance would make him appear pretty big.

What the facts about him? He is a present-generation jazzman, whose work the "New Yorker" magazine described as "spontaneous combustion piano" when he first gained attention a few years back on Rudi Blesh's radio programme, "This is Jazz."

He was billed as a great new ragtime piano discovery, but since then has shown himself to be something of a piano discovery in various other ways, Waller interpretations for Columbia, and his "Bix Beiderbecke Suite" and "Piano Portraits" for the Commodore label.

Sutton has said that his main stimulus in wanting to play piano was "Fats" and his Columbia discs certainly bear the most uncanny likeness to "Fats" playing that this writer has heard.

But he is not merely a copyist, nor just a rag-player. He is a talented individualist in his own right, and his imaginative interpretations have given new meaning to the work of several earlier pianists.

His "Bix Suite" especially is significant, for it proves conclusively how far ahead Bix was of his time—how, in fact, he pointed the path along which modern pianists like Errol Garner are now treading.

Whether all this justifies the enormous expense of bringing Sutton to England for the traditional concert has yet to be proved.

It's patently desirable not to give the MU any legitimate cause for further squawks; and some collectors can't help feeling that such a sum would have been better spent in trying to get a jazzman of more proven stature and greater historical significance.

Nevertheless, if Sutton's records are anything to go by, he should be absorbing to hear in the flesh—all £350 worth!

★

## HUMPHREY LYTTTELTON AND HIS BAND

Usual personnel, with ADE MONSBURGH added for the first time

"Forgotten Woman's Blues"

"Chicago Buzz"

(Parlophone R.3513)

"Fidgety Feet"

"March Hare"

(Parlophone R.3526)

FOUR Lyttelton sides, which

inadvertently have hung

fire, the last few weeks. The

first is a Lazy Ade original

dating from the session that produced "Hoppin' Mad" / "Don't Monkey With It" (R. 3460).

I have always thought that the belated (and now historic) hook-up between Humph and Ade was a small stroke of inspiration. Unfortunately, this blues with its somewhat forced plaintiveness and moments of unintended sadness doesn't measure up to the former couple, although the players make a passable job of it.

But what joy is on the reverse! "Buzz" goes with a

melodically something of a puzzle.

Tantalizing phrases of "Side by Side," "Knocked 'em in the Old Kent Road," and "That's a Plenty" are suggested and hastily withdrawn. How many other similar snatches can you spot in this musical tea-party? No prizes offered!

Ashman has a chance to show his paces and acquits himself well, first in a solo and then, after Humph's muted stop-time chorus, by building up a solid bass pattern behind the ensemble.



The NME took this picture at the opening of Bix Curtis' Club Satchmo last Sunday. In the group are Mr. and Mrs. Bert Wilcox, James Asman, Bix Curtis, etc.

bang from start to finish. A tune by Chicago old-timer, Junie Cobb, it has two strains, the second seemingly based around the harmonies of "Home, Sweet Home," with breaks thoughtfully provided.

Aided by crisp washboard and a buoyant banjo rhythm, the band get back some of their old form. Humph and Wally weave a beautifully-integrated melody line, and their breaks have poise and humour. A thumping piano solo completes the honours, which lift this side into a class along with the band's best.

I wish the same could be said of "Fidgety Feet." Sounding unsure of which foot they've started on, they race away at a breathless pace. Around the middle things start settling down to a clipped beat, and there's an excellent solo from Wally's clarinet.

But the tempo seems to run away again towards the end. This is a Dixieland number, calling for relaxation. This treatment, though unusual and exciting in spots, doesn't have it.

Both in title and substance, "March Hare" has Humph's unmistakable stamp. Revolving around the musical personality of Micky Ashman, it is at once rhythmically intriguing and

## JAMES ASMAN reviews the RALPH SUTTON records

RALPH SUTTON (solo piano)

"Frog Legs Rag"

"The Cascades"

(reissued from Down Home Records). Vogue V.2108

"Dill Pickles"

"Whitewash Man"

(reissued from Circle Records). Vogue V.2112

"St. Louis Blues"

"Carolina in the Morning"

(reissued from Circle Records). Vogue V.2113

THE current releases on Vogue of pianist Ralph Sutton reveal the influence of "Fats" Waller on this very able musician.

Sutton plays on all six sides with force and technique, employing a powerful left hand throughout.

Several of the numbers, such as "Dill Pickles," "The Cascades" and "Frog Legs Rag," are of St. Louis origin in style and execution. Ralph Sutton uses his imagination and adds to the score with ideas of his own.

One of my favourites out of a splendid batch of piano recordings is the lovely "Carolina in the Morning."

These discs will prove the wisdom of the NFJO in inviting a comparative unknown to take part in their Royal Festival Hall concerts. Sutton obviously has a great deal to teach our jazz pianists.

Let us hope that the lesson will be well learnt after June 28.

## IS JAZZ DYING?

We have been flooded by letters from readers on this subject following publication of Bert Wilcox's forthright opinions in our last issue. A selection of the letters received will appear next week.

## NEWS AND VIEWS

by James Asman

**L**AST Sunday, June 22, the home ground of the Toni Anton Progressive Orchestra at the White Lion, Edgware, was besieged by traditionalists. It was the opening night of Bix Curtis' new Club Satchmo.

During the evening the famous recorded message of goodwill from Louis Armstrong for last year's NFJO Royal Festival Hall jazz concerts was played. Among the well-known visitors present were jazz writer Ernest Borneman, author of "Tremolo" and "A Critic Looks at Jazz," Mr. and Mrs. Bert Wilcox, modernist Toni Anton, authoress Colin Campbell, and many other celebrities.

As the featured band for the club's debut, the Christie Brothers' Stompers gave the crowd just the sort of music they wanted, and the applause never flagged. Ragtime pianist Roy Sturgess entertained during the interval with a polished repertoire of rag classics and the compère was your reporter.

### WORCESTER PARK JAZZ CLUB

will be celebrating its third birthday on Wednesday, July 2, at the Queen Victoria, North Cheam, Surrey. Closely associated with the club since its early days, the featured band will be Mick Mulligan's New Magnolia Jazz Band with vocalist George Melly. Ron Simpson's Commodores are also on the bill, together with a long list of guest musicians.

**C**HANGES in personnel have taken place in Mike Collier's Jazzmen, now resident at the Croydon Jazz Club. Secretary Frank Getgood writes to tell us that ex-Mulligan clarinetist Pete Hull is replacing Derek Ley in the front line. On Sunday, June 29, the club will also present a new group, Graham Stewart and his Jazz Band, in a special two-band session.

**O**N Saturday, July 5, the Delta Jazz Club will move from its present premises at 39, Gerrard Street to No. 44. Already the West End Jazz Club, with Mick Mulligan on the stand, meet there every Friday night. The Delta Saturday sessions will present the club's resident group, Mike Daniels and his Band.

**O**N Sunday, June 29, the Delta Riverboat Shuffle leaves Westminster Pier at 10 a.m. on the "Royal Princess" with Mike Daniels and his Band, Mike Collier's Jazzmen, the Locarno Jazz Band and Blues singer Beryl Bryden. Tickets, at 12s. 6d. each, can be obtained at the pier on Sunday morning.

**O**NE of Britain's oldest Forces' jazz clubs, the Catterick Jazz Society, Catterick Camp, Yorks, has closed down. Secretary J. A. Potter, after a long stay at Catterick, has now been posted to Wareham in Dorset where a new club will be organised.

**M**ORE changes have taken place in Chris Barber's New Orleans Jazz Band, and

John Shaw replaces Brylo Ford on bass. Shaw left Norman Hill's Jazz Band to join Barber. Apart from a series of extremely successful engagements supporting trumpeter Humphrey Lyttelton and their new tempo recordings, the Barber band have had little limelight recently. Promoters might look in their direction for future concerts. Meanwhile the band will be appearing shortly at the NFJO Jazz Matinee sessions

**T**HE Portsmouth Jazz Band has now reshuffled and adopted the new name of Ron Male's Jazzmen with Male on clarinet, Doug Whitfield (trumpet), Jimmy Horne (trombone), pianist Bob Horton, Ted Piggott on guitar and Dereque Aye (drums). Bob Horton, who recently returned from Korea, was the leader of the famous Dixeylanders, an amateur jazz group which played all over the Korean battle-front. Another Portsmouth group, recently started is the Milenburgh Stompers, led by 18 year old Ron Handyside, which is visiting the Gosport Rhythm Club this week.

**T**HE Staines Rhythm Club, recently re-formed will meet every Sunday night commencing July 20 at "Ye Olde Anne Boleyn Hotel" at Staines Bridge. The club will have a mixed policy, catering for both sides of the jazz fence, and featuring the Johnny Alexander Jazzmen, led by Johnny du Bock on bass.

**A**T a recent session of the Brighton Jazz Club, which is now organising monthly Guest Nights, actor and playwright Ewan MacColl paid a welcome surprise visit. Secretary and bandleader Ted Ambrose writes to say that "Ewan MacColl held the crowd spell-bound with his singing of folk songs of both British and American origin." He came straight to the club after the end of his play, "Uranium 235," and, says Ted, "I would like to thank him publicly through the NME for his wonderful performance."

**T**ICKETS for the two NFJO International Jazz Concerts at the Royal Festival Hall on June 28 and June 30 can now be obtained from the Royal Festival Hall booking office at Waterloo. Prices are 7s. 6d., 10s., 12s. 6d. and 15s. No further applications should be sent to the NFJO offices.

## LONNIE JOHNSON TOUR

Sunday, 29th June, 7.30.

New Brighton—Tivoli

Monday, 30th June, 7.30

Sheffield—City Hall

Tuesday, 1st July, 8.0

Manchester—Houldsworth Hall

Wednesday, 2nd July, 8.0

Birmingham—Institute Theatre

Thursday, 3rd July, 7.30

London—Conway Hall

Friday, 4th July, 7.30

Hove—Town Hall

Additional Attractions: Lyttelton, Cranes, Merseyside's, Foxley—see Press.

All enquiries:—

LYTTTELTON OFFICE, 84 Newman St., W.1

## I WISH I HAD A GIRL

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# He Led the Biggest Little Band in the Land

## HALL-MARKS

HEARD a lot of music last Thursday night (19th). The most satisfying was in the Chicago jazz idiom, at the Club du Faubourg in New Compton Street.

After the resident Ron Simpson Commodores finished their first set, Dave Shepherd (a fine jazz clarinetist with a lovely tone) blew for a while with trombonist Bobby Mickleburgh on trumpet, Joe Saye Trio bassist Lawrence Anthony, Simpson's pianist, ex-Norman Burns vocalist Jo Searle, and a driving modern-style drummer, Dave Goodman, who really made things move on "Sugar" and "Shine." I enjoyed it all and will certainly call again.

Met Mike Butcher later, and we went to the opening of Alec Brightman's new Thursday club at the Mapleton (downstairs). This looks like becoming a new resident job for the successful Whittle-Kinsey package, though we must emphasise that this is strictly a dancing not a jazz club. Even so, Dill's piano-playing made our visit well worth-while.

One of my "after hours" haunts is the Connoisseur in the Fulham Road. The resident trio's one of the coolest I've heard in this kind of club, and comprises Shearing-influenced pianist Don Hurstep, Pete Riley (bass) and Kenny Harris (drums). A lot of musicians get down there, and it's about time some BBC producer put singing-host, Charles Everett, back

on the air. He can sound uncannily like the late Steve Conway.

Up-and-coming tenorman Gray Allard has been out of the news lately. I hear he's now with Bill Findlay's Band at Brambles Chine Holiday Camp, Freshwater, I.O.W., along with another ex-Kirchin man, trumpeter Stan Palmer.

My old friend compère-promoter, Bix Curtis, is about to launch something pretty big. We hope it'll work out, Bix. With the boys you'll be using, it shouldn't miss. Toni del Renzo of the ICA will need a resident modernistic threesome for his Dover Street place in the autumn. Will gladly pass on any applications for what could be a nice little job. Dill Jones left Paul Adam last Saturday (21st) to concentrate on teaching and sessions. Trombonist Tony Russell, one of our most promising soloists, has left the Lewis Band. Multi-saxist Harry Klein back in town again.

It's always the way! After our article last week, Les Simons finds himself minus two of his key men, just two weeks before his West End debut. Roy Fox has signed up tenorman Bill Golding (the number of tenorists in and out of that band is nobody's business), and pianist Harry South is depping for "Mary-ite". Johnny Weed with the Kirchin Band.

TONY HALL.

## MIKE BUTCHER writes a Valediction to JOHN KIRBY who has just died in Hollywood



THE death of bassist and bandleader John Kirby on June 14, following an attack of diabetes, came as an unhappy shock to those of us who were around at the time of the swing era, ten or fifteen years ago. Since the end of the war, John had fallen so far into obscurity that his very name must be unfamiliar to many young readers; yet in his day he was a genuinely important man among maestri.

Kirby was born in Baltimore, Md, forty-three years ago last December 31. His first musical instrument was the trombone which he later traded in for a tuba, recording on the cumbersome brass bass for the famous Chocolate Dandies session which produced "Dee Blues" and "Bugle Call Rag" (Parlo).

### 1937

Switching to strings around 1930, he worked, on and off, with Fletcher Henderson till 1936, but was also heard for a while with the bands of Chick Webb and Lucky Millender, in which latter group he was joined in the rhythm section by a brilliant young pianist Billy Kyle.

When Kirby left Millender to join the New York Onyx Club combo, then under the direction of trumpeter Frank Newton, Kyle soon came following after, and there began to evolve a startlingly new conception of small group presentation which was to make a deeply etched mark on this sphere of musical activity.

That was in 1937, and until then almost any aggregation of eight pieces or less had been pretty much an informal affair, most often built around a number of star soloists and relying on collective improvisation or simple block scoring for the ensembles.

Kirby had other, more ambitious ideas. He thought of six men as a big-band-in-miniature, and when Newton left the Onyx and John was promoted to leader he was able to put his plans into practice.

### 1938

A big help to him at first was the wide popularity of Maxine Sullivan, who was booked to sing at the Club as an unknown, and quickly caught the public fancy with her gently swinging interpretations of folk songs, such as "Loch Lomond" and "Darling Nelly Gray." Claude Thornhill was Maxine's manager and musical director, and the delicate, subtle scores he wrote for her led the boys easily and naturally to similar innovations on a purely instrumental plane. John and Maxine also fell in love and married, but their union did not last long.

By early 1938, the prodigious eighteen-year-old Charlie Shavers had come in on trumpet, and the rest of the line-up read as follows: Buster Bailey (clarinet), Russell Procope

(alto), Kyle (piano), O'Neil Spencer (drums); plus, of course, Kirby himself. It has been said that Shavers and Kyle were the brains behind the band, and it is true that the best part of the book was written by these two. But "written" is not quite the right word.

Such was the understanding between all six musicians, their quickness of ear and soundness of memory, that nearly everything they played was never committed to paper. It was worked out at rehearsal and memorised. Spin "From A-flat to C," "Opus 5," "Royal Garden Blues," or "Rehearsin' For a Nervous Breakdown" (Vocalion, Brunswick and Parlophone) and the cunning intricacy they evince makes this very hard to believe; none the less, it was so.

### 1939

The sextet promptly produced a sizeable hit, too, by which hangs a not uninteresting tale. Benny Goodman visited the Onyx one evening, and was impressed by a catchy riff theme the boys were playing. He sent a note up to Kirby asking what it was, and John scribbled back: "Title undecided." In this casual way "Undecided" was christened, and with lyrics added it found its way into America's Top Ten, both at the time, in 1939, and again last year when Les Brown and the Ames Brothers revived it on a Coral record.

The Kirby Six, publicised as "The Biggest Little Band in the Land," reached its commercial peak at the turn of the decade, moving from the Onyx to the plushier Club Zombie in 1940, then even further up the social scale to the Pump Room of the Ambassadors' Hotel. They snagged a commercial radio series, also the sustaining "Flow Gently, Sweet Rhythm" programme. Strangely enough, it

was the war that set them tumbling from their pedestal as a unit, although none of the personnel was inducted into the armed forces.

As the call-up took its toll of first-rate musicians, those much desired radio and recording studio house-band jobs, which racial discrimination had previously withheld from Negroes, gradually became open to them. Kyle went to Decca, Shavers to CBS. Kirby never quite overcame the loss of his two strongest stalwarts, and with the demise of O'Neil Spencer he had suffered fifty per cent. casualties.

### 1945

Even in 1945 his was still a name to be reckoned with, but more recently he was inconspicuously playing bass for Charlie Shavers — his former employee. An attempted comeback as leader last year failed to convince.

Judged purely as an instrumentalist, John Kirby could not hold a candle to today's greats: Pettiford, Mingus et al. His tone was small, his intonation insecure. This only goes to show what vast forward strides have lately been made by the string bassists of popular music, for in the 'thirties he was ranked with the best, as his impressive list of recording dates with Benny Goodman, Lionel Hampton, Teddy Wilson, Mildred Bailey, Charlie Barnet and dozens of others can prove.

### 1952

The Sextet needs no such present-day apologies or reservations. It was polished and precise, adventurous and influential. Listen to Johnny Dankworth's "Get Happy" (Esquire) in the light of Kirby's "It Feels Good" (Parlophone) and you will find food for thought.

Here was Kirby's prime importance, then; a bandleader whose little outfit vitally affected the progress and some of the conventions of our kind of music. As such he will be remembered; thus do we pay him our final respects.

## 'There aren't many pianists around', thought Tony Hall and Mike Butcher—then ALONG CAME BILL

BILL MCGUFFIE

### Quartet—

"Star Dust" and "Dear Little Café" McGuffie (piano) with Martin Slavin (vibes); Art Lerner (bass); Mickey Greeve (drums).

"I Wished on the Moon," "Carioca," "Make Believe" and "Isle of Capri."

McGuffie with Frank Deniz (guitar); Lerner; Greeve. Trio—

"Chopsticks" and "More Than You Know." McGuffie with Lerner; Greeve.

All recorded June 17, 1952, by Telefilms and Recorders (London), Ltd. for Vogue.

WATCH out, Dill Jones and Alan Clare! There's a new boy around who's trying hard to make the first team. The name's Bill McGuffie—Scottish, 23 years old and with Sydney Lipton at Grosvenor House.

You won't be moved by him yet the way you can be by Dill and Alan. Part of him is cold as Bruebeck.

Part of him can be warm with shades of Shearing (especially on "Café")—rich locked-hands work and lazily loquacious typically Georgian single-note phrasing.

The NME were exclusively privileged to hear the results of his recording break a day later. Eight sides cut in three and a half hours. Phew! But you'd never know it.

The balance and general recording are first-rate, and a lot of people could learn a lot from Charles Green and Desmond Kayton, whose first venture into the commercial recording field this is.

All eight sides are pleasing to the ear. Nothing really original happens, but they're interesting and in good taste. "Believe," with a "Can't Help Lovin'"-cum-"Old Man River" intro, and an effective tempo-change after the first 16 bars, attracted us most. "Capri" swings, too, but "Wished" isn't all we'd have wished.

Noel Coward's "Café" is pretty, but pretty uneventful and carbon-copy Shearing, but we liked Art Lerner's confident bass line and clean notes very much. "Carioca," with a drawn-out Bruebecky intro and coda, is marred by an unrelaxed over-tight rhythm team, and we didn't care for the drumming on this at all.

The Trio's "Chopsticks" is very busy and inclined to be too clever with key changes, punching punctuating left hands, Chinese codas, etc. We thought Bill was best, solo-wise, on the two-tempoed Carmichael classic and in more relaxed vein, on "Know."

VERDICT: Our congratulations to all concerned. This is a good beginning from a boy who's beginning to be good.

## BARGAINS in GUITARS

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Zenith Laffeur, Blonde or Sunburst finish, Shaped Case	£26 2 6	Guitar Amplifier, 10-watt, 1-12" Speaker in Cabinet	£21 10 0
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## ACCORDION IN VARIETY ACT



The Three Hicks (left to right), Des Moloney, Ronnie Joynes, Peter Crawford.

WELL-KNOWN around "the Street" from his association with the old Bray House Club outfit, accordionist Peter Crawford was in town last week during his present Moss and Stoll circuit tour.

### NOTABILITIES

Together with other musician notabilities, Ronnie Joynes and clarinettist Des Moloney, Peter shines in a slick act called "The Three Hicks" and was a welcome musical feature of the Hal Monty "Monty's Army" show at Chiswick Empire. The good musical content of the act has been accredited by no less than four "Up and Coming" broadcasts, apart from "Music

Hall" and "Variety Fanfare" transmissions, and discriminating Continental audiences raved at the boys' recent trip to Holland.

### ACCORDION-DRUMMER

A programme with "Hora Staccato," "Grandfather's Clock" novelties such as "Penny Whistle Boogie," etc., has good mum-and-dad appeal, while Peter's own switch from accordion to percussion in "Drummer Boy," although a laugh-getter, has some real solid drummatic content. After Newcastle this week, the Crawford accordion resides for the summer season at Yarmouth's Windmill Theatre.



## ACCORDION AIR SHUFFLE

DUE for a "Melody Mixture" programme p.m. next week in a re-entry to the air, is the Alyari and his Tziganes aggregation. A new face is seen currently at the accordion desk, in the person of well-known accordion sessioneer Reg Hogarth in company with other studio "greats" such as leader F. Sverdloff, Sidney Bowman and Tommy Carter (violins), Bram Martin (cello), Les Perry (flute), Wally Ashworth (bass) and Mark Dembino (piano).

SUCCESS of the Bernard Monshin "Tango Time" late-night transmissions was amply proved by the debut this Thursday (26th) of his Concert Tango Orchestra. Two specially strong accordion men, Henri Krein and Gerald Crossman, provided the really authentic fat tango sound, and a string session worthy of Kostelanetz was another big point.

On the same afternoon a new face (replacing Reg. Hogarth) appeared at the Norton Colville MWYW airing in the shape of Barry Dawson, without for once his usual battery of electrical gimmicks, and playing strictly acoustic "oom-cha."

## CROSSMAN BACK IN HARNESS

BACK from a Continental holiday, accordionist Gerry Crossman went straight away to the broadcasting studios for a Wednesday (18th) Overseas airing with the Montmartre Players directed by Henri Krein. The same evening Gerry was on the Home air in "Tango Serenade" with Bernard Monshin.

Well known on the Continent, Gerry was given a typically enthusiastic welcome in Milan by President of the Italian Accordionists' Organisation, Professor Luigi O. Anzagli. At Lucerne, Gerald who was accompanied by his mother on the tour which embraced Lucerne, Lugano, St. Moritz, Lake Como, etc., was an honoured guest at Radio Lucerne's modern studios.

## A YOUNG LADY WITH IDEAS

IN London this week was a very pretty young lady age 12 who had travelled all the way from Ipswich especially at the invitation of the BBC to have an audition for a television showing.

But this was not the first step up that mythical ladder for Beryl Newson, for during these past few years she has won many contests and taken part in several broadcasts as well as touring locally with the "Suffolk Stars" Concert Party in company with renowned Percy Edwards.

Beryl has spent these past few weeks working very hard on "Pietro's Return," "Dizzy Fingers" and "Hungarian Dance No. 5" and, no doubt, we shall soon be seeing her in our own front parlour via that glowing screen.

Incidentally, Beryl is yet another star pupil of accordion teacher Ivor Beynon and travels up to London regularly for lessons at the BCA

## MP PUTS THE QUESTION

"CAN Jimmy come home free?" That was the gist of the story that was featured in most of the national papers on Thursday (19th) after Mr. Fenner Brockway, Socialist MP for Eton and Slough, had asked the Air Minister in the House of Commons to reconsider his refusal to provide James Sexton—and his accordion—with a free air passage from the Middle East.

### BRITAIN'S REPRESENTATIVE

Jimmy has been chosen to represent Great Britain at the World Accordion Championships in Scheveningen, Holland, in September and, somehow or another, approximately £100 for his air passage has got to be found to bring him home.

### NAO GENEROUS OFFER

The National Accordion Organisation has promised to pay his fare and expenses from here to Holland and we believe that Mr. Fenner Brockway intends to start a public subscription list for the much larger amount.

## DELMONDI FOR PORTSMOUTH NAO CONTEST

FOLLOWING on his very successful television showing from the Nuffield Centre recently and his many airings via the sound waves, Gerry Delmondi should prove a great attraction at the Concert following the Southern Area Contest being held tomorrow at the Wesley Central Hall, Fratton Street, Portsmouth, under the auspices of the NAO.

## NYE LEWIS IN NEW SHOW

PLAYING accordion and featured vocalist in the show "C'est Si Vite" which is now



NYE LEWIS

touring the country, is the well known accordionist Nye Lewis.

Nye, who has for some time been concentrating on vocals, has a very polished act. It is well worth seeing as is the rest of the show. Nye will be only too pleased to talk shop with any fans whilst the show is playing in their home towns.

## BCA Lectures

GERALD CROSSMAN is to lecture on the "Professional Aspect" of the accordion. Open to teachers and advanced students of the accordion, this Summer School, July 21 to 25, will cover all aspects of accordion activity and will finalise with the activity dear to us all, a grand social evening.

## "Box Biographies" RICO DESTEFANO

BORN in Italy, Rico arrived in England a mere three months later, and is today the living embodiment of Italian verve and taste in music, plus a true Englishman's delight in every form of sport. A hidden light of the accordion world, Rico Destefano is the chromatic-accordion playing half of the Destefano Brothers' accordion duo which set England by the ears in the early 'thirties. Tucked away now for fifteen years with the "gypsies" at the Hungaria Restaurant in Lower Regent Street, Rico is not well known to the new accordion generation, but, with brother Don, he is nevertheless a kingpin of the present-day accordion scene.



Turned professional at fifteen after tinkering with his father's chromatic instrument (brother Don also started on chromatic). With Isa Noel on tour in revue, the brothers launched a "double" a year later, and became the first accordionists to broadcast, playing traditional and classical airs into a large box perched on a pedestal at Savoy Hill and 2LO. Similar antique equipment put their musical skill on wax via early Columbia recordings, while the brothers doubled musical comedy and variety in town. After a long spell with the Geraldo Gaucho Tango Band (which included Charlie Katz, Lang Sylvestre, Sidney Simone) Rico came under the aegis of noted figure, Colombo,

and went into the Hungaria with Bela Bizani (now at the New York Astor Hotel), staying on under the baton of the late Alec Rossi, then Theo, Gutter, and now Jean Neago. Active with his own outfits as well, Rico had the first gypsy band in a night-club, his tziganes playing the Paradise and Coconut Grove in Regent Street.

Hobbies: All sports and experimenting with his own recipes in the kitchen.

Favourite food: One of his own risottos or spaghettis which unexpectedly turns out to be really ravishing.

Favourite record: Anything sung by Caruso.

Favourite music: Opera. Dislikes: Boiled beef and carrots.

Hopes for the future: To win the Treble Chance!

## IRISH DUO TO TOUR LONDON AND PROVINCES

A BREATH of old Ireland blew into the British College of Accordionists the other day in the shape and form of the Clancys.

### IRISH MUSIC

The delightful form of Nita Clancy and the more rugged shape of Frankie Clancy have been brought over here specially to tour the Irish haunts of London and the Provinces to bring a sparkle, and a tear, to the eyes of the bhoys.

Nita and Frankie were passing the Central Hall, Westminster a few weeks ago when the NAO London and Home Counties Contest and Concert was being held, so what more could two fervent accordionists do than walk in to sample some English accordion music.

### BCA QUARTET

They were "taken" particularly by the BCA Quartet so decided to visit the College later to polish their own technique. Who better to do the job than quartet man-cum-teacher G. Romani. So while the



NITA and FRANKIE

Clancys are in London a once-a-week visit to the College becomes a part of the routine.

### VERSATILE

As well as bubbling out with the traditional Irish accordion music, the Clancy act includes a song and dance routine from Nita, plus some very solid vibraphone work. If you get the chance to see Nita and Frankie Clancy take it and you won't be sorry.

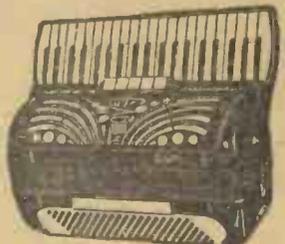
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# Music News and Music Chat

## -gathered by-

**D**ID you hear that double-act by Diana Coupland and Felix King in "Music Hall"? I did, and I must say I liked it. On this showing, I have no doubt they'll soon be offered a return date. Seems ideal material for "Guest Night" too. One thing I was pleased to notice, and I'm sure my colleague Jack Bentley will be too, and that was that Diana must be a very quick learner. There certainly was no trace of an accent this time. Good for you, Diana!

Matt (FDH) Heft, tells me he's starting work on his new hit from the States, namely "I'm Yours." With discs from Eddie Fisher, Tony Bennett, Four Aces, and our own David Hughes, I have no doubt this will be yet another sweep from the Charing Cross Road house.

I hear singer Jane Morgan is a tremendous success at the Colony. She's the first act for over a year that has been retained longer than her original contract.

Felix King has booked his passage by stratocruiser to America on August 12. He'll then motor from the east to the west coast, enjoy the Californian sunshine, and return to join his band around September 9 at the Colony. He'll certainly be covering a lot of territory in that month's holiday.

No, we don't have commercial radio in this country. Mind you, if you have a headache, I can thoroughly recommend taking a "Veganin" tablet. So can the BBC! In fact it was stressed in the Third Programme play "The Exhibitionists" the other Sunday, and in case you were out then, I hope you listened to the repeat the following Wednesday. No, we don't like advertising on our radio! Not much!



Look out, Len Hutton—here's another Yorkshire star on the cricket horizon! It's Leeds-born Ivy Benson, captain of the Pwllheli Girls' team, who is here seen receiving some tips on the art of keeping a straight batting embouchure from Butlin's professional coach, famous Lancashire stalwart Charlie Hallows.

**Competition for pluggers:** Just fill in the bandleader's name against the excuse. Easy, isn't it!  
 "I'm working off my arrangements from my last date in '47."  
 "The wrong type of number for my band."  
 "I never play American tunes."  
 "I never received the copy and the record. Must have got lost in the post."

"I'd like to do your plug for you, but with ?? doing the arrangement, then the copying, the hiring of instruments and musicians to play them—I'll be losing money."  
 "Actually, I wish they hadn't given me this date. I know I can't please all my friends in ten minutes."  
 "If I only had an hour I'd seriously consider your song, but you know how it is!"  
 "Yes, it's a good song, but I have to play it in my resident job, and the dancers don't like it."  
 "Sure, I play it four times a night on the job, but it doesn't suit the radio audience."  
 "Now if you'd have only asked yesterday..."  
 "Oh, you mean my date on the 9th. Sorry old boy, the programme's been in for weeks already."  
 "If only I had my big band on the air I'd do it like a shot, but I ask you..."  
 "Yes, I like it, but you know how difficult musicians are."  
 "I'm so full up with work, I just can't find time to arrange it. Sorry old boy!"  
 "Just send one or two dozen records along in a cab, and I'll try to play them over!"  
 "If it gets in the top ten I'll play it, but you can't expect a band like mine to take a chance on any number."  
 "Yes, I've got that in, as my first of the eighteen alternatives, so keep your fingers crossed."  
 "Sure, I'll get the boys on the boats to play it for you!"  
 "As this is my first date for a long time, you realise I've got to be very careful."  
 "I'll definitely call up to the office this afternoon."  
 "Has it been on the air much? (It's on every day!) Oh, you can't expect me to play what everyone is playing."

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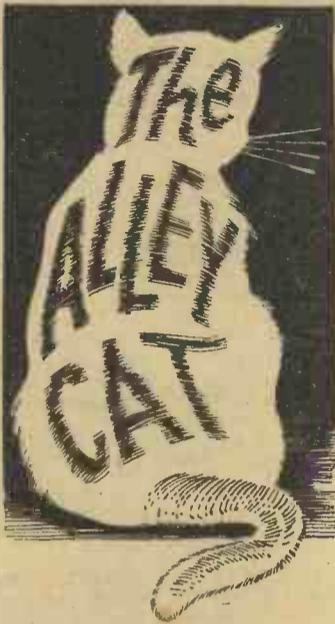
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"Sure, I'll get the boys on the boats to play it for you!"

"As this is my first date for a long time, you realise I've got to be very careful."



Met Syd (Cinephonic) Colman, looking very excited in the alley the other day. Seems his new French follow up to "Love's Roundabout," namely "Waltz Of Pares" by Hubert Giraud, is going to be even bigger than its predecessor. It already has disc versions by Ray Martin (Columbia), George Melachrino and Alma Cogan (HMV), and Anny Gould (Decca). With more to follow, this sounds good.

Thirty-four-year-old Ray ("Blue Tango") Martin, thought he was still twenty, when vaulting over a rail in St. John's Wood. Result: One broken foot (and I also know what Danny Kaye called him!)

Memo. to Howard Jones. Be anything but please be Jones.

To err is human, but when the nameless announcer made an awful faux pas at the start of the Teddy Foster airing the other night, the least he could have done was to apologise for his error—you naughty announcer, you!

You'll soon be hearing a great new song, so don't say I didn't warn you. Its title? "Somewhere Along The Way," and it's recorded by the one and only Nat (King) Cole. Believe me, it's a honey!

Ex-Harry Roy singer Eve Lombard doing very nicely in Holland at the moment. Her contract has been extended at the Flying Dutchman where she is appearing in cabaret, and she is also being kept very busy televising and broadcasting.

I hear that Woolf Phillips' record for Coral of "Sentimental Mood" is now the theme song for local New York station WNEW.

**Boosting of Sales Dept.:** I'm amazed that the long-playing record of "Party Time," by Julia Lee and her Boy Friends, has been allowed to be released in this country. Either the censor has a great sense of humour, or is so naive—it isn't true. Just give a listen to that version of "Snatch and grab it." Yes sir, that's for me!

There are sensational reports of girls fainting in David Hughes' dressing room at Pontypridd last week. Mind you, they should open the windows in these theatres sometimes!

Interesting visitor to the Alley this week, was Mr. Han Dunk, the chairman of the Foundation of "Onze Lichte

Muziek," and co-writer of the hit, "Mary Rose." In addition, he has started (with Alfred Zmigrod) a new Dutch music publishing company, Holland Music, and he informed me that he was over here to combine a lot of business with a little pleasure.

I understand that there are big things in the wind regarding a tie-up with a big British firm, but about this, the very likeable gentleman from Holland was most mysterious.

Did you hear clarinet virtuoso Wally Rockett, in "Calling All Forces" last Monday evening? His performance in "Softly as in a Morning Sunrise" was positively brilliant, the tone and technique being outstanding.

A few more breaks like this, Wally, and I can foresee you following in Eddie Calvert's footsteps, by forsaking your band, and making the grade as a solo artist.

George Elliott and Ronald Chesney have just done a great record together for HMV on the new American hit "Delicado."

A new name for my readers to remember is Colin Prince.

Bandleader Phil Tate has not one of the most talked-of outfits in the country, but when he aired during the week his singer Colin Prince proved that Phil knows a good singer when he hears one

This boy has a fine voice, and should be a strong tip for future honours.

**Very Advanced News Dept.:** Rita Hayworth (you may have heard of her before!) will be seen in a new film later this year entitled "Affair in Trinidad." The big song is "I've Been Kissed Before."

Mickey Katz follows his skit on recent popular hits with yet another. This time it's "Kiss of Meyer," and "Schvitzburgh, Pennsylvania."

If Jimmy Walker had approached local dance-hall proprietors for an evening's guest appearance some months back, he'd probably have been turned flat.

However, since taking London by storm a few weeks ago, offers have been pouring in, including a fifteen days' tour of Scotland, appearing in a different town each night. There's no business like show business!

Dickie Valentine has just waxed his first sides for Decca. These are the new songs: "Homing Waltz" and "Stolen Wings." He has the very able accompaniment of Roland Shaw.

A nice plum has fallen the way of the Harold Geller organisation. His orchestra has been picked to open the new American Officers' Club at South Ruislip, on July 3.

Lipton pianist Billy McGuffie is having a busy time just now as music-publisher Harry Fields has accepted some of Billy's compositions for publication, and he has been booked to record them with his own orchestra.

Bill's dates are being handled by Denmark Street personality Derek Boulton.

Due to finish during July is the newly-edited version of "Calling All Forces," which hasn't lasted very long. Replacement is to be a Forces' All Stars Bill show, which will be in the capable hands of BBC producer Denis (Marathon) Main Wilson.

## MUSIC CHARTS

As a service to our readers we have arranged with "The Billboard," the U.S. show trade paper, to reproduce its Music Popularity Charts.

The Charts appearing below are the latest to reach us by air.

### RECORDS MOST PLAYED BY DISC-JOCKEYS

- Last This Week
- 1 Kiss of Fire—G. Gibbs
  - 2 Here in My Heart—A. Martino
  - 3 I'm Yours—D. Cornell
  - 4 Delicado—P. Faith
  - 5 Guy is a Guy—D. Day—P. Weston
  - 6 I'm Yours—E. Fisher
  - 7 Half as Much—R. Clooney
  - 8 Blue Tango—L. Anderson
  - 9 Walkin' My Baby—J. Ray
  - 10 Lover—P. Lee
  - 11 Be Anything—E. Howard
  - 12 I'll Walk Alone—D. Cornell
  - 13 Blue Tango—H. Winterhalter
  - 14 I'm Confessin'—L. Paul—M. Ford
  - 15 Auf Wiederseh'n—V. Lynn
  - 16 Here in My Heart—K. Starr
  - 17 Wheel of Fortune—V. Lynn
  - 18 Kiss of Fire—T. Martin
  - 19 Kiss of Fire—B. Eckstine
  - 20 Something Along The Way—Nat Cole
  - 21 Watermelon Weather—P. Como—E. Fisher
  - 22 Kiss of Fire—T. Arden
  - 23 Here in My Heart—T. Bennett
  - 24 Sugarbush—D. Day—F. Laine
  - 25 I'm Yours—T. Arden

### BEST SELLING POP SINGLES

- Last This Week
- 1 Here in My Heart—A. Martino
  - 2 Blue Tango—L. Anderson
  - 3 Delicado—P. Faith
  - 4 Kiss of Fire—G. Gibbs
  - 5 I'm Yours—E. Fisher
  - 6 Kiss of Fire—T. Martin
  - 7 I'm Yours—D. Cornell
  - 8 Guy is a Guy—D. Day
  - 9 Walkin' My Baby—J. Ray
  - 10 Maybe—P. Como—E. Fisher
  - 11 Half as Much—R. Clooney
  - 12 Auf Wiederseh'n—V. Lynn
  - 13 Wheel of Fortune—K. Starr
  - 14 Lover—P. Lee
  - 15 I'll Walk Alone—D. Cornell
  - 16 I'll Walk Alone—J. Froman
  - 17 Blue Tango—H. Winterhalter
  - 18 Pittsburgh, Pennsylvania—G. Mitchell
  - 19 Blacksmith Blues—E. M. Morse
  - 20 Forgive Me—E. Fisher
  - 21 Be Anything—E. Howard
  - 22 I'm Yours—Four Aces
  - 23 Kiss of Fire—B. Eckstine
  - 24 Blue Tango—G. Lombardo
  - 25 Here in My Heart—T. Bennett

### BEST SELLING SHEET MUSIC

- Last This Wk. Wk.
- 1 Blue Tango
  - 2 Kiss of Fire
  - 3 I'm Yours
  - 4 I'll Walk Alone
  - 5 Be Anything (But Be Mine)
  - 6 Blacksmith Blues
  - 7 Guy is a Guy
  - 8 Here in My Heart
  - 9 Delicado
  - 10 Wheel of Fortune
  - 11 Any Time
  - 12 Pittsburgh, Pennsylvania
  - 13 Forgive Me
  - 14 Half as Much
  - 15 You'll Never Walk Alone

### TOP TUNES IN BRITAIN

- Last This Week
- 1 Auf Wiederseh'n Sweetheart (PM)
  - 2 Blacksmith Blues (Chappell)
  - 3 Never (FDH)
  - 4 Ay-round the Corner (Dash)
  - 5 We Won't Live in a Castle (C & C)
  - 6 Tell Me Why (Morris)
  - 7 Pawnshop on a Corner (Cine)
  - 8 Wheel of Fortune (Victoria)
  - 9 Blue Tango (Mills) 2s. 6d.
  - 10 Cry (FDH)
  - 11 Be Anything (Cinephonic)
  - 12 Unforgettable (Bourne)
  - 13 Kiss of Fire (Duchess)
  - 14 At Last, At Last (Pickwick)
  - 15 Be My Life's Companion (Morris)
  - 16 Gandy Dancers' Ball (Disney)
  - 17 A Guy is a Guy (Leeds)
  - 18 Anytime (Victoria)
  - 19 Slow Coach (Sterling)
  - 20 Dance Me Loose (Magna)
  - 21 Saturday Rag (Fields)
  - 22 The Homing Waltz (Reine)
  - 23 Mistakes (Wright)
  - 24 Please, Mr. Sun (Chappell)