BILLY COTTON'S LIFE STORY
in this week's issue

(Above) : Billy Cotton and three of the featured artists who score with a hit in his popular Band Show — vocalists Doreen Stephens and Alan Breeze, and pianist — arranger Clem Bernard.

(Right) : A new picture of an American favourite — glamorous Doris Day.

(Left) : An artistic camera impression of modern jazz as Johnny Dankworth plays at the opening of the Two-Way Club.

(Below, right) : Mick Mulligan and his Magnolia Band.

(Below, left) : Caught at Wembley Palais — bandleaders Ted Heath and Nat Temple.
May I through the columns of the New Musical Express get on record my very sincere thanks and appreciation to leader - pianist arrangement Norrie Paramor.

More than 20 years in the music business, I am astonished to find such a personality as Norrie. Although on holiday, he and his colleagues (Norman Newell and Leslie Cooper really knocked themselves out to make my job happier and easier during their stay with us at the Somerville Hotel. They were really great.

CALVIN GRAY
The Somerville Hotel,
St. Aulis, Croydon, Surrey, Cl.

Campbell Prize
FAGUE with reader P. Parkin.

Far too little attention is paid to trumpeter-composer Duncan Campbell. I would like to suggest to Ted Heath that it might be a good idea to let us hear this wonderful personality on the band's late-night broadcasts. How about it, Ted?

A. BRADFORD
Edinburgh.

More Plovis

DIPRIT the statement of the Hall-Bulshoe editors. I find it very difficult to believe that the view of Hall's repeated solitary performances is held by knowledgeable people as they pretend. The editors' attempt to do a Robert Bunchley regarding their ability to pick a musician in a few seconds when he is not the best of the lot, that gives, renders faith in a critic. If I were to go by the earlier appearance, Tony Hall sincerely believes in the current superiority of Tommy Whittle and Don Renno over Ronnie Scott and I don't think many weeks ago Tony Hall was calling "The Governor," then there is nothing more to be said on the matter.

His verdicts on players are apt, as indeed are the verdicts of all critics, but does it seem a pity that in this particular case Tony Hall should come down on the other side of the line over Ronnie Scott for so long regarded as the best tenor player we have ever produced. Simplicity in a critic is a rare quality, especially in my pal Burnley, and if Tony Hall is sincere in his criticism then I wish he would be less sensitive about his strong critic is tolerable. A pity it has come to this.

When a new paper made its appearance there was a wonderful opportunity to produce critical writing of real integrity. Here has Tony Hall ever put his name on it?

EMANUEL PLOVIS,
ARCN Camden Road, N1.

My, oh, my!

READER Emanuel Plovis, A ARC'n (August 9), seems really cut out by the B<x3>and-Whittle-Scott comments. Can't help it. My, oh, my.

Apart from having got hold of the wrong end of the stick, the attitude he displays towards the attention which he, we are hardly the level of criticism of all the composers from and associates of all the critics, now only all personal preferences. Indeed, rash statements such as those of Whittle and Renno, and "distinguishing between a beat and a blast" (carcas is still the low tariff form of words) are only not those of a disinterested character. That reader Plovis has a piece of mind, is for, but no doubt would regard him as being only so.

I think that here is a person means, but not on this occasion. Tony can be trusted again, in the knowledge that one act is appealing to a wide audience. What Mr. Plovis calls "immature ears".

In view of the success of the NFJO, it is puzzling to me that he should give such a view of the NFJO. It can scarcely be right that the NFJO north of 1940, one that has been diligently compiled from hisNFJO, whereas the style of Whittle and Renno, although perhaps at times not so succinct, often is quite a valid one.

I suggest Mr. Plovis listen a good deal more, and to use his own words, listen more discerningly so as to distinguish between a beat and a blast, instead of trying to blind us with the science of academic terminology.

LEONEL H. WESER
Clissold Road, Hackney E8.

NFIO Plug

I HAVE just received the NFIO and, despite the offerings of some folk, I find their advance notices of jazz concerts and events remarkable. I am astonished to find such a fine service and facilities for so good a monthly at 3s. 6d. per year.

The concerts and balls promoted by the NFIO will certainly be better value this summer than the mammoth shows promoted by the strictly commercial promoters.

It was a pity about the MU boycott of the Royal Festival Hall. I hope that featured above by the NFIO will not be poorly atten-

ded as a result. It was tough on the substitute artists who had to work without a producer, and partly hostile audiences.

In brief: the success of the all-British NFIO promotions at the Empire Hall, Mr. Hammersmith Palais, and the Festival Hall, and booking concert at American stars would be harder to understand if much more many thought, who thought they did.

—E. E. JOHNSTON
Westwood Avenue, Potmoor—Lynd
e, Nr. Blackpool.

Piffle!

DIFFLE, Mr. Plowie, despite your disagreements (NME August 9, 1952), when you have such a
gem of musicians; knowledge being necessary for the appreciation of the harmless Breakfast to Tony Hall by all

Calvin Gray's letter on this page has an interest to me of the picture of the well-known per
sonalities he mentions. Photo-

On a CORNER

A ROUND THE CORNER
(NFJO plug)

Telling the Earliest Reader's Side

The most interesting musical paper I have yet read, and I think it was musical reader from now on.

I have been hearing that in your August issue, I find that every page of the NFJO contains at least one picture. It was true, but that is only the tip of the iceberg. The NFJO is full of thrilling articles. I would like to suggest two such people who ought to give a good ac-

PETER CHAMBERLAIN
Heathston Road, Cricklewood, NW3.

Now ready!...GUY MITCHELL'S LATEST AND GREATEST
THE DAY OF JUBILEO!

COUPLED WITH
FRANKIE LANE'S NEW SENSATIONAL SUCCESS
WHEN YOU'RE IN LOVE
CINEMACINE

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BE ANYTHING
A ROUND THE CORNER
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TELE. 826 453.

The New MUSICAL EXPRESS

My Suggestion

I WOULD just like to place on the record my appreciation of your very fine paper. It is the
HOW'S this for a hectic twenty-four hours? It was ended by the Ted Heath Band last week, when they were at King's Cross Station. Two stages were driven, the second being " on " at 8.30, " off " at 9.30. Pictures arranged, a dash to catch the train to Manchester, where they worked on two " Variety Fanfare " programmes from 10 a.m. until 10 p.m. and then caught the midnight train back to London, travelling overnight.

MET Dickie Valentine this week and he told me of an amusing little incident which proves, well I think, just what a nice guy Frankie Laine is. He mentioned, incidentally, that Sammy Kaye was in the company of the Dickie Valentine Fan Club, and he received a reply—a very nice reply, on a postcard, written by Frankie, reading: "Dear Joyce, get your note. Thanks. And for me, too. Of course, the answer is yes. Best of Luck." And the sweetest signatures: "Frankie Laine".

TALKING of this Laine guy, and the near-riot he caused at the London Palladium on his opening night last week, the kids were yelling their heads off for many of his famous numbers, and it took me one look in his eyes, and I realized that the funniest thing about it was the fact that he thanked them for this, saying: "I am glad to note the diversified interest in my songs, which leads me to hope that you have not missed your money in just one slinky number!"

AND talking of Dickie Valentine . . . you know the Panama Club in Great Windmill Street? This little club sandwiched between what used to be Club Eleven (underneath it), and Dick's Restaurant or the Music Hall's GYMNASIUM (above it) has been the jumping off point for at least three of our top dance band leaders. Presented there in successive weeks were Ray Burns, Dickie, and Derek Francis, respectively. Guide, counselor, and friend to the boys in their early days was the Harry, from whom Dickie says he learnt just about all he knows about showmanship in singing. Singing at the Panama right now are Hughie Diamond, and a French girl called Sarah Ross—hut I make no predictions.

I HEARD that "South Pacific" star Wilbur Evans has nothing but praise, and still more for Woolf Phillips and the "Skyrockets," I HEAR that "South Pacific" singing star Wilbur Ambrose, Heath and Geraldo, respectively. Burns, Dickie, and Derek Francis, now singing with Present there in successive weeks were Ray Burns, Dickie, and Derek Francis, respectively. Burns, Dickie, and Derek Francis, now singing with "Variety Fanfare" programmes from 10 a.m. until 10 p.m. and then caught the midnight train back to London, travelling overnight.

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THE date was 1914, and the troopship was lying off the Dardanelles. The landing was in full swing, and a bugler of the Royal Fusiliers was just about to climb down the rope ladder into the troop landing boat heaving on the sea below, into the troop landing boat and a bugler of the Royal Fusiliers had been the same as most receive most of his musical training not altogether serious.

Footballer  Bus-conductor  Racing driver

for £5 if he would dare to drive it over the croquet lawn. He got the car.

After this came bigger and better things. The late Dick Seaman’s ERA was bought by Bill, and more cups were won. Finally, in 1938 he was picked for the British team of three to race against the Germans for the British team of three Bill, and more cups were won. Finally, in 1938 he was picked

![Image](https://via.placeholder.com/150)

This picture takes us back to the first World War and shows the drummers of the Royal Fusiliers on parade, with Bill Cotton in the front line. The gentle- man who once made an arrangement for Bill. The latter remark means missing most of the

last quaver of the vocal chorus. Beach bands offer no problems at all, having rests after the second time bar, saxes only. But third without much trouble. He

as a musical director. With trumpet, a great feature of duets in thirds and fourths. The trumpet player who once made an arrangement for Bill.

When he played centre-forward for their skilful arrangements. This can easily be cued in, however the trumpet player who once made an arrangement for Bill. The latter remark means missing most of the

![Image](https://via.placeholder.com/150)

**CURRENT ORCHESTRATIONS REVIEWED by ‘ARRANGER’**

GIBBONS’ CHANGE

FOLLOWING last week’s report of interesting changes in the personnel of the Carroll Gibbons Orchestra, the Savoy, the NME learns that trumpeter Dave Daniels knows Lew Stone’s Pigalle group on September 6 and replaces Cecil Moss in the Gibbons line-up as from October 7.

News of Ceci’s next port of call playing the late Cottin’s music at the NME closed for press.

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BILLY COTTON

A BOUT the best pair of arrangements luck to back that I have seen for a long time comes from Campbell Connolly & Co. They are the waltz, “We Won’t Live In A Castle,” and the other, “We Come From Campbell Connolly & Co. They are, the waltz, “We

We have no idea whether or not that the arrangement “may be played by Skyn Orchestra, 2 Trumpets and 3 Saxes only.”

This must have sounded a bit better! As far as the salon orchestra goes I cannot see what one is expected to do, unless play it with three violins and piano, which would sound perfectly horrid. Banjo players however, need have no fear.

There is a cut from the vocal chorus to the last chorus to be however the trumpet player who once made an arrangement for Bill. The latter remark means missing most of the

![Image](https://via.placeholder.com/150)

LONG SERVICE

Clem Bernard has the Oscar for twenty-seven years. Alan Breese is coming up to twenty, and there are quite a few others.

Of the musicians who have left Bill, a number have found fame on their own. Sydney Cotton, Tedder Foster and Nat Gonella are only three notable exponents of the band business who spent some years with Billy Cotton.

He himself would say he has had his fair share of luck. But was lucky that had to be worked for.

He retains his love for boating, and spent this year’s holiday cruising in his 4 ½

motor yacht round the north coast of France.

Although he doesn’t do any competition car racing, he is still a conscience of cars, and his other hobby is motoring. Sunbeam-Talbot prefers going fast to a snail.

But most of all, his sense of humor is the same. Bill one of his favourite stories is of a very well-known and brilliant musician who once made an arrangement for Bill.

On seeing the score, Bill got out his blue pencil and away went all the working life which was just not for Cotton. In Cotton’s opinion, the gentleman took one look at his transcribed work and said: “You’re not a bandleader—you’re a butcher!”

It has, however been said that the British are a most

Here is Billy Cotton wearing the Brentford FC colours when he played center-forward for them. He is still one of soccer’s most intense fans and gets a kick whenever he is free.
TONY BRENT

"It Isn't Easy"

"Dancing On The Grasses" (Col. DB 1137)

This week a new British singer, Tony Brent, is quietly releasing his recording debut and an astonishing one it is, too. Brent shows that his voice can rank among the great of today and that his arrangements are fresh and original. "It Isn't Easy," the title song, is a modern blues type of number, with strong and imaginative time changes. "Dancing On The Grasses" is just the right kind of music for a simple, non-romantic love story. Brent's voice is clear, with just the right kind of warm, natural quality to suit the kind of music he sings. He is a real discovery. Brent's records are sure to be a success.

TONY DE FRANCO AND HIS QUARTET

"Penny Whistle Blues" 

"Sweet Georgia Brown" (MGM 129)

A couple of "wee-pies" here, but a good one for you, boys. "Penny Whistle Blues" is a fast-paced number, with a good, driving rhythm. "Sweet Georgia Brown" is a good old-time blues number, with a strong, driving rhythm. Brent sings both of these numbers well, and the band is tight and responsive. Brent is a good singer, with a strong, driving rhythm. The band is tight and responsive.

BOBBY DE FRANCO AND HIS QUARTET

"To Be Loved"

"Don't Cry" (Brunswick 04943)

A COUPLE OF real "wee-pies" here, but a good one for you, boys. "To Be Loved" is a fast-paced number, with a good, driving rhythm. "Don't Cry" is a good old-time blues number, with a strong, driving rhythm. Brent sings both of these numbers well, and the band is tight and responsive. Brent is a good singer, with a strong, driving rhythm. The band is tight and responsive.

DOLORES GRAY

"Did Anyone Call?"

"To Be Loved" (Brunswick 04943)

I certainly feel that the title of this record is apt. At this time, Dolores Gray is the target of much attention and she is doing very well. Her voice is clear, with just the right kind of warm, natural quality to suit the kind of music she sings. She is a real discovery. Gray's records are sure to be a success.

BUDDY DE FRANCO AND HIS QUARTET

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DON CHERRY

"The Little Four" (Col. DB 1138)

"Green Valley" (ESQUIRE 10-244)

The first bars announce an unusual type of music, with a strong, driving rhythm. "The Little Four" is a good old-time blues number, with a strong, driving rhythm. Brent sings both of these numbers well, and the band is tight and responsive. Brent is a good singer, with a strong, driving rhythm. The band is tight and responsive.

FELIX FARTHOFF'S ORCHESTRA

"Festival"

"Delicado" (Col. DB 1138)

"Green Valley" (ESQUIRE 10-244)

This is a good record, with a strong, driving rhythm. The band is tight and responsive. Brent sings both of these numbers well, and the band is tight and responsive. Brent is a good singer, with a strong, driving rhythm. The band is tight and responsive.

TONY MARTIN

"I Can't Get Started"

"I Remember Winnie" (Deco FY 004)

Still feeling good today, and feeling that this record is a good one. "I Can't Get Started" is a good old-time blues number, with a strong, driving rhythm. Brent sings both of these numbers well, and the band is tight and responsive. Brent is a good singer, with a strong, driving rhythm. The band is tight and responsive.

FRANKLIN'S ORCHESTRA

"It Isn't Easy"

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MIKE STAFFORD

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MORE HELPINGS
OF LANCASHIRE HOT POT, BBC!

NORTHERN VARIETY
ORCHESTRA

TUESDAY, AUGUST 12, 6.45 p.m.

A BRIEF survey of the original domicile of star
applause, the metropolitan, would reveal that if
the home of sir R. B. Smith really ever
want beyond its present dor-
minant position, a more than indignant Mr. Allsop, in his
was
After hearing this show by
the T.V.V., even the most ardent
player would have realized that this
perfectly; for it was music,
all decided to shoulder their
able, if not taking their city by
then, prefiguring some

V GENTRY

Tuesday, AUGUST 12, 12.55 to
12.55 p.m.

To forestall bohding Walter
Wishchils who, on being
this show title, would reply;
"It just goes to show that
talent isn't heredity."
Gentry Bentely is not only my
father, but no relation whatso-
ever.

Gently Bentley, beside
being the well-known cat-
aphile attached to Mr. Richard,
is undoubtedly the entire
repertoire of his programmes.
No song, no instrumental
music, and vocal numbers that
just triped merrily by, added
up to an entertaining show
as by 
airy and airy as a handful
of fairground candy floss.

Jimmy Edwards wasn't
left with much scope for giving
Marxists to Bentley for his
work), but, as far as he was
on his p.l. "On this point of
My remark, Joham Roact-
ners handles that Instrument
with a delicacy which will
to be dubbed second only to his
Lunacy. "Towards noon Norman
Ham could be in the same exalted
material status, by listening
less to the other, and develop-
ing his own powers of
invention a little more.

Strings, generally of a high
standard, but occasionally one
of the gentlemen on the back
depended on the old
Pianist Ken Frith, excellent
in his department. A
Farron moneer, fell but little short of the firm line's own
superb standards.

Ayna Alsworth
introduced Howard, who
took the show away.
Unrestrictedly and with-
outjitter, Mr. No. 1 violin of
Howard should be commended
for his wonderful playing,
given by a dance band
style in an impressive

Opinion: If this is Lancashire
Hot Pot—another helping,
please.

GENTLY BENTLEY

Tuesday, AUGUST 12, 12.55 to
12.55 p.m.

Home

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Ayna Alsworth
introduced Howard, who
took the show away.
Unrestrictedly and with-
outjitter, Mr. No. 1 violin of
Howard should be commended
for his wonderful playing,
given by a dance band
style in an impressive

Opinion: If this is Lancashire
Hot Pot—another helping,
please.

GENTLY BENTLEY

Tuesday, AUGUST 12, 12.55 to
12.55 p.m.

Home

To forestall bohding Walter
Wishchils who, on being
this show title, would reply;
"It just goes to show that
talent isn't heredity."
Gentry Bentely is not only my
father, but no relation whatso-
ever.

Gently Bentley, beside
being the well-known cat-
aphile attached to Mr. Richard,
is undoubtedly the entire
repertoire of his programmes.
No song, no instrumental
music, and vocal numbers that
just triped merrily by, added
up to an entertaining show
as by 
airy and airy as a handful
of fairground candy floss.

Jimmy Edwards wasn't
left with much scope for giving
Marxists to Bentley for his
work), but, as far as he was
on his p.l. "On this point of
My remark, Joham Roact-
ners handles that Instrument
with a delicacy which will
to be dubbed second only to his
Lunacy. "Towards noon Norman
Ham could be in the same exalted
material status, by listening
less to the other, and develop-
ing his own powers of
invention a little more.

Strings, generally of a high
standard, but occasionally one
of the gentlemen on the back
depended on the old
Pianist Ken Frith, excellent
in his department. A
Farron moneer, fell but little short of the firm line's own
superb standards.

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introduced Howard, who
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Unrestrictedly and with-
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Howard should be commended
for his wonderful playing,
given by a dance band
style in an impressive
TRIBUTE TO FRANKIE LAINE

IT'S A phenomenon worth going a long way on the first you will have read in the lay press about nodding. To give you an idea—

audience's emotions. To give you an idea—

audience with formidable records can achieve. In such circumstances, a personal appear-

He believes in what he is singing, and he

coming from an adult audience that was sometimes be disastrous; in Frankie Laine's
called it a review of a phenomenon.

secret of the fact that the Adam

Frances and the Mecca Ballrooms, heard of this, of course, to keep their minds off the tragedy. "Then the homeless people

BILLY TERTNET ON THE AIR

THUS Sunday (August 5), the 1st of the 30th annual tour of the Palladium show will have a first-class trumpeter on its staff when Johnny Soul will be

I'll be getting down to the whole

I'll be getting down to the whole

I'll be getting down to the whole


PAUL ADAM TO OPEN AT BRADFORD

A 4 we reported last week, the renowned jazz

pleasingly moderate on a hand-to-mouth basis.

DAME DOROTHY LEWIS

Dame Dorothy Lewis, the celebrated mezzo-soprano, will open the premi-er season of the new National Opera in London on September 12th with a

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**NEW SIZE LONG-PLAYING RECORDS ARRIVE HERE**

For the first time since microgroove, long-playing gramophone records made their appearance in the United States. Fifty-four revolutions per minute, to make their appearance on the home market sometime in October.

These non-breakable, uncrushable, un-B Bukow waxylate discs (known in the trade as "Vinylite") are about the size of the edal record, but with a large extra large spindle to be put out and torn the EMI group for their English NEMS, Columbia and Parlophone records.

To make records, use the amber for positive and red or transparent amber for negative. The thickness of the plastic record will be virtually the same as that of the new 15-incher. This is to this country quite some time ago. As yet, only Delta have been in production.

**BEVERLEYS BACK**

PATI ( electronics single trip to the Beatles in London Airport yesterday, flying for a week's job. He is expected to return there on a visit to his family, but there are no TV appearances expected. His group are now appearing on the iresh Empire for a week.

**NEW CHURCH HILL**

The NUSSEY Club from last week has left its traditional and non-breakable 78s and has returned to the 10-inch record. They have not been satisfied with the records of the new type, a happy decision by that name.

**WALTZ WITHOUT WORDS**

(© Copyright 1952, M. Witmark & Sons)

1. Without Words
2. The Waltz
3. The Last Waltz

A SPECIAL feature of this recording is that it is the first time that a record has been made which not only contains a complete program of 10-inch music, but also has been produced in a new arrangement of 10-inch music, to be played on a new type of turntable.

**STAPLETON OUT OF JAMBOROE**

Cyril Stapleton will not, after all, appear in "Jamboree," at the Gaumont State, Kilburn, this September 12. Cyril was supposed to be in the NBC show for a week, but changed his mind the other day, to give us a dramatic pic
cure. Cyril has turned away from the music business and is now playing the piano into the orchestra.

**SILENCE...**

I was just taking a stroll on the Clapham Common when I ran into Cyril Stapleton, who had been singing there. He was singing a song about his new record.

Off to sing at the Edinburgh Festival, Sunny Lee pays for this picture with Lee, Lo and their two daughters.

**LYNNMOUTH MUSICIAN'S DRAMATIC Flood Story**

A GERM ECHO OF THE FLOOD DISASTER THAT HAS WIPED OUT THE DEVON TOWN OF LYNNMOUTH ANOTHER SERVICE TO THE LOCAL BRITISH MUSICIANS, TO BE CONDUCTED WITH RESIDENT MUSICIANS.

The news arrived from the Devon town of Lynnmouth, which had been completely wiped out by a flood that had hit the area. Music played on the radio was heard throughout the town, and the music was played by residents of the town.

Johnny Braddock and leading lady Jean Corson put their heads together and had a special session of the new music. They met with the town musicians and started a special session of the new music. The music was by the world-famous "The Teddy Boys" and other oldies.

**FATHER KIRCHEN FRONTS SON KIRCHEN'S BAND**

FATHER AND SON TO UNITE IN A NEW BAND PRESENTATION FOR MECCA WHEN KIRCHEN AND HIS BAND, WITH FATHER KIRCHEN, OPEN AT FOUNTAINSHALL PALLADIUM, EDINBURGH, FOR A SEASON COMMENCING SEPTEMBER 1.

Belgian young drummer Rémi burst his own sadness and struck and recurred from the top of his drumset. He had a change of heart and was finally staginized with Mecca Music.

This week's issue has seen all the news.

The Staff of the Daily Mail, Mr. Readington, who was the staff and sorted out candles and moved the staff to the NME, except that Bert was still numb with shock as from lower down in the town.

DAVE SHAND LEADING STAR BAND FOR BOB HOPE TOUR

DAVE SHAND, one of Britain's most popular and modish after-party players, is to turn bandleader. He is heading on a tour with Bob Hope and his band, which is to be broadcast live from different cities.

The tour opens on August 30 in New York, with a short powerfull broadcast from the London Palladium. It will then proceed to Birmingham Town Hall on September 1, and the tour will conclude with several concerts at rowl in the comparative safety of the Rocks Hotel.
BANDS IN THE FOREFRONT OF PRESTON'S £30,000 CIVIC WEEK

OVER a thousand artists, including hundreds of instrumentalists and vocalists, will be participating in the week-long extravaganza of pageants, processions, exhibitions, dances, and an extraordinary series of entertainments that have been devised at cost of about £30,000 for fulfilment of civic hospitality at the forthcoming Preston Guild celebrations on September 1.

All the bands in the town and of the district are participating, and this summer's efforts will undoubtedly enlarge a wide circle of fans, coming ten-day tour-negotiated by the Alf Preager office-

A FINE chance for vocalists interested in choral work is contained in the announcement that two rhythmic choirs are being formed by R. G. Blackie, Ltd., 15, Shakespeare Avenue, London, WC2, for elections (who must be able to sight-read) should write with full details to that address.

Clavioline

CEI VIOLINIST WANTED

Smart bandmasters now seek a Claviolinist because he is always in tune, can play more intricate passages, and provide greater variety. In many bands the Claviolinist is the highest paid soloist. Send for 16 pp. art catalog today.

LEE DEPS FOR LEIGH

WHEN the Peter Tuch Orchestra, now in its fifth year at the Town Palace Hotel, goes off on a fortnight's holiday tomorrow (Saturday), dep-

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FOLLOW THE BAND! — 2nd Week We hear the Wray Group rehearsing

TONY HALL says: These boys must decide where they want the band to go. At the moment I feel they aren't playing jazz either "wild" or authentically "cool" enough to please the two extreme kinds of fans, or "commercial" enough for the average listener.

I would say this is a pleasantly sounding unit, but think it will have to watch a tendency towards a certain amount of monotony, due to the line-up of tenor, baritone and trombone. Perhaps well-accorded figures helping solos would help here.

The jazz itself reminds me of the moment rather of the 1940 Kai Winding recording band—but it does "swing"—and literally—than Winding's bass is a considerable asset.

Most exciting of all this rehearsal was the enthusiasm of the six boys. I've not seen the like of it since the early Dankworth days.

MIKE BUTCHER says: When a group has spent a concentrated week in rehearsal, it should be possible to get a rough idea of its potentialities, but in this case, I'm disillusioned.

The few scores I heard made rather impression, favourable or otherwise and, upon analysis it is hard to say why this was so.

Certainly the actual choice of numbers kept right out of the well-worn rut, which we are duly grateful; the basic tune of the "shape" was also well written; horn front line is an innovation as far as British jazz is concerned.

But what should have been bright and questful, sometimes absent, and then—on a Tuesday night rehearsal room, at the end of a long road-show day. A few more day's hard work would make a big difference for the present, judgment deferred.

LEW PERRIN says: To earn the respect of the town in a moderate comfort, a band must adhere to the standards of the current market. It is not enough to have a group of enthusiasts and competent musicians to be fixed with the public's entertainment.

Art has still to declare a thousand for the greater Gillespie and Parker are not dollar millionaires.

I feel that a group such as the Wray, just needs presentation—and some from within the rest of the team.

The following announcement of the experiment of a NME is conducted around the new Ken Wray group, this new band has been in rehearsal, and busy getting together a "book"—so far mainly consisting of show-cases for the solo capabilities of each man in the group.

Alongside, our critics give their interim reports on the band, after listening to the rehearsals.

The first bookings for the group are now fixed, and enthusiastic in London will have the opportunity of hearing this new band on its first public appearance.

"London Jazz," for kicks. This week in rehearsal, it should come together a "book"—so far mainly consisting of show-cases for the solo capabilities of each man in the group.

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COLLECTOR'S COMMENTARY

REM TTEBBMER when Benny Goodman quizzed me with a smile, playing his Underneath the Halo and Monti and Mozart with the Budapest Quartz-Teen. Prepare for another. Australia and the harmonic have joined Benny in recording "The Henderson Stomp." That's called ringing the changes!

Picking it up from where Ralph Brown left off last week, Discrepancies do occur frequently over the re-titling of Kid Ory's famous "Rumble." Many records label it as "Munktal." The original title is sometimes seen even when several other titles are given, and in every case the same question cropped up at the Royal Albert Hall. Furthermore, the Parlophone.

"Ask me, man, anyway? That's a completely different grape. Over to anyone else with interest." Interprised would love to hear himself playing the Rekula's Music House. The same firm has also published a companion book, but has been hotly contested, transcribed and published in a variety of ways.

Sunday sessions are finding favour at certain raves. We wish these sessions were held all over. There is the seamy side to the sessions that some sessions are held at once-upon-a-time palaces. We are Charlie Parker, Teddy Wil-son, Red Allen, and Bill Bebbington. Modern and modem, missed in the audience.

CANONICAL EXAMPLES So that cool character, Benny Goodman is on us-with-sailing titles like "Blue Skies," while charting Billie Holiday is preferable. Almost everyone for having done something. Benny would seem to be interested in "Billie's Blues." Here is a complete listing of records, over every Sunday at Ye Olde Ante Bobes Hotel, Shakes.

Sunday, August 31, was a red-letter day for Portsmouth in the new and exciting Harry Brown's recording studio in town was taken over by most of the jazz musicians. Various groups made private dates, including pianists Frank Foster, Lonnie Johnson, and Lonnie Johnson, Stompers, Bob Hor-mans, and trombonist Roy Saunders.

THE JAZZ SCENE

Bik GUNNELL's new Two-Dove Dixie Jazz Band at Oxford Street opened up on Thursday, August 25, in an unsigned studio with the frozen fahs suitably supported by Jimmy Johnson's very lively and trumpet. Muggins divign the Dixieland majesty. When the originally requested request for the "Saints," in his modern, saxophone complailed with a will, and morose rage blew since Benny Bryden is thrown in for more than good measure. Needless to say, the scales were overwhelmingly complete.

Another jazz弥补 took place at the opening of trom- bonist Charlie Galbraith's Jazz Jungle Club at the Green- wood Hotel in Greenwich. Midget, on their opening night, August 16, Johnny Bo,比起 most bassist and secretary of the club, this year from Bournemouth, provided a touch of class with his group during the interval. The Jungle won new morning, whilst the Bandulary during tonight, the band had the Johnny Brown, tuba player, every Sunday at Ye Olde Ante Bobes Hotel, Shakes.

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FRIDAY, AUGUST 22, 1952

NO MUTE INCLORIOUS MILLION IS JACKSON!

AFTER any number of false alarms, Dizzy Gillespie's vibraharpist, two-fisted "Champ" is now on your Vogue dealers' shelves. The number to ask for is V.2116.

Now, you may react to this kind of unproved frenzy with extreme violence, one way or the other, but one point you are not likely to dispute is this: faith SUBSTLY as the record does possess is mostly to be found in the hands and hammers of vibraharpist Milt Jackson.

Milt has never been afraid to plunge propertely into publicity or print, he is not even afraid of something about that here and there is no harm in being quite frank about the man himself, through the year of his work.

The industrial city of Detroit was the birthplace of Milt's mammoth talent. After studying at Michigan State University, he started playing locally on a professional basis when he was nineteen, and three years later Dizzy Gillespie heard him and brought him to New York.

DEPRESSING NEWS

A Feb. 1, 1945, Milt made his first recordings at a Los Angeles session given by the regular Gillespie unit of the time. The vibes were handled by "Inside Bop," Leona

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solo which is worth bearing in mind. Actually, his artistic status is being so superior to that of a Terry Gibbs or a Teddy Charles in every way that he could possibly be described as a shadow of doubt. Dig him deep, and see if you don't agree.

The hard-hitting vibraharpist Milt Jackson.

"Jumpin' With Symphony Sid"

as well as vibes.

"Le Jazz d'Alors"

THE TENOR of Wardell Gray. Hugh, and seventy-six along on the "Just Jazz" radio program, the "Waltz" with some great Garner on the horn.

TOMMY HALL

THE TRUMPET of Fats Navarro, the very best on the scene, with Bud Powell—and our own Jimmy Glamyn, trumpet. "Back to the Seventy-Four," to the "Four," we get the choirboys.

THE RHYTHM SECTION of Clarinet, Alto, Bari, Piano, Bass, drums, and shelly. They are the "Swing, " what a band!"

THE ENSEMBLE sounds by Miles and the Capitol recording crew on "Jazz," "Hymn," etc.

THE BIGGEST THRILL of all, though, is again being able to hear what you want when you want it.

The Modern Page duo review the opening of The Two-Way Club last Thursday at 100, Oxford Street, London, W. 1.

THE TWO-WAY Club is a venture that has my solid support.

Now, you may react to this kind of unproved frenzy with extreme violence, one way or the other, but one point you are not likely to dispute is this: faith SUBSTLY as the record does possess is mostly to be found in the hands and hammers of vibraharpist Milt Jackson.

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RADIO HIGHLIGHTS

AFN

(344, 271
and 547 metres)

THURSDAY, August 27

10.30 Jamie's Jungle Hunt. 12 Music at Midnight. 12.10 Joe's One-night Stand (Foo Mondy).

FRIDAY, August 28


SATURDAY, August 29

7.30 p.m. Your Kind of Music. 7.45 Dave Kaye. 8 Music at Midnight. 10.30 Off the Record. 10.45 Larry Cross. 11.30 Music from America. 11.55 Radio Luxembourg.

SUNDAY, August 30

1.30 Music till Midnight. 2.02 Latin-American Bag. 2.50 Off the Record.

BAND CALL

Week beginning August 22

FREDY BAND

Freddy Band, Ray Forrest, Warrington.

SQUADRONAIRS

From Bury, Greater Manchester. 11.30 chat to the washerwomen.

RAYMONDE BAND

Ralph Simon's. Bracknell, Berkshire.

Bournemouth Seats Soar for Bob Hope

BIGGEST entertainment news to hit Bournemouth for years is a one-night booking of Bob Hope for the Winter Gardens next Thursday (August 28). This is prior to Bob's London Palladium opening (September 1).

The famous American comedian himself chose Bournemouth as one of the two towns he will play at, apart from London.

Bob, a keen golfer, was influenced in his choice by the town's fine golf links and the fact that he's always wanted to see Bournemouth.

Improbable Bob Fields will be paying the American star more than he did any other artist to appear in Bournemouth, and that includes famous singer Gigi.

Top price for the latter's concert was £25, but evening prices for Hope's two shows have soared to £42. Usual top-price for the normal "Music for the Millions" series is £10.

Hope, a well-known comedian, will be appearing at the Windmill Theatre in London. He has already appeared in California and New York and is expected to be in England by the end of next month.

His visits to the Windmill Theatre are expected to bring in a large crowd of fans. The show is scheduled for the evenings of August 28 and 29.

HOSPITAL APPEAL

A fellow countryman, Tom'Tait, writes in to ask for letters and love notes from Bournemouth and its vicinity, to be sent to the hospital in Paris for the benefit of the French people.

How about sending him a letter, or a few jazz magazines?
THE "New Musical Express" Classified Columns. ANY Heading 4d. per word. Engagements Wanted 3d. per word

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AT COOK'S FERRY SUN., SUNDAY, AUG. 21, LONDON'S LATEST ROBBY PICK SINGERS & CATS, with Beryl Brogden, Babies, 16, 34, 44, Feltham, Middlesex.

CHARLIE GILBERT'S BACCHUS, Green Poison, White Hart Hotel, Greenwich. Bar, Dancing.

CLUB SAMBOYO, Sunday, 5.30 P.M. White Lion, Edgware. Ask for Bovill Whiskey for the Longest Member. Buses 102, 106, 37, 122, to Southall.


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PERSONAL

FRIDAY, AUGUST 22,

London Jazz Club Record Shop, N.W.8.


London Jazz Club Record Shop. 82, records in stock.


Richard Bix Curtis. Opening at the following venue: Newport, W.1. Monday and Saturday.

Iraqi Bards. Bards of the Middle East. Jam. Thursday.

DONALD GERRARD JAZZ BAND. Open to all new members. Last day for application August 22.

THE 1,000TH MEMBER.

Southall.

FRIDAY, AUGUST 22,
A WELCOME back to the air for Dick James. After a long and most successful variety tour, he will now be featured as from September in the Ray Martin hit spot "Streamline" on Saturday evenings. It will certainly be good to hear this fine vocalist again.

**Rumour Dept.**

Frank Bunn, manager of the Blackpool Medley, informs me that he has appointed George Anderson as his assistant agent. This should lead to further big breaks for this up and coming young lady. By the way, she's in "Bandbox" on August 31, so give a listen.

I hear that when Cyril Stape- lton of the Popular Strings, who play on October 1, the vocal content will consist of the famous "Willow" choir, but several well-known soloists will also be featured.

I hear too, that Jean Campbell, surely one of the most successful soloists of the day, is strongly in the running for the biggest of all solo awards for 1961.

Josephine Kennedy has a new "Morning Music" series on August 21. In addition, the orchestra will be heard in "MWY" on Sunday 4 and 25.

I can tell you that comedian Harry Revmonte will be taking the singing spot in the new "Moan" programme, "The Arabesque." It returns to the air on Saturday 19 August.

Incidentally, Harry is now taking this most seriously, and with some rest cleaning thatGet your (and may yet bring him in as much money from his previous comic series have done.

I tuned in to the Northern region one evening last week, and took a great fancy to a young singer whose name I didn't quite catch. However, what I did hear were wild works on "Never" and "That I hear a well-known band-leader, who is one of the very few who can make a song, knows of a Chappell group song that he says must be a certain and terrific hit. Yet through sheer belief in his refusal to tell me how I wonder how it will take us to find out?

They tell me that the Dickie Valentine record of "Homing Waltz" has already sold 15,000. Not bad for the first effort on Decca of this fine young singer.

**For The Fans:** There's a film of "Educating Archie" which returns to the air on Saturday 19 August.

Billy Ternent, resident bandleader of Raddull's, Filey, is seen here with seventeen-year-old Patrice Berdin, soprano, of Hull. She was the "Golden Voice" Competition at Filey Castle while on holiday there and is to stay with Billy Ternent and his Orchestra in a broadcast from the camp this Saturday morning (August 24). Her song selected for the broadcast is "Love Is Where You Find It!"

Do you remember the golden boy of the '40s? Yes, who can forget the Bally Hall hit "I Had Wings!" Remember how I tipped Ray Martin's record "Homing Waltz" to sweep the board? Well, I'm warning you again to be prepared for another of his magnificent efforts. This time, the Ray Martin tune of "Meet Mr. Callaghan" should shortly be sweeping the place. Just buy yourself a dog that it comes out, and let me tell you whether this title is to be bettered by anyone.

*(*)

Did you hear Stan Roderick of the Raymartickers playing a stroke of genius in "Toughy" in "All Star Bill" last night? Yes, sir, that is how he called many fans.

Interestingly, Frankie Clayton has been dropping for Stan at the Raddull's Palace, Filey. Well, just as he carried off his previous title in the song "Daddy," his latest title in "Toughy" is certainly one of the most popular of the moment. It may well be the title that he will win on the '61 edition of the "Lose." A title of this magnitude is a great heart, and fine voice. Bullseye, Mr. Clayton, Bullseye.

**(**) We may yet hear a well-known bandleader, who is one of the very young of the present. He has put up some of the best of the recent releases, and took a great fancy to a young lady. Her voice is sheer devilment, and she refuses to give in, and will certainly begood to give her a title.

**(**) However, if his performance the other day there and is grateful, he resumed his battle for Dick James.

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**BEST SELLING SINGLES**

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**TOP TUNES IN BRITAIN**

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