

M *THE* NEW MUSICAL EXPRESS

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(TOP LEFT): "Professor" Jimmy Edwards, once a jazz tuba player, who will be compering this year's Jazz Jamboree next month. (ABOVE): Vivacious Betty Hutton is here and will star at the London Palladium from next week on. Our picture shows her in a scene from her Paramount film "Somebody Loves Me." (BELOW): The NME photographer was among the thousands of fans who watched Sunday's "golf" match at Maidenhead, between Bing Crosby and Bob Hope, and Ted Ray and Donald Peers. The "Old Groaner" is here seen taking it easy whilst his "young boy," Bob, does devastating work with the putter.

LETTERS

THE Board of Directors of this Company wish to thank you for the inclusion in your current issue of the very interesting photograph taken at this factory.

Our Managing Director, Mr. Lou Preager, wishes to point out that Mr. John Marks is his co-Director, and that it is solely due to his partner's untiring efforts that this business has been built up, in just over a year, from a small basement workroom, to the five-storey building which this company now owns.

Mr. Preager wishes to make it quite clear to your readers that he himself is mainly concerned with administration, whilst Mr. Marks, as Chairman of Directors, is wholly responsible for production, etc.

I shall be glad if you will publish this letter in your next issue, so that any misunderstanding will be immediately rectified.

M. WAYNE,
Secretary, Marco Cortinelli
Reproductions, Ltd.
117 Westbourne Grove, London.
W.2.

Sticks

THIS "sticks and brushes" argument crops up every little while. Sticks played softly in the hands of a relaxed performer will give you a deep tone-colour, whereas brushes give you a higher pitched tone. To browse through an evening's work is not enough; drummers should use discretion. Every number calls for the use of either sticks or brushes. Stickwork has been abused in the past by drummers playing too loudly, but the fault can also lie elsewhere. Drummers, use your sticks, but use them softly!

NAT BURMAN.
Edgware, Middlesex.

Pro-Ralph

I WAS thoroughly disgusted by the abusive letter addressed to Ralph Sharon by the Misses Beeseley and Longstaffe (NME, September 19).

In the first place, whatever a

reader thinks of a critic's write-up, no amount of disapproval would excuse the childishness and lack of taste shown in such ill-mannered, personal jibes as "Dear Cabbage Face."

If the correspondents are such avid fans of Al Martino—which, as far as they are concerned, seems automatically to make him a good singer—they could at least show their own powers of criticism by expressing their views in a constructive manner.

I am sure Ralph Sharon will not be heartbroken that such people are not fans of his, and I see no reason why he should go out of his way to obtain their forgiveness.

Apart from the fact that I see no resemblance between Ralph's face and a cabbage, I would like to say that I find his criticisms honest, interesting, humorous and well-written.

VALERIE H. MAIRANTS.
Brooks Hill, Harrow Weald,
Middlesex.

Mr. Calvert

WITH reference to the paragraph in your September 12 issue, regarding Eddie Calvert, I would suggest that "The Slider" goes to see this particular act.

To begin with, it is extremely unlikely that Mr. Calvert plays nine numbers—I have seen his act many times and cannot recall that he has ever played more than five. (Although this may well be a genuine error as, if the information was obtained over the telephone, five and nine could easily be confused.)

"The Slider" then goes on to state that twenty minutes is "a long time to stand 'down front' alone with a trumpet, and a great tribute to Eddie's lip and imagination."

This conjures up a vision of Mr. Calvert standing like the "Lonely Little Petunia" on a deserted stage, trumpeting away non-stop for twenty minutes.

However, if "The Slider" were to seat himself in the audience, by careful observation he may see, tucked away

in the top left-hand corner of the stage, three figures, reading from left to right Johnny Pearson at the piano, Malcolm Mitchell, guitar, and Teddy Broughton, bass; to wit, the Malcolm Mitchell Trio.

Therefore, although the "Boy with the Golden Trumpet" may be standing "down front," he most certainly is not alone.

And what about a thought for that always forgotten figure, the Arranger—in this case, the Trio's brilliant pianist Johnny Pearson? No artist, however skilful, can dispense with an arranger entirely. And, although one must admit that twenty minutes is a long time for Mr. Calvert to play, he does get a rest in each number, during which time one is able to appreciate to the full the artistry of the pianist.

Please do not think that this letter is in any way meant to be derogatory to Eddie Calvert,



Noted Midlands band-agent Billy Forrest (extreme left) looks happy while his manager, Don Charles, signs Billy's bride, Miss Jean Campbell, to a sole agency for life! The wedding took place at Aston Parish Church, Birmingham, on Wednesday (September 17). Overlooking the proceedings are Billy's mother, Mrs. Ethel Forrest, and bandleader Colin Hulme.

but I doubt if even Gabriel himself plays for long unaccompanied, even if it is only by a celestial choir and not the Malcolm Mitchell Trio!

So please let us hear of those who accompany the "star" and an occasional word of praise for the arranger, especially as in this case the accompanists are stars in their own right and on the same bill.

I sincerely hope that you will publish this letter in order that your readers will, in future, appreciate all that is necessary to "put over" the "Top of the Bill," whoever they may be.

In conclusion, I would say that if Kenny Baker had such an excellent accompaniment and arranger as has Eddie Calvert, then his success in variety would be assured.

GLORIA M. THODAY.
Wandle Road, Croydon.

Good Old Bas!

WE modernists in Edinburgh wish to congratulate the Mecca circuit on introducing Basil Kirchin's Band with Ivor Kirchin to our Palais. Both in playing and in ideas it is easily well ahead of previous resident bands which have graced the Palais rostrum within recent years.

First impressions of the outfit make it obvious that here is a group of musicians endeavouring to make their band the band—an endeavour probably unrivalled anywhere in the country at the moment, and certainly unusual in the profession today.

For listening and dancing, the slick arrangements for four trumpets, four reeds and rhythm—a line-up similar to the latest Herman Hard—leave

TELEGRAMS

Editor, NEW MUSICAL EXPRESS.
STRENUOUSLY DENY — REPEAT DENY — THAT
WOMAN ANNOUNCER ON TED HEATH'S BROAD-
CAST LAST MONDAY WAS MY MOTHER'S MAIDEN
AUNT.

Editor, NEW MUSICAL EXPRESS.
NOR MINE, EITHER.

RALPH SHARON.

JACK BENTLEY.

little to be desired. Although minus the conventional trombones, the band nevertheless achieves a rich, "big-band" sound. Supplying the driving beat is drummer Basil Kirchin himself—already acclaimed by fans here as Britain's Louis Bellson.

Fronted by Ivor Kirchin, Basil's father, the band is exceptionally well disciplined, displaying at the same time a relaxed manner.

a week and tell us who took the alto solos with Ambrose and his Orchestra last Friday week (12/9/52)? Whoever it was, the opinion that he was great is unanimous.

One more query—has Mr. Ted Heath "finished" with Liverpool? We have not had a Heath session now for nearly two years and believe me, the fans are crying out for one, so please Mr. Heath, play the Liverpool Empire soon.

GWEN TAYLOR.
Brereton Avenue, Wavertree,
Liverpool, 15.

EDITOR'S NOTE: The alto-soloist you rightly praise was Harry Hayes. As for your other query: Ted Heath and his Music will be appearing at Liverpool Stadium on October 26. Make a note of the date, and reserve your seat, Miss Taylor!

Dear Ralph—

TO RALPH SHARON.

I WOULD like to take you up on a few of your remarks regarding your review in last week's NME (19/5/52), of the "Jazz at the Prom" which was held at the Royal Albert Hall on Sunday (14/9/52).

1. Re your remarks concerning Humphrey Lyttelton, before making any remarks regarding the above-mentioned gentleman, I stated to the audience, quote—"If there are any of you tonight, with a little touch of traditional blood in you, I should like if I may, to announce a gigantic show to be held at the Kingston Empire on Sunday, September 21. I will probably get the bird when I mention the attraction—Humphrey Lyttelton and his Band."

To which the audience responded (bless them) in the manner which I knew in my heart they would do. That is only a minor detail that a compère with over 1,000 shows to his credit should know.

2. Introducing the Vic Lewis Orchestra, I do not recall blandly stating that the music we were to hear would be similar to what the first half of the programme was. In fact, my announcement was—quote—"And now ladies and gentlemen, to continue with tonight's concert, the music is of a similar idiom," the word "idiom" meaning a term of expression peculiar to a language.

3. I would like to thank you very much for even considering to give me a mention, since on my two previous appearances at the RAH, the critics of these shows did not consider even giving me an adverse mention.

4. Anyhow, I do sincerely hope that in the near future, you may require the use of a compère, to which may I add my telephone number, which is AMHerst 6970.

MICHAEL BLACK.
Tornay House, Shore Place,
Hackney, E.9.

From 'Cabbage Face'!

May I thank the two dear old ladies who sent me the charming letter last week addressed to "Dear Cabbage Face." They will be pleased to know that I have now received a summons from the Greengrocers' Protection Society, a writ from the NFJO for keeping "Jazz Club" off the air, and a pair of engraved knuckledusters from a gentleman who signs himself Martino. Next thing I know, I'll be getting a letter from Michael Black. Oh well, there's always the river!

RALPH SHARON.

And Here It Is →

Queries

WOULD you please be good enough to settle an argument that has lasted very nearly

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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'

CARROLL GIBBONS, suave West End band-leader, whose orchestra has provided the music at the Savoy Hotel for several years, must have had a temporary "black out" one evening last week.

Each evening his orchestra plays for dancing until 2.30 a.m., but on this particular evening, much to the surprise of the boys in the band, around 1 a.m. Carroll led the band into its theme tune, then he stood up and conducted the National Anthem, whilst a roomful of Savoyites looked on with great curiosity!

The boys in the band were away in a flash, but their luck was out—the hour was pointed out to Carroll and an efficient Savoy staff soon rounded up the band again for a further session.

TWO friends, whose professional and private lives run in similar channels, and between whom there exists a friendly rivalry, are conductors Stanley Black and Woolf Phillips, with each one assisting the other if necessary, but always ready to score a point.

With the announcement in last week's NME of an expected happy event in the Phillips' household, Woolf must have felt pretty pleased with himself at the prospect of catching up Stanley, who already has one bright young son, Geoffrey.

However, a second visit from the Stork is reported to be anticipated at the Black residence around next spring so, if this is right, then Woolf will still be one behind!

IMPORTANT occasion one afternoon last week when BBC Dance Music Department summoned numerous known and unknown girl singers to attend auditions for the Show Band job.

Among those asked along was ex-Stapleton singer Jean Campbell, alleged to be the most successful candidate, and reported to be starting with the Show Band.

Must have been a strange situation for Jean, being one of our best and most popular singers, with dozens of airings to her credit, having to audition to sing for a bandleader with whom she has been working for years!

TROMBONIST Jackie Armstrong seen wearing an outside in smiles around the studios these last few days—a smile almost as big as himself.

Apparently he is enjoying free evenings after so long touring with Ted Heath and then every night since being tied up at the London Palladium. Says he is looking forward to his new job at the BBC, as it will allow him time to spend with his family, and should also provide an opportunity to play some quality music.

LISTENERS to last Saturday night's late night broadcast by the Ambrose Band may have recognised the virile lead trumpet playing of Tommy McQuater, making a welcome return to lead the brass for his ex-boss.

MET Harry Letham, now installed as lead trumpet at the Palladium, a post which Harry says suits him fine. For the past three years he's been getting to bed around three o'clock each morning, and now finds he can't sleep when he gets to bed by midnight! Anyone with a remedy? Drop Harry a line at the Palladium!

Incidentally, Harry's vocalist wife, Bette Roberts, has just had an interesting offer to sing at a lush club in Germany, but owing to business commitments here, has had to decline.

Harry, of course, is still busy with his large teaching connections and wants it known that although he has switched from the Grosvenor to the Palladium, he is still able to take on pupils.

Panic at the Palais: Last Friday evening (19th), at 7 p.m. when the BBC phoned the management of Wimbledon Palais to say the instruments belonging to the Ken Mackintosh Band were still in their studios, left from a broadcast that afternoon.

Apparently the van detailed to collect the instruments had failed to arrive. Taxis were speedily summoned and the instruments despatched to Wimbledon. Meanwhile, at the Palais, Ken's Band was due to start the session and obviously could

not, so the management scouted around for the relief outfit, the Sid Allen Quintet, but only two members could be found.

The customers began dancing to the Sid Allen "duo," then the Sid Allen Trio—later the trio became a quartet, then the last member arrived to complete the Quintet, and they played until around 8.15, when the instruments eventually arrived and Ken Mac's outfit took over.

Anyone use a van-driver, now out of a job?

REMEMBER how, at the start of the cricket season, I was ribbing Johnny Gray about his disastrous start to the season? I must have started Johnny off with a vengeance, because as he is now hanging up his cricket boots for this year, he is able to thrust down my throat the fact that he finished the season with the figures of 612 runs, and 71 wickets, and played two or three times a week.

Playing for Jimmy Edwards' "Handlebar Club," Johnny has come out with an average of 103 for



One of the profession's busiest sessioneers poses with his car for our weekly series. Guitarist Bert Weedon is the owner of this 1940 Morris 8, and is not only proud of its running ability, but also of its number-plate which, he says, is "guaranteed to make things HUM whenever I'm around!" Bert has had the car for four years, and has done 32,000 miles in it. It is black with brown leather upholstery, and gives 33 mpg with a top speed of 60 mph.

four innings—22 not out, 33 not out, 1 out, and 47 not out. Not bad, eh? He's been approached to play for the Stage next season, and also Sir John Squire's XI! Nice work, Johnny, if I may say so!

I'VE found another well-known "name" with a strange hobby—Len Hunt, who has a very thriving drum business in Archer Street, collects clocks. He searches for all types of good English clocks, and has a collection now of nearly twenty.

Two of them were chosen for exhibition at the Horological Society show at South Kensington recently, a fact of which Len feels justly proud.

PROVINCIAL bandleader Trevor Brookes, whose band is about to conclude a highly-successful summer season at Weston-Super-Mare, brings his band to London on October 6 when they commence to play for the discerning South London dancers at the Locarno, Streatham.

This well-known London dance hall should prove to be a good billet for Trevor; many famous bands have been on the stage there, including Duke Ellington, Geraldo, Ted Heath, etc.

LA TE holidaymaker Lew Stone, back in town after a trip across the Channel for a Continental vacation, accompanied by his wife, Joyce.

Lew is still undergoing personnel changes in his band, his latest acquisition being Jack Irving on trombone. In spite of several switches, Lew always manages to maintain his distinct brand of music, as fans of his will no doubt hear when the band airs tomorrow (Saturday) afternoon.

VOCALIST Geraldine Scott raided the publishers in the Alley last week, with the NME's "Wings Day" collecting box for the RAF Appeal. And did she do well! Of course, she has a special

reason for being enthusiastic—her husband is in the RAF and, as a matter of fact, is Lord Montgomery's personal pilot.

THE picture in our centre page last week, of the RAF musicians celebrating at the Grosvenor brought forth a shoal of letters and phone calls, praising the NME's enterprise and asking for further details of musicians who really did a job during the war.

Bert Wilcox won his DFC as a member of the Pathfinders; Alfie Kahn is the well-known tenor player, of course, and Joe Simmonds, another DFM, plays saxophone with Cyril Grantham's Band. Tito Burns was originally a member of the Parachute Corps, later transferring to the RAF. Free-lance saxophonist Norman Barker played lead with Mantovani's Orchestra, and was a Flight-Lt. pilot of Lancaster bombers.

Accordianist Barney Gilbraith was another "Tail end Charlie," as was our Les Perrin, the

NME's newshound. "Sandy" Lane, the licensee of the "Grosvenor Arms" (slap next to Aeolian Hall!) gets all the sessioneers into his bars; he ended up as a Group Captain, complete with "scrambled egg" around his hat, plus two gongs—an AFC and DFC.

Anyway, as I've said, this picture and the idea has aroused such considerable interest that it has now been decided, by popular request, to make this an annual event during "Battle of Britain" week.

All ex-air crew types (note the air-crew, please!) should lodge their names in the usual manner with Les Perrin at the NME offices—(last three and rank not required!).

ROYAL FESTIVAL HALL
SUNDAY, SEPTEMBER 28th, 7.30 p.m.
GERALDO SWING CLUB CONCERT

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ACROSS THE USA— TO MUSICAL ACCOMPANIMENT!

HERE is the story of a month's holiday—the sort of holiday one dreams about. I have just returned after travelling right across the United States, driving most of the way—6,800 miles in all—so that I could really see the country, and I enjoyed myself in a way that I never thought possible. I met all the big music people, heard the leading bands and appeared on radio and television. . . .

Yet I'm glad to be back in England playing piano and conducting at the Colony Restaurant. And when I tell why I am so glad to be back, you will laugh—for the truth of the matter is that I just couldn't stand any more music over there!

Driven Mad!

It's a fact! Do you realise that music is no longer a relaxation in the States; it is a vast all-powerful industry, operated by high-pressure salesmen twenty-four hours every day?

As if it were not bad enough to have music blaring through loudspeakers from every single gramophone and radio shop and, of course, from the cafés and dance halls, there is a new form of "torture" that relays non-stop music by landline into every nook and cranny where human beings congregate—the railway station, the lift, the department store, the car park, the hotel lobby.

You are not allowed to be quiet for a minute and I freely confess that I was absolutely driven mad by the blast of music that assailed me wherever I turned.

For your information, the type of music that is relayed in this manner is popular tunes of the day played in a sort of light-music manner with lots of piano and strings.

Tawny

However, let me start from scratch. I had an invitation from the former Commanding Officer of the U.S. Officers' Club here. He asked me to come over to the States for a month and said he would organise the whole trip for me—which he did, bless him, and it was wonderful.

He was waiting for me in New York and I spent a couple of wonderful days there. There I met Tawny Neilson, of BBC fame, who is now an important recording executive in the States and who was responsible for the hit record of Al Martino

singing: "Here In My Heart." We had a drink together and she asked to be remembered to her friends in England.

I also phoned Denny Vaughn, whose singing with Geraldo will be remembered.

Then I went right across the States to Washington, Chicago, Omaha, and so through to Hollywood. It was an absolutely wonderful journey, but I won't take up valuable space by describing the scenery.

Remote Control

What you will be interested in is that in Yellowstone Park—the big game reserve—I pulled up for a snack at a log cabin in the grounds, and there saw the latest juke-box—one with no fewer than a hundred titles! In order to make sure that no customer would allow a single second to pass by without some music blasting the atmosphere, the ingenious manufacturers had devised a system whereby the juke box is operated by remote control.

Every table had on it a little box with numbers, and you could choose your record by manipulating the numbers suit-

ably, and putting in your nickel.

As I stopped at hotels throughout the continent, I noticed that television has got a hold on the public in a way that leaves us standing in this country. At one shop, they were selling off sets with 17-inch screens as "remnants" for that size is almost outmoded. It's twenty-four inch screens or nothing and you can never escape it.

I saw a lot of television and one thing I noticed about the technical side was that the backgrounds were always better lit and photographed than ours. On the other hand, some of the bad taste that is inflicted on the public through sponsored television and radio is quite unbelievable to our English minds.

Let me tell you of one television show I saw that starts with a close-up of a beautiful girl in the arms of a handsome man. As he bends forward to kiss her, she turns her head away in repugnance.

The screen at once blacks-out and a grim face fills it while an incisive voice shouts the commercial at you. Yes, you've guessed it.

The moral is that you can't blame the girl for refusing to

by
**FELIX
KING**



have anything to do with a guy so dumb that he didn't know that for five cents he could have bought some concoction to make his breath "kissing-sweet"!

Nor is that an isolated example; the commercials I heard seem to be under no

His band was playing at the Embassy Room, Washington, where the prices are pretty steep—32 dollars (over £10) for dinner for two and a couple of double whiskies.

On to Omaha, Nebraska, where I just missed visits by Ray Anthony and his Band, and

The story of a hectic and exciting month's holiday told by one of our leading pianist-bandleaders

and bear no relation, for instance, to the genteel, carefully-vetted commercials of Radio Luxembourg.

I understand you have already read in the NME of how impressed I was by the music of Dick La Salle, whom I heard in Washington. His orchestra consisted of three violins, three tenors (doubling bass clarinet), flute and violin, trumpet, rhythm and Dick himself on piano. It was most polished and interesting.

(a real name from the past!) Shep Fields and his Rippling Rhythm.

We then drove right across Nebraska to Wyoming and stayed overnight at Cheyenne. What a town! It's the complete movie idea of a Western town with people dressed up in full cowboy rig-out. But in the cafés, the juke-boxes were playing Vera Lynn's records like mad.

Away we went to Seattle, and then to San Francisco, where I

THIS IS HOLLYWOOD

by ALEON
BENNETT

THIS columnist has been swamped with original songs for submission to singers, music publishing houses, motion picture companies, etc.

Unfortunately, our public relations business leaves us little time to tend to the above tasks, besides the overwhelming difficulties encountered with an original song. Therefore we are unhappily returning the manuscripts.

Milt Buckner departed Lionel Hampton's crew to head up his own outfit. Milt will switch from piano to Hammond organ. He will have a drummer and a steel guitarist as the trio.

RECORD HISTORY

Johnny Mehegan will record "A History of Jazz Piano, from Barrelhouse to Bop" for a new outfit, Perspective Records... Jimmie Lunceford's "It's Time To Jump and Shout" "Cheatin' On Me" for Okeh a solid bit of jazz-rooney... Billy Eckstine's middle name is Clarence.

Ella Mae Morse, Nat King Cole, Buddy De Franco and a few others were left holding the sack when the Crescendo closed and went into bankruptcy. Several top musicians went weeks without payment, existing only on promises. Now the union is plenty sore and trying to straighten the mess out.

Went to Ray Anthony's shindig for Marilyn Monroe. Ray

threw the affair to launch his new song, "Marilyn." The party was a success, "Marilyn's" appearance (it was a hot day) was a hit, but the song's future—we ain't so certain about that... Snookie's in New York has converted to jazz with Oscar Pettiford heading a crew consisting of Lee Abrams,

Allen Eager, Danny Small, Kai Winding, Kinny Dorham and Lee Konitz. Tamara Hayes, a hot jazz vocalist, chirps for Pettiford.

Nellie Lutcher signed with Okeh, switching from Capitol.

Satchmo almost had to leave the bandstand during a Chicago date because of a cold sore on his lower lip. "The people paid to see me, so I had to oblige with a few rides each set," Louis said.

CALLOWAY COMING HERE

WHEN George Gershwin's great folk-opera "Porgy and Bess" opens on October 9 at the Stoll Theatre (not October 2 or 6, as reported elsewhere), the part of the colourful, flamboyant "Sporting Life" will be the old hi-de-ho bandleader himself—Cab Calloway.

And there could be no better choice. For it was for Cab himself that George Gershwin wrote the part of "Sporting Life," and the composer was very disappointed when extensive bandleading commitments prevented Cab from playing the part in the first production in 1935.

With him in the leading roles will be famous concert singers William Warfield as "Porgy" and Leontine Price as "Bess," with a complete cast of American players.

An American, too, will conduct the orchestra, though this will be composed of British musicians belonging to one of the Stoll orchestras.

MD for the show will be Alexander Smallens, who conducted the show's first performance 17 years ago. Smallens, a Russian by birth, has been in America since he was only a few years old, and has conducted for many of the major American opera and ballet companies, as well as the Philadelphia Orchestra, and the New York Philharmonic Symphony Orchestra.

**"I REMEMBER
WHEN"**

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ALSO

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RECORDS

ZOOT SIMS QUARTET
"Swinging"
"Trotting"
(Esquire 10-247)

ON the top deck (first side to the unhep!), Zoot Sims is stuck for ideas, and lacks the inventive spark which I've heard from him on previous discs.

The tune is based on "Exactly Like You"; his tone is raspy and not on a par with, say, Getz or Gene Ammons. Harry Biss's piano makes a valueless contribution to the side, with some obvious stuff, and there's a short spell of Art Blakey's drums which comes through, reminiscent of a typewriter, on the wax.

This side, by the way, runs for 3 minutes 20 seconds, which is pretty good for a ten-inch disc.

Flip-over finds the Zootian tenor in a happier frame of mind. This side is a blues, and Sims blows some flexible ideas, but like the first side, there is no arrangement—just a sketchy routine from the men involved here.

THIS IS ONLY So-So SIMS.



KAY STARR AND TENNESSEE ERNIE
"Oceans Of Tears"
KAY STARR

"I Waited A Little Too Long"
(Capitol CL13777)

RECENTLY I got a swift kick in the pants for daring to hint that Kay Starr copies Johnnie Ray. Bad show, that! And as if to endorse the refusal of my unfair remarks, Miss Starr here cocks a snoot at the Cry Guy and, going one better, chirps: "You've got me drowning in an ocean of tears."

OK, Johnnie and I surrender, dear! On this side Kay is teamed with the Hopalong Cassidy of the wax, and they make a fine duo and put over this Western-styled opus with lots of personality, aided by some tasty guitar backing.

Flip is Kay soloing, but this doesn't start to move till half-way through, when there's a double-up of tempo. Then, and only then, Kay sings with all the pep that we expect from her.

SELF-ASSURED STARR.



DEBBIE REYNOLDS
(and Carleton Carpenter)
"Did'ja Ever"

"Am I In Love?"
(with Skip Martin's Orchestra)
(MGM 538)

STOP me if I'm wrong, but isn't Debbie Reynolds a film starlet? Well, she may be a weaver of dreams at the movies, but she's a waster of wax. She has a certain amount of personality but is so coy with it that her singing grates on these ears.

On the first side she's partnered by the impressively-named Carleton Carpenter, a male singer whose only claim to overnight fame is the fact that never at any time is he on the note. Below it, yes, above it—yes, but on it—never!

The two attempt a Mammy routine here and when they lapse into some barbershop harmony it's just too bad. "Did'ja Ever?" No, I never!

Reverse is better, if only because Miss Reynolds has sent Carleton home. Tune is from the Bob Hope film "Paleface". The Skip Martin Band rides nicely, as La Reynolds patronisingly informs us "All I know is I wanna sing, like I've never sung before."

An admirable sentiment, but a few singing lessons wouldn't be a bad idea first, dearie.

DEPRESSING DEBBIE.



THE CLARINETS OF JERRY WALD, THE VOICE OF CHRIS CONNORS

"Cherokee"
JERRY WALD & ORCHESTRA
"You're The Cream In My Coffee"
(Brunswick 04975)

ALTHOUGH Jerry Wald may be a new name to you, he is no newcomer to the dance band field in the States. For many years his competent clarinet has fronted an orchestra, but his recognition has been dimmed by more publicised luminaries of the clarinet, like BG, Shaw and company.

But now Wald makes his entry with a gimmick, but one which Les Paul thought of first.

Yes, it's multi-dubbing, and in this case it's the leader's clarinet which gets "the treatment." It certainly is an unusual sound, and one which could catch on.

"Cherokee" is a showcase for Wald's clarinet, backed up by an excellent rhythm section, which includes a first-rate bassist. The arrangement is clever and cute, but the jazz content is nil.

For a short interlude the voices (dubbing again) of Chris Connors are used instrumentally as a background, à la Mary Ford.

But it is the reverse that got me. This features the Wald Band, and it's really got something. The oldie is taken at an easy rock, and the arrangement is a gem.

Lately I've been criticising the tones of baritone players, and if you want to hear what I'm getting at, lend an ear to the bari man here. He is featured all through this side, and his glorious, biting bottom register is a rare treat.

There's an effective build-up and change of key leading into the vocal, which Connors puts over with loads of charm.



Bing Crosby drives off during Sunday's match at Maidenhead. He's as relaxed playing golf as he is singing on records....

There are also some intriguing spots of multi-clarinet written in the score and, all in all, this is a darn good band, and one which I hope Brunswick will let us hear a lot more of in the future.

WELCOME WAX FROM WALD.

RALPH SHARON'S Reviews

LES PAUL AND MARY FORD
"The Lonesome Road"
"Smoke Rings"
(Capitol CL13782)

MIXTURE as before from Mr. and Mrs. Paul. Both sides are slows and are nice, easy listening.

Don't be fooled by Paul's immaculate fret-work; he is a fine guitarist by any standards and his artistry shouldn't be overlooked. Sometimes it pays to look beyond the gimmick, and in this case you'll find a very good musician who knows his way around his instrument.

LITING LES, AND MULTI-VOICED MARY.



DENNIS HALE
(Phillip Green & Orchestra)
"I Waited A Little Too Long"
"Wonderful"
(Parlophone R.3571)

TWO excellent sides from Dennis, who proves that without a doubt he is one of our best male singers.

He has a powerful voice, but complete control over it.

First side finds him poised and easy with his grand delivery, and Phil Green's Orchestra rocks along nicely; but the arrangement's a wee bit dated.

Reverse (not to be confused with "S'Wonderful") is given a full-voiced and intelligent reading by the singer. We're hearing an awful lot about Al Martino and Eddie Fisher, but believe me, some of our own singers, like Gary Miller, Tony

Brent and Dennis Hale leave them far, far behind in every way—except one little item—publicity!

Keep your eyes and ears on Hale—he's due to really start going places.

HALE AND HEARTY HALE.



JERI SOUTHERN
(with Victor Young's Orchestra)
"When I Fall In Love"
"Give Me Time"
(with Sy Oliver's Orchestra)
(Brunswick 04978)

WHERE, oh where, do they keep finding them? Jeri Southern is a fairly new American girl singer, and she has a most unusual voice, with a thrilling velvety quality of softness, combined with an enviable top register.

Her phrasing, too, is original, and when I tell you that she also has a perfect microphone technique, you will realise that here is a new singer whom you shouldn't miss.

First side is from the film "One Minute To Zero," and Victor Young's accompaniment is just right.

Flip, if anything, is even better. The lovely slow tune is by Alec Wilder, a composer known for his unorthodox musical leanings; and sure enough, his out-of-the-commercial-rut effort here doesn't disappoint.

The singer turns in a haunting rendition of the tune, and Sy Oliver's backing sets the nostalgic mood for the whole side, right from the momentous strings intro.

I could listen to this side time and time again, for it's that very rare combination of composer, artist and accompaniment in sympathetic accord with each other, making for an unforgettable musical experience.

SUPERB, SCINTILLATING SOUTHERN.



BOBBY WAYNE
"Heart Of A Clown"
EDDIE HOWARD & ORCH.
"Missouri Waltz"
(Oriole CB.1108)

BOBBY WAYNE sings the "Clown" with good style, backed by a neat Hammond organ accompaniment. The last line of the lyric is "If I had the heart of a clown."

If the song catches on here, no doubt the publishers, after paying purchase tax, copyright control, royalties, arranger's fees, etc., will have it altered to "If I had the half of a crown!"

Second side is an old favourite, pleasantly played by Eddie Howard's Orchestra, and sung softly by a vocal group. I feel it's time they altered the lyric which contains the distasteful line: "The darkies were humming." Surely an unnecessary "Uncle Tom-ism" in these enlightened days?

PLEASANTLY POP.

WEEK'S BEST BUY—

Jerry Wald's "Cherokee."

BEST VOCAL OF THE WEEK—

Jeri Southern's "Give Me Time."

GIMMICK OF THE WEEK—

The multi-clarinets on "Cherokee."

ROBERT FARNON AND ORCHESTRA

(with the Johnston Singers)
"Kiss The Boys Goodbye"
"The Fleet's In"
(Decca F.9963)

FROM Bob ("Jumping Bean") Farnon we get the most entertaining coupling of the week. If ever a side deserved to be called well-built, then "Kiss" is that side.

The arrangement is completely novel and makes great play of a cute figure, convincingly played by celeste and bass-sax respectively. (Oscar will be pleased!)

Then there are the Johnston Singers, a male vocal team who phrase well and are easy on the ears; and I liked the witty reference to "Auf Wieder-sehn" in the vocal bridge. A really enjoyable side.

Second side is almost as good. After a rousing "curtain up" intro, the side settles down to an effective half-tempo version of the tune (this is usually taken at a fast gallop). The Johnston lads are bright and breezy here, and when the pizzicato strings take the lead, at the double-up tempo, things are going along swimmingly.

Near the end there's an out-of-tempo-vocal passage which is notable for its fine blend. No little credit here for the modern scoring for voices.

Top-drawer wax, and a cinch for the export market.

FIRST-RATE FARNON.



PHIL HARRIS AND ORCHESTRA
"Potato Chips"
"Under The Lamp Post"
(HMV B.10332)

POTATO CHIPS are the American equivalent of our own crisps, and Harris puts over this serenade to the Golden Crunch with his customary charm.

Which reminds me of the time I asked my dumb secretary whether she liked crisps or not, and she replied: "Yes, but aren't the blue ones salty!"

"Lamp Post" is by the hit writer Bob Merrill, and is a story song, good fun, too, specially recommended for shaggy dogs.

HUMOROUS HARRIS.



Decca's Frank Lee discusses a recording point with disc-star Winifred Atwell.

★ ★ THE SENSATIONAL ★ ★

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Erstwhile bandleader-vocalist Dinah Lee (extreme right) toasts her daughter Doreen at the London reception last Saturday following her marriage to John Pitton. Dinah is famous as having inspired the great song to which she lent her name. In her band, at one time, were Edmundo Ros, Joe Deniz, Fela Sowande, etc.

LATINFORMATION

WHEN the Tex Ritter Show finishes at Harringay, guitarist DENYS WRIGHT will be returning to his old haunt the Casanova Club. Seems that he prefers a sombrero to a tenn-gallon Stetson after all.

For some time now GUY LORRAINE has been singing with the HERMANOS DENIZ Band. Last week he returned to his native Belgium. To quote Guy's own words: "How long will I stay? That depends on what happens when I get there."

"Alley Cat" was slightly misinformed regarding FRANCISCO ICAZA. So as to keep the record straight, I would like to inform him that when "Cisco" first came to this country, he came as the Vice-Consul of the Panamanian Consulate, and later joined the ROBERTO INGLESZ band, so he hasn't gone to Marseilles to "become the Vice-Consul." His place in the Inglesz band has been taken over by TINO CHRISTIDI just returned from his Z call-up.

MARTIN SLAVIN took a Latin quintet into Selby's Restaurant on September 22. As will be remembered, Martin was associated with this establishment for two years under the EDDIE CALVERT banner. The quintet comprises Dennis Walton as featured vocalist; Benny Wood (bass); George Rawdin (trumpet) and Peter Stickland on bongoes. However, Martin will still continue to play vibes for the Ambrose series.

Pianist STAN FOSTER takes a 22-piece Mambo orchestra into the Parlophone studio for a test recording on October 13. This ambitious project consists of ten brass, five saxes and seven rhythm.

They will record two titles, one an original by Foster, the second an authentic, featuring vocalist RONNIE HARRIS.

Both numbers have been arranged by Stan. The sound produced at last week's rehearsal certainly justifies this test.

The constant search for an unusual sound has produced another epic from MACHITO and his Afro-Cuban Orchestra, "Oboe Mambo" is the title of this recording, with MITCH MILLER'S oboe solo being backed up by a very "beaty" rhythm section. On the whole, a very appetising morsel.

GOURD TIME CHARLIE

BILL COSS'S NEW YORK NEWS

Armstrong expansive but less musical in his new Paramount show.

BEHIND THE NEWS: Admirers of Louis Armstrong were largely disappointed in his current stage show at the Paramount Theatre in New York. Except for his singing, which seems to grow more brilliant and amusing as he grows older, there was little to remind one of the Louis of old.

Backed by the Gordon Jenkins Orchestra, which furnishes his record backgrounds, Louis and the All-Stars, who twinkle more than they shine, were high in showmanship but just fair in musical quality. Their work was especially rough on ensemble, even lacking the fire that Armstrong usually gives to any combo.

One bright ray of news is that ex-Jimmy Lunceford trombonist, Trummy Young, is reported due to join the group soon after an extended vacation of six years in Honolulu. If Louis gives him some spotlight room, he should be a valuable addition.

As it is now, Marty Napoleon is adequate on piano, Russ Phillips is at least amusing as a trombonist, Cozy Cole plays

A WEEK or so ago, when I reviewed the current jazz discs on a "Jazz Club" broadcast, I spoke a little, spun the discs, and did what was expected of me.

But after leaving the studio, the thought occurred to me—"Wouldn't it have been wonderful if the powers-that-be who run 'Jazz Club' had given me the freedom of the air? 'Do what you want—say what you like,' they might have said," and this is the sort of programme I would have presented:

"Hello, there, jazz fans, jazz frauds, and so-called jazz authorities. Tonight, the joint committee of combined producers of this programme (this is a programme?) are presenting me, at a ridiculously low fee, to talk on that most interesting subject—'The True Jazz'.

"Many of you listening will instantly recoil from your sets in horror and exclaim: 'Who is he to talk on this hallowed subject?'

"Here are my qualifications. I was born during a riverboat shuffle outing, and my Grannie, Ella Mae Sharon, was the pia-

nist with the original Clubfoot Conklin's Red Light Razzers, so I should know what I'm talking about.

"What is true jazz, you ask? Well, for a start, listen to this historic recording, by Skunk Pompton, of 'Mean Ol' Shuffle-bottom Blues' and see if it means anything to you."

(Record plays. The two recording engineers hold each other's noses, and light each other's pipes).

"There, did you get the full significance of that? Did you notice how gloriously out-of-tune the hot fountain pen solo was? An there was no ink in it, either!

"And now we come to the blues. The blues are very important to jazz, because they give people like me a chance to get broadcasts and explain how important they are—that's why the blues are so important."

"Let's hear Sadio Offenshitz, the hot gospeller from the Old Kent Road, singing that classic 'You Are Without A Doubt'."

(Record plays. The engineers scratch each other's backs, and file each other's nails).

"Yeh, yeh! I always enjoy that one, especially when I'm miserable, and being a jazz authority I'm always miserable.

"Where was I? Oh yes, what is true jazz? you ask. Well, here's Victor Souwester and his Slick Hempo Orchestra. This isn't jazz but I think you'll like this—it also happens to be the favourite disc of the joint committee of combined producers, naturally.

(Record plays. The engineers dance with each other, and smile at me).

"After hearing that record you can appreciate how difficult it is to play true jazz. Those musicians got £5 each for that session, and they can't play it. All they can do is to read music and play in tune, the cissies!

"But back to our subject. Jazz was born at Cook's Ferry Inn, twenty-five years ago, when an irate barmaid, who accidentally opened a bottle of milk stout instead of serving a gin and orange, punched a young musician on the nose in her vile temper.

"The musician (who is now famous) was terribly upset and in his misery he returned to his caravan in Hackney Wick and composed the historic 'In A Daze.' Here is the tune now, played by the composer, Motzaball Muzzletof."

(Record plays. The engineers cry and wipe each other's eyes).

"And finally, to convince you, here is the latest pop tune from the pens of Shenovitch, Epstein and Baverstock, 'Meet Mr. Rosenbloom.' This tune has all the ingredients of true jazz, and is also passed for 'Music While You Work'."

(Record plays. The engineers prepare to switch off, and gleefully lace-up each other's duffle coats).

"So there you have it. For those of you who wish to delve deeper, there is an excellent book published by Layback and Read, called 'His Eyes Are On The Barrow'.

"Cheerio, jazz fans!"

So you can just see what you missed. Hope you listen to my next "Jazz Club"—until then, can anyone use a piano-player, good left hand, own pushbike, with a knowledge of Olde Tyme dancing, and Square Dancing, if needed?

RALPH SHARON

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good though uninspired drums, Arvel Shaw plays good bass and Thelma Middleton does the splits so much better than she sings or dances.

Benny Goodman Sextet is a magnificent though short-lived success.

BEHIND THE NEWS: It's all over now but the memories. Benny rode again last month, and he's retired again until more big jazz clubs can be opened to support a more extended trip. It is unfortunate that this group couldn't have remained together longer or, at least, made a few records. Benny was more than his usual self-confident self—full-toned and thrilling. And added to the Goodman performance was the boppers' darling, Terry Gibbs who outshone himself in showmanship and music, including a two-man duet with ex-Shearing vibist Don Elliot.

Don, also doubled or, rather, tripled on melophone and trumpet. Guitarist Don Roberts from the Teddy Cohen trio, pianist Jimmy Lyon, drummer Morey Feld and bassist Sid Weiss completed the septet, making it one of the finest that Benny has fronted in a long time.

This Fall marks Duke Ellington's 25th Anniversary in the big-time.

BEHIND THE NEWS: Just twenty-five years ago, Irving Mills, who was Duke's manager, engineered the deal that brought Ellington into the Cotton Club in Harlem where the band became famous almost overnight, helped considerably by a Victor recording contract.

Irving Mills's son Sidney has organised plans for two Ellington weeks to be

★ SOMEWHERE ALONG THE WAY ★

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Jack Bentley's Radio Reviews

THE SLIP 'TWIXT RECORD AND RADIO



LES PAUL & MARY FORD
Saturday, September 20,
10.15 to 11 p.m. Light

THE time has arrived when, because of the indignant attitudes of band-leaders, musicians and fans concerned with adverse criticism, it seems necessary to clarify a few points.

With few exceptions, those who are reviewed and receive complimentary comments smugly take it all for granted as being their just due. The slightest hint, however, that all is not perfection invokes veiled threats and a mail of invectives that are bloodcurdling enough to be amusing.

This, of course, is a critic's lot, but now and again it is judicial to point out to performers and followers who have lost their true sense of perspective that not only is perfection nigh impossible, but anything falling below the standard of the world's best is still liable to some kind of criticism.

A sensible procedure, therefore, seems to me that all those who have the slightest wish to be honest with themselves, should listen to their own offering side by side with a recognised *pièce de résistance* in that particular idiom, and then let their conscience do the deciding.

Honesty

This question of honesty naturally affects the critic before anyone else, and if in the sphere of British jazz or dance music one seems to find plenty to "harp" about, it is for an undeniably honest reason.

The path of greatness is seldom trodden by the John Bull family, but when it is, this pen is always amongst the first to proclaim it; otherwise, come hell or high-water, the truth will out!

To elucidate even further, there can be no argument against the fact that, in all branches of our profession, the USA has undisputed leadership, and favourable comparison is, therefore, the highest recommendation. This, then, is my yardstick for comparison. It is because I have faith in British bands that I invariably judge them along with the best the States has to offer us.

Rather belatedly, perhaps, this brings me to Les Paul and Mary Ford.

Via gramophone records and their technical engineer's ingenuity, this couple, with the gimmick of "multi-dubbing," have procured an immense following. Via the radio, minus these mechanical aids, I doubt if their fans would have numbered more than a few fond relatives.

Therefore, in spite of the acclamation and social position at the London Palladium, it seems impossible to me that artistically, technically, or in

★
Tomorrow (Saturday) Ray Martin's exceedingly popular "Streamline" concludes its present run of sixteen weeks. Ray, seen here conducting last week's broadcast, uses the same personnel for his "Score" as he uses on his big-selling recordings. All arrangements on "Streamline" are by Martin, and many of his originals have also been featured on this programme.



any other way, these Americans can be representative of the best.

Apart from any modern style, which we take for granted as being unnecessary to a variety act, even the heroic efforts of the Skyrockets failed to make this show sound anything other than a couple of "hill-billies" amusing themselves by singing and playing a few choruses.

★
Opinion: There's many a slip 'twixt record and radio.

★
NAT TEMPLE AND HIS ENCHANTED RHYTHM
Friday, September 19, 10.20 to 11 p.m. Light.

THIS programme was an exceedingly pleasant forty minutes of listening, accentuated by the artistic playing of a string and woodwind ensemble the like of which this country has little to better.

Of course, had it been otherwise, I doubt who would have been the more surprised — Nat Temple or I.

For this was the same well-drilled body of session stalwarts, whose work has so often been lauded and, as a result, grace the BBC studios more often than not under various batons.

Naturally enough, for any bandleader who has been given a broadcast but hasn't got a band, or has been given a broadcast and has a band that he would rather better, here is the ready-made thing.

The only further chore is to select the right arrangement, inject his own personality into the proceedings, and everybody is happy. That is, excepting the

people who pay and expect to hear this super-outfit in the flesh and find they have been sorely misled.

Still that's not my pigeon, and if a leader is lucky enough to find a loop-hole in the BBC's administration, that in itself is something of an achievement.

Apart from the ethics, almost everything connected with this show was most creditable. Mr. Temple, however, could do worse than try to match his announcing with his clarinet-playing, which was relaxed and unstilted, with well-chosen phrases.

Other instrumental solos worthy of extra note was the neat vibraphone of Martin Slavin and the confident but tasteful touch of the pianist.

In this type of programme, I

feel there are few vocalists who can vie with the sympathetic tenor of Eric Whitley, and coupled with an attractive personality, it seems that his virtues of spot-on diction and intonation have been sadly overlooked by producers lately.

Reggie Goff was a pleasant baritone contrast, but didn't sound altogether at home in his up-tempo numbers. It should be added, though, that his ballads have seldom come over so successfully.

A word for the arrangers who gave this outfit something to exploit its virtuosity with.

★
Opinion: King for a day.

★
FREDDIE RANDALL AND HIS BAND

Saturday, September 20, 6.15 to 6.45 p.m. Light.

TO those who know that Dixieland bands are not exactly a regular feature on the air, it must have come as quite a surprise to hear the above outfit, and Humphrey Lyttelton and his Band on the same wavelength within a short while of each other.

Whether by design or oversight, or whether who was trying to prove just what, I don't know; but the reaction from the disciples of this cult must have been rather like waiting for hours for their homebound bus, and then seeing two of them amble up together.

Personally, desiring a swifter and safer ride, devoid of bumps, skids and other erratic features, I'd have let the first one, driven by Mr. H., trundle onward and taken a seat on the Randall vehicle.

Funnily enough, bands always strike me as having a simile in the different means of transport, and on listening to the FR production today, it became comparable with a rakish sports car, that in spite of a questionable year of origin and bodywork in the style of yesteryear, had been made a mechanically sound job.

Not despising a few modern accoutrements, its enthusiastic owner, withstanding criticisms from the admirers of "vintage" models, confounded tradition by leaving them way behind in the race for popularity and performance.

This gives Mr. Randall plenty of reason to blow his own trumpet, which he does very successfully, but not to the exclusion of his team-mates.

These gentlemen all add their specialised contributions toward maintenance, but pianist Dave Fraser and clarinet Bruce Turner possessed a little extra power of invention, which is such a telling factor for sending things along with a "zip."

On the detrimental side. The treatment given Ellington's "Mood Indigo," after the initial melody definition (which suffered from bad internal balance) was out of character with such a lovely theme, and became just extemporisation on just another chord sequence.

Vocalist Diana Coupland wandered in and out of the studio with her practised and businesslike manner without managing to be caught up in the atmosphere of enthusiasm which pervaded the whole show.

★
Opinion: Dixieland De Luxe.

★
IAN STEWART
Piano

Saturday, September 20, 6 to 6.15 p.m. Light.

THIS bland information was sandwiched in between the Lyttelton and Randall shows. In effect, it appeared to convey the thought that here was fifteen minutes in which anyone with musical interest could use a lull to perform whatever functions they deemed necessary.

I congratulate the BBC planners. They couldn't have made a better choice, for if ever there was a melodic lull, this was it.

Whatever theme the "Bentley Hate Society" has decided to expound on, it has never been an accusation of my intolerance towards those who have adopted the commercial creed. All I

am concerned with, in any contribution over the air, is the standard it maintains in its own particular field.

Mr. Stewart, presumably having in mind the immense success Charlie Kunz achieved with his own straightforward, simple melodies, endeavoured to produce a faintly disguised imitation.

Unfortunately, not only was the tasteful touch (with which Kunz alleviates monotony) missing, but there was no attempt to provide the dynamics which might have compensated.

Even "going the whole hog" and borrowing the Kunz soft and loud pedals would certainly have given the impression that Mr. S. at least had the courage of his own convictions!

★
Opinion: Sit this one out.

HIGH NOTES OF THE WEEK.

Guitarist Freddie Phillips. The band with a leader whose claim to fame is no longer as Val Parnell's nephew.

LOW NOTES OF THE WEEK.

Myself, for not recognising the Stanley Black "Kiss of Fire" as having the Billy Hill arranging touch.

The vocalist who sells a song like he's selling a suit.

TEDDY JOHNSON STARS IN NEW RADIO SHOW

THE first of a new series of Tuesday evening programmes labelled "Showtime" and starring singer and ex-disc jockey Teddy Johnson, will be aired over the BBC Home Service next Tuesday, September 30, at 6.20 p.m. (as exclusively forecast by our "Alley Cat" last week).

Teddy will compeer the show in addition to singing, and he will be supported on the programmes by the Littlewood's Girls' Choir and the Northern Variety Orchestra conducted by Vilem Tausky.

Each week there will be a guest girl singer; suitable choice for the first programme is Teddy's newly-acquired fiancée, Pearl Carr.

Producer of the series will be Ronnie Taylor; of him, Teddy told us: "I am very much looking forward to working with Ronnie, because I think he has so many bright ideas for radio production. I'm looking forward to compering, too; I haven't done much since my Radio Luxembourg days!"

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A Service for Amateur Songwriters

THERE ARE many thousands of people in this country who believe they can write a popular song. Some of them turn out to be right in their optimism; most of them, unfortunately, are wrong. But we believe we can help them all—not to sell their songs, but to give them straight-from-the-shoulder, expert criticism that will help them (if they have any natural talent at all) to produce the kind of saleable songs for which all publishers are always looking.

WE PROPOSE starting a feature in this paper which will deal entirely with amateur songwriters. We shall get professional "names" in the business to give hints and advice that will help the person feeling his way along the thorny path, and, above all, we shall criticise amateur manuscripts sent in to us.

A STAFF of real experts, who understand the popular song business and know what constitutes a hit song—both from the musical and the lyrical angles—have been specially engaged to go through each manuscript and tell you just how it measures up to the high standards of publication and success.

OBVIOUSLY, WE would like to be able to make this a free service for our readers but it will take up so much of the experts' time that we cannot expect them to do it for nothing. So we are instituting a small charge of one shilling for each manuscript criticised in our pages. In addition if you want a more detailed and thorough personal criticism, it will be sent to you by post for a fee of five shillings a manuscript. Our experts will also review arrangements, and help budding arrangers. There is a special fee for this, so write in if you're interested.

THE POINT we want to impress in all this is that it is quite impossible for us—or anyone else—to guarantee publication of submitted songs, nor would any useful purpose be served by saying that, because one of our readers has written a song, it must of necessity be wonderful. As we said before, our experts will pull no punches. If they think you have no talent for song-writing, they will say so; it may hurt at the time, but it will be a help in the long run.

SEND IN your manuscripts and we'll get the page going right away. Please enclose a stamped and addressed envelope and remittance with your submissions. We'll do the rest. We look forward to being able to help you.

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TED HEATH BAND

GENE



Les Paul and Mary Ford accepted an invitation from guitarist Ivor Mairants to meet star British guitar players, at his Central School, on Tuesday afternoon, to talk — guitars!

HARRY ROY FOR BIG VARIETY TOUR

Nation-wide dates on Moss circuit

JUST back from his very successful thirteen weeks' season at Bridlington, Harry Roy is taking no rest but embarking immediately on a big variety tour.

Before he left for the Yorkshire coast, Harry had undertaken a few variety dates in between his many concert engagements and, as a result, had been offered the whole Moss Empires' circuit—an offer which he could not at that time accept.

The offer was held open for him and now Harry and his full 18-piece band will be entertaining music-hall patrons at number one dates throughout the country.

DATES

Next week, Harry and the Band will be at the Birmingham Hippodrome, followed by a week at the Nottingham Empire.

For the week of October 20, they will be at the Theatre Royal, Portsmouth; and then follow with weeks at the Glasgow Empire, Newcastle Empire, New Theatre, Northampton, Leeds Empire and Hippodrome, Manchester.

During December they will undertake two weeks in Ireland; week of December 8 at the Opera House, Belfast, and the Theatre Royal, Dublin, for the week after.

The full band, which has been heard on the air for its long and entertaining series, will be in evidence with all its music and antics, the singers being Judy Allen; Barry Kent and, of course, the exuberant Hotcha-ma-cha-cha himself.

BETTY HUTTON WILL TOUR

IMMEDIATELY following her three-week appearance at the London Palladium, singer Betty Hutton then undertakes a five-week provincial tour on the Moss Empires' circuit, opening at the Glasgow Empire on October 20.

She will be taking with her to accompany her act a complete orchestra, under the baton of well-known MD Bobby Howell. The complete personnel is not available as we close for press.

JIMMY WATSON COLLAPSES

Famous trumpet-player in hospital

THE many fans of high-note trumpet man Jimmy Watson, who leads the horn section in the Jack Parnell Music Makers, will be sorry to learn that Jimmy collapsed on Thursday of last week and is now in hospital.

Doctors diagnosed an acute nervous breakdown, and latest reports indicate that it will be well over a month before Jimmy is back again with the band.

DEPS

In the meantime, various deps are filling in for him. Last week-end Leslie Hutchinson stepped into the breach, and ex-Tito Burns stylist Albert Hall will be playing all other dates except Sundays, when he is signed for recording of "Opportunity Knocks" for Luxembourg. No deps for these dates have yet been arranged.

The Parnell Band makes its first appearance in late-night broadcasting on Tuesday, October 14, when it has the 10.20-11 p.m. stint.

Les Paul Concert at Leicester

MIDLANDS promoter Arthur Kimbrell is presenting Les Paul and Mary Ford at the De Montfort Hall, Leicester, for two concerts on Sunday (28th) at 3 and 6.30.

Also on the bill will be Eric Winstone and his Orchestra; this will be one of Les Paul's only two appearances in the North.

On the same day, Kimbrell also presents Tex Ritter, Tito Burns and Jack Fallon's "Sons of the Saddle" at the Victoria Hall, Hanley, to open the season of concerts there. Ritter and the Fallon group will be playing the Leicester venue the following Sunday (October 5).

THE NEW MUSICAL EXP stands that Ted Heath a seen in a new and exciting new-style film, being made Gene Kelly.

The film, "Invitation To being shot under the direction dancer, and an outstanding that it contains no dialogue, of music and dancing.

Gene Kelly himself will, of in a dancing rôle, but is also r conception of the film.

It is a great feather in the should have been chosen for such an important a part in what may easily be a new form of cinematic entertainment. It is known that the film is to be split up into sequences—similar to the procedure adopted in the recent Somerset Maughan films "Quartet" and "Trio"—and that the Heath band will be featured in the jazz ballet section.

JAZZ CLASSIC

The music for this is, we gather, to be based on the old jazz classic "St. Louis Blues," and "Slaughter on 10th Avenue."

Ted Heath, approached by the NME on Wednesday evening, said he had no statement to make on this report.

RONNIE SCOTT LEAVING PARNELL

TOP tenor-man Ronnie Scott is leaving Jack Parnell's Music Makers at the end of October to front his own group.

In a statement to the NME, agent Harold Davison intimated that Scott's own group would be acting under his aegis.

Ronnie Scott told us this week: "When I do leave Jack, it will be on the best of terms. I know that that is the general thing to say in such circumstances, but in this case it'll be a fact. With the winter coming on, I've no wish to tour, and want to devote myself to playing with small groups.

"However, I would like to make it quite clear that if I did have to tour, my choice would automatically be the Parnell Band to tour with."

Next Wednesday, October 1, Ronnie is opening Nottingham's first modern jazz club, the Nottingham-Modern Music Club.

FOSTER CHANGES

THREE departures from the Teddy Foster Orchestra are reported. Percy Carter (trombone) goes to Rae Allen at Harpurhey Baths, Manchester, Johnny Marshall (tenor) joins Basil Kirchin at Fountainbridge Palais, Edinburgh, and staff-arranger/trumpeter Fred Evans is staying in town to freelance and arrange.

TO STAR IN KELLY FILM

...authoritatively under- and his Music will shortly be role when they appear in a at Elstree by American star The Dance," is at present on of this brilliant American feature of the production is but is exclusively composed course, be featured throughout responsible for the direction and cap of Ted Heath that his band

Maternity Dept.

THE NME offers its congratulations to agent Maurice Kinn, and his wife Berenice, on the birth of a daughter, Judith Anne, at the St. Mary's Hospital Paddington, this week. We are pleased to report that mother and daughter are both doing well. Congratulations are also due to tenorman Tommy Whittle and his wife Marie, who became the proud parents of a son on Sunday.



Here is the cutting from the NME of Aug. 22 forecasting Jean Campbell's appointment. On Sept. 12 (right) we tipped Lee Lawrence.

IF YOU HAVE ANY NEWS

Phone TEMple Bar 0902-3
Ask for the Newsdesk

Just as the NME forecast JEAN CAMPBELL AND LEE LAWRENCE ARE SHOW BAND CHOICE

TWO exclusively-forecast news stories in the NME came true this week, with the announcement by Cyril Stapleton of his vocal captures for the new BBC Show Band.

As the NME hinted some five weeks ago, Jean Campbell has captured the fem vocal spot, after attending a BBC audition with many other girl singers. Jean, of course, has been singing with the original Stapleton Band for many years, but in spite of the many broadcasts to her credit, she was still required to officially audition for the Show Band vacancy. In our issue dated September 12, we said that Lee Lawrence, the popular top singing star, would probably head the male vocal contingent, and this, too, has now been confirmed by Cyril.

Parade" as usual, but this time it was an "unofficial" debut for the new Show Band, as he used for this session all the newly-signed musicians. The only exception was that the NME's radio critic, Jack Bentley, depped for trombonist George Chisholm, who is a member of the Show Band but could not make the TV date owing to a prior booking.

RECEPTION

Some camera close-ups during the one-band number in "Hit Parade" brought on to the screen all the top-line musicians who form this new BBC band. General reports seem to agree that the brass section (four trumpets, four trombones) was particularly good, with plenty of "bite" and well together in spite of the fact that the boys had only had a very sketchy rehearsal, for the first time, earlier that day. Tonight (Friday) the BBC are throwing their official Press Reception for Stapleton's new star-studded outfit, at Aeolian Hall, New Bond Street, W.

TV DEBUT

For ballad-style numbers, Louise Traill has been contracted as the second of the girl singers, and also featured, as we announced last week, will be Johnny Johnson, in a solo voice capacity, as well as with his Singers. A surprise announcement, which concludes the line-up of the Show Band, is the engagement of a resident comedian, in the person of Stan Stennet, a newcomer who made his radio debut only quite recently. On Monday of this week (22nd) Cyril Stapleton appeared on television's "Hit

JOSH WHITE ILL.

Negro folk-singer Josh White is reported to have undergone a minor operation in Boston, and is making a good recovery.



SAUTER-FINEGAN RECORDS TO BE ISSUED HERE

THE Eddie Sauter-Bill Finegan records which were exclusively reviewed recently in our columns by a panel of experts, including Ted Heath, Laurie Johnson, Tommy Whittle and Bob Farnon, have aroused immediate interest among the executives at HMV. The outcome is that "Doodletown Fifers" and "April in Paris" are to be released in November. It is of interest to NME readers that the actual record of "Doodletown Fifers" used as the subject for criticism in our review is the one from which the masters were made for pressings to be made here. Whilst HMV A. and R. man Walter Ridley is to be congratulated on his foresight in having these sides released here, credit should also go to disc-jockey Marcel Stellman, who brought back the discs following his recent visit to the States and who made them available to us and to HMV. Another of Marcel's discoveries while in the States, "Granfino," a violin feature by Fafa Lemos, is also to be pressed here from a copy brought over by Marcel.

NFJO SENSATION

AGM declared illegal: Election of Committee invalid

WHILE SHOALS OF LETTERS WERE STILL POURING INTO THE NME OFFICES—SOME PRAISING AND SOME CONDEMNING THE NEWLY-ELECTED NFJO COMMITTEE—A BOMBSHELL BURST ON THE JAZZ WORLD WITH THE OFFICIAL ANNOUNCEMENT THAT THE ANNUAL GENERAL MEETING OF THE NFJO ON SEPTEMBER 14 HAD BEEN FOUND TO BE INVALID. AND THE NEW OFFICERS AND COMMITTEE WERE, THEREFORE, NOT LEGALLY ELECTED.

This dramatic news came in an official statement issued after the NFJO council meeting on Tuesday (23rd). It read:

"The undersigned, having taken legal advice upon the constitutional position involved in the Fifth Annual General Meeting of the National Federation of Jazz Organisations, have been informed that the meeting itself, and thus their own election as officers and members of the Central Committee, is not legally valid because the constitutionally required 28 days' clear notice was not given prior to the Annual General Meeting."

(Signed): Ernest Borneman, Desmond Kayton, Brian Nicholls, Steve Race, Pip Wedge.

RESIGNATIONS

A letter received from Barclays Bank by the National Secretary, concerning cheque signatories, confirmed that the proceedings of the AGM had been quite unconstitutional.

This startling development means that the old committee,

under the chairmanship of Sinclair Traill, is still in office, and it will be for them to set the date for the new AGM, ensuring that the full 28 days' clear notice is given.

The only person not present will be Bert Wilcox, who resigned both the London Jazz Club and himself from the Federation following the AGM, though if he should rejoin as an individual member the committee can co-opt him until the AGM proper.

Despite this new turn of events, it would appear that the several resignations which have taken place are still effective, and that if the clubs and members concerned wish to have any say at the new AGM, they will have to pay their appropriate fees and rejoin the Federation.

A point on which the future of the NFJO virtually hangs is whether, at the new AGM, "block" or "slate" votes will be permitted. The fact that banks require individual election of the treasurer may have some bearing on this question.

ABSENCES

The NME understands that the absence from the signatories to the above statement of Arthur Jackson and Tony Starke was occasioned by their absence from the meeting at which it was drafted; however, their position is the same as that of those who signed.

Harold Pendleton, the remaining member of the present Committee, has not signed the statement since he is the only member retained from the old Committee and, therefore, merely reverts to his former status as Treasurer.

THE NFJO BALL GOES ON

WHICHEVER committee is "in power" in the NFJO (see separate story), their October 20 Jazz Band Ball at the Hammersmith Palais, goes on as scheduled.

The Ball this year will feature the bands of Freddy Randall, the Crane River, Mick Mulligan and his Magnolia Jazzband with George Melly, and singer Neva Raphaello. Compèring will probably be handled by members of the (old) Central Committee.

Tickets, 4s. 6d. each, can be obtained from the NFJO, 18 Timbercroft Lane, Plumstead, S.E.18.

GRACIE BANDEADING

THE Rabin office is at the moment rather cagey about plans for the new Gracie Cole Band, but news is expected soon on the subject.

In the meantime the NME learns that South London girl alto-player Mary Louis—who appeared three months ago at the NFJO's modernist concert at the Festival Hall—has been signed for Gracie's outfit, and joins them early next month.

A replacement is being sought for Mary, with the Alan Ross Orchestra at the Grandison Ballroom, Norbury. Here, Alan Lloyd (drums) leads Mary and Johnny Lake (altos), Frank McNeill and Bob Barlowe (tenors), Eric West (baritone, vibes), Ted Coppard and Frank Raistrick (trumpets), Les Potter (piano), and Mick Colbert (bass).

Laurie Deniz for Joe

MECCA has given permission for Laurie Deniz to dep for his brother Joe with the Hermanos Deniz Cuban Rhythm Band, while Joe is recuperating from his recent accident.

The Hermanos Deniz next broadcast is today (Friday) when they will be featuring Julie Dawn singing Latin numbers. Other broadcasts are on October 1 and 15.

ERROLL GARNER IN DRUG CHARGE

NEW YORK, Monday: According to this week's issue of the Negro magazine "Jet", brilliant coloured pianist Erroll Garner was among several musicians and dancers, including Rose Hardaway, Frank Randolph and Howard Jefferies (Herb's brother), recently picked up by Federal narcotics agents on drug charges.

It is reported that Garner was booked on a charge of failing to register as a convicted addict under a New Jersey state narcotic registration law: he once served 90 days in Los Angeles jail for a narcotic's offence.

Garner was released on bail of 2,500 dollars, pending hearing of the case.

NEW SINGER FOR GERALDO

A WELL-KEPT secret broke on Wednesday afternoon (24th) when Geraldo's Orchestra took the air with another "Tip Top Tunes" broadcast.

On this session Gerry debuted his new singing discovery, 27-year-old Les Baron, who arrived in this country only a month ago, from Bombay, his native city.

Baron was auditioned by Geraldo within two weeks of his arrival here, and, as reported above, made his debut with the band this week.

Domnerus Due

SWEDISH alto sax star who is showcased at this Sunday's Geraldo Swing Club Concert, at the Royal Festival Hall, arrives in London by air from Stockholm tomorrow (Saturday).

In the evening he will be introduced over the BBC during the Geraldo broadcast.

Sunday's show will also spotlight the Eric Delaney group, the Tip Toppers, and the Kenny Graham Afro-Cubists, who are doubling the concert with their regular berth at the Mapleton Club.

JAMBOREE FULL!

The MSBC asks us to announce that all tickets for the Jazz Jamboree, which takes place on October 12 at the Gaumont State, Kilburn, commencing at twelve noon, have now been sold.

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Boston Two-Step	Lola Tango
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Choristers' Waltz	Maxina
Dream Saunter (Moonspun Dreams)	Olympia Glide
Dutch Foursome	Poor John Barn Dance
Early Doors Quadrilles	Prince Charming (Valse Cotillon)
Eightsome Reel	Regimental Daughters (Marine)
Esperano Barn Dance	Saunter Serenade (Four-Step)
Evergreen Quadrilles	Savoy Schottische
Festival of Britain Waltz	Seaside Saunter
Florodora Lancers	Skirl o' the Pipes (Gay Gordons)
Fylde Waltz	Songe D'Automne
Gainsborough Glide	South Bank Shuffle
Galloping Major	Stroll Along Saunter
Harry Davidson's Paul Jones	Take Your Partners (Valse Cotillon)
Harry Davidson's Saunter	Thompson's Barn Dance Medley No. 1
Harry Davidson's Waltzes	Thompson's Barn Dance Medley No. 2
Harry Lauder Quadrilles	Thompson's March Medley
Hearts of Oak Lancers	Thompson's Waltz Medley
Heather Bells (Litchford Schottische)	Tell Me You Love Me (Tango)
Her Golden Hair Barn Dance	Truro Gavotte
Hop Scotch Schottische	Underneath the Stars Saunter
Hurdilla	Valse La Panno
Imperial Waltz	Veleta
Inspiration Veleta	Victoria Cross (Military Two-Step)
Joyous Moments (La Rinka)	Vision of Salome
Litchford Schottische	Waltz Coquette
Kings Waltz	Waltz of Britain
La Varsovianna	White Heather Caledonians
Lilac Waltz	Yearning Saunter

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On Wednesday afternoon, Harry Gold took his full band to the St. Anne's General Hospital, Tottenham, to entertain the patients. And don't they look pleased to see him!

WORTHING BOOKS BURNS

NEW ground may be broken in Worthing by name bands if an experiment by the Corporation is successful.

For the first time since the war, a No. 1 band has been booked by the Entertainments Committee. Although many well-known bands gave Sunday concerts at the Pier Pavilion before the war, the Council has complained since that they are too expensive and would not pay.

The choice for the new venture is Tito Burns, who will appear with his Band at a dance at the Pavilion on Tuesday, October 28.

"If the experiment is successful we shall book more name bands," Mr. John Coates, publicity manager and acting entertainments manager, said.

STICKS OR BRUSHES?

I READ the letters in last week's NME about "Sticks away, drummers" with great interest.

Now I myself have a very high regard for the modern drummer and think his technique is very advanced, especially the exponents of ambidextrous drumming.

Cymbal jangling is just a phase and should be regarded as such; I don't agree to stop it, but rather use it discriminately and sparingly.

I don't agree in any way not to use sticks, rather I would urge the up-and-coming drummers to practise in a different way.

Birmingham Hulme gets solo clarinet air date

BIRMINGHAM band-leader Colin Hulme who has the resident stand at Tony's Ballroom, gets his first solo spot in radio when he broadcasts in the variety show "Up and Coming" on October 10.

Colin, who has a big Midland reputation for discoursing sweetly on his clarinet, will go on the air at 12.30 in the afternoon.

Many of his local fans, I understand, have been inundating the BBC in Birmingham with protest calls because the band-leader will be broadcasting at a time when most people are still at work.

The BBC's obvious answer:

"Programmes are made up months in advance and there is no possibility of a change in the time of the broadcast."

Colin, who dislikes chops and changes in his band personnel has nevertheless had to make some major alternations in the line-up.

Drummer Derek Beck has emigrated to Canada and has been replaced by Gerry West who steps out of the Leon Cochran outfit. Jim Partland, baritone sax, has moved over to the Blue Rockets and his berth has been filled by Don Daly.

DONALD PEERS FOR AUSTRALIA

WHEN Donald Peers played the Winter Gardens, Bournemouth, last week, topping the "Music For The Millions" bill, he turned up at the theatre already changed each evening.

For it was after playing here in May, 1949, that Donald caught a cold which eventually had a serious effect on his throat. The cold developed until Donald had a poisoned throat. The famous singer thought it might have been due to changing in a cold dressing room so this time he was taking no chances.

Donald, who won the appreciation of the Bournemouth public by his friendly, warm personality, took the opportunity to get in a little golfing practice for his match, in partnership with Ted Ray, against Bing Crosby and Bob Hope last Sunday.

Donald says plans for his proposed tour of Australia are almost finalised. This should be good news for the Aussies who are keen buyers of the British singer's records. Donald himself is very pleased by the way his discs sell "down under." He already has two commercial radio programmes running in Australia.

EAST MIDLAND CONCERTS

LOCAL promoter Arthur Howes reports an ambitious line-up of concerts in the East Midlands during the next few weeks. Included is an appearance by the Jack Parnell Music Makers at the Mansfield Palais, Peterborough, immediately following the band's airing on the first of the new "World of Jazz" series.

Other dates are for the Norman Burns Quintet at Kettering Drill Hall on October 11, the Johnny Dankworth Seven at Wellingborough Drill Hall on

October 25, and the Vic Lewis Orchestra at the Croydon Empire on October 5.

BRIGHTON Aquarium Palais is to continue its policy of presenting name bands. Recently there have been visits by Ted Heath, Oscar Rabin, and the Squadronaires.

Billy Ternent and his Band have been booked for Wednesday, October 1, and Geraldo for October 8.

Alan Hurst's is the resident band.

Encouraged by the fact that no one had so far actually denied the report, we then had a word with Norman Newell at Philips.

He, too, would not go so far as to say he had heard nothing whatever about the matter, but contented himself with the mysterious statement: "You can say that Mr. Newell prefers to make no comment—and Ray Martin will know exactly what that means!"

Ray Martin himself at first flatly denied everything, then switched to saying: "Anything can happen"—several times—and finished by suggesting: "You tell me what you've heard—then I'll see whether I can say anything. Why not phone EMI? I'm only an employee, after all."

But, of course, we already had done so.

So there, for the moment, the matter rests. But there seems to be an awful lot of smoke for there to be no fire at the bottom of it all!

BRADFORD.—The wedding took place here last Monday (22nd) of noted guitarist Les Parkinson, to local girl Georgina Craven. Les was recently, for two years, with the Terry Allan Trio at the Locarno, Leeds, prior to which he led his own group at the Cameo Club, Bradford. He is now resident with the Dave Edgerton Orchestra at Manchester's Plaza Ballroom.

Ex-Harry Gold drummer Merton Kaufman—now managing a Manchester gramophone record department—has taken over the drum stool in the bop sextet resident at Manchester's Music Club Moderne.

The Manchester Hippodrome is rapidly becoming the city's best-known centre for Sunday night jazz—of all kinds. Ted Heath pays yet another visit September 28, followed on October 5 by the Christie Brothers Stompers and the Kenny Graham Afro-Cubists.

BORTHWICK BACK.—Bassist Johnny Borthwick is now back in town—freelancing, after a summer season at the Headlands Hotel, Newquay. He is staying with Dennis Bowden, and can be contacted at Mitcham 3815.

Full details from your dealer or write to THE PREMIER DRUM CO. LTD. Kent House, 87, Regent St., W.1. (REG. 3373)

RAY MARTIN IN BIG COLUMBIA JOB 'MYSTERY'

DESPITE a marked reluctance on the part of those concerned to say anything whatever on the subject, rumours gained in strength this week that Columbia recording MD Ray Martin is shortly to take up the post of Artists' Manager for the Columbia division of EMI, in succession to Leonard Smith and Norman Newell, whose transfer to Philips was reported recently in these columns.

EMI publicity boss, Mr. Wymer, asked to comment on the reports, phoned us back later to say: "I am instructed to say to you that no appointment has been made." Sorry I can't enlarge on it!

Nothing daunted, we then

contacted the present acting A and R man for Columbia, Oscar Preuss. "No, I'm afraid I can't tell you anything," said Mr. Preuss. "But," he added as an afterthought, "I'll certainly let you know as soon as anything is settled."

Encouraged by the fact that no one had so far actually denied the report, we then had a word with Norman Newell at Philips.

He, too, would not go so far as to say he had heard nothing whatever about the matter, but contented himself with the mysterious statement: "You can say that Mr. Newell prefers to make no comment—and Ray Martin will know exactly what that means!"

Ray Martin himself at first flatly denied everything, then switched to saying: "Anything can happen"—several times—and finished by suggesting: "You tell me what you've heard—then I'll see whether I can say anything. Why not phone EMI? I'm only an employee, after all."

But, of course, we already had done so.

So there, for the moment, the matter rests. But there seems to be an awful lot of smoke for there to be no fire at the bottom of it all!

WINSTONE BAND HOLIDAYING

WITH the cessation of their summer season at Butlin's, Clacton, the members of the Eric Winstone Orchestra now go their separate ways for a long-awaited holiday, before returning to face the rigours of winter touring.

Agent Bill Elliott has lined-up a series of one-nighters, and told the NME this week that the Stagecoach crew is booked right through to January.

He also told us that after the band's holiday there may be a vocal change or two, which seems to tie up with a rumour also heard this week that Franklyn Boyd was hankering after a change.

Bandleader Eric is off to Las Palmas in Majorca, for a couple of weeks—the rest of the boys are off to destinations varying from the South of France to London, W.1. But first, they play with Les Paul at Leicester on Sunday (28th).

Parnell for Mapleton Jazz

JACK PARNELL heads a list of top modern music stars who will appear at the gala opening of "Jazz at the Mapleton's" series of Wednesday sessions. This is in addition to the normal Sunday shows that have already become well-established around town.

Jeff Kruger, promoter of JATM, told us: "It has been our intention to present the best in jazz since the inception of the club. These Wednesday sessions will prove no exception to this ideal."

Among other stars appearing are Jimmie Deuchar, Derek Humble, Phil Seaman, Sammy Stokes, etc., all members of the Parnell Band.



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Dress Styles set by the jazz-fans surveyed and

reported by

ANNE CLAIRE

RECENTLY our port of call was that famous West London ballroom—the Hammersmith Palais—and as we had hoped we saw several fine fashions there.

By far the best woman dancer on the floor wore a pretty, full-skirted organdie frock, ballet-length, in white with a predominating pattern of large pink flowers blending with her plain pink court shoes.

Another girl wore a "weskit" blouse (cap-sleeved with waistcoat fronts) over a full black skirt—waistcoats and "weskit" blouses are "in" again this season.

Full Skirt

A most attractive redhead whirled past us, also in a full black skirt, in an equally attractive black and white striped blouse with a pert little stand-up collar and balloon-like elbow-length sleeves, the rage in Paris and London.

One smart young girl introduced the fashion of gloves for informal dancing, and we must say her white shortie ones looked pretty good with her short white halter-necked frock besprinkled with black coin spots.

Separates were first in popularity. Whites seemed a favourite for tops, and we even saw a couple of all-white skirt-and-blouse outfits. Plain jewel colours were also favoured.

One simple black frock had been "dressed-up" most effectively by a brilliant striped elastic belt—there's no end to the variations of a plain black dress.

Neckline

Why not rejuvenate an old black frock by cutting off the top half of the bodice and replacing it by a detachable white yoke? We saw a very striking ready-made black straight-skirted dress with a sparkling white yoke at the Hammersmith Palais.

Perhaps the most popular and certainly one of the most attractive dancing fashions this season will be the slightly-off-the-shoulder or near-off-shoulder scooped-out neckline. That is why we photograph 21-year-old dressmaker Yolanda Tassi, of North London, in her home-made outfit.

Note the cuffed line of her white waffle piqué blouse which she fastens at the back with a zip.

A pretty off-the-shoulder, sleeveless jumper which you can buy in rayon with a velvet finish has iridescent sequin flowers edging the neckline, and is available in either red or black, price 16s. 11d.

Yolanda's skirt is a full circle of peacock blue felt which certainly looked wonderful with her dark hair and vivid colouring. A felt circle skirt is very simple to make—sufficient felt for a full circle would cost you £2 15s. and there is a range of about 50 colours to choose from.

If you would prefer to buy one, full circle skirts are in the shops from 3½ gns. to 4 gns., and less full ones £2 15s. to £3. There is a wide range of vivid colours, and these skirts are particularly ideal for square dancing—one of their great assets is that they stand out without the aid of a stiffened petticoat.

An eye-catching girl with an eye-catching accessory is in the cap-sleeved jumper. She anchors a wispy chiffon scarf with an unusual round brooch and leaves it to float at will. It's certainly an idea worth copying.



As we were entering the Hammersmith Palais we saw a cute rig-out ahead of us that we must mention in this column. The young lady in question was well protected from the autumnal nip in the air by a full, heavy woollen skirt and a poodle cloth "spencer," a waist-length close-fitting double-breasted jacket with long-cuffed sleeves.

We remember poodle cloth was already sweeping America way back in the spring when our own Mrs. Alan Dean, on a flying visit from the States, first introduced it to us. Now, of course, it is one of "the" materials here this autumn.

The "spencer" is a favourite in New York and Paris—Christian Dior featured it in his new season's collection—and you can buy one in London fairly similar in line to Dior's. It is double-breasted, has a deep roll collar (as Dior's), fastens with a single button at the waist, and has long sleeves.

Available in corduroy velvet in various colours, including wine, grey, cherry, natural, nigger or royal, it costs 78s. 6d.

By the way, velvet of course is a top fabric this season.

Our fashion-conscious readers are invited to write in their questions, and comments on dresswear, to Anne Claire, care of the "New Musical Express." Please enclose SAE for personal reply. She will be glad to tell you where you can buy the many interesting items commented upon in this page.



Yolanda Tassi in her home-made outfit.



DO'S

Do wear colour—this is every young person's privilege—but be careful how you mix it!

Don't wear too many colours at the same time—really smart people choose one basic shade and never more than two colours in addition.

Do wear striking materials.

Don't mix your patterns, i.e. have one garment in plaid and one in stripe in the same outfit!

Do keep your clothes in good condition—always see they are regularly cleaned and pressed.

AND

Don't say, helplessly, "I can't afford to stay in the fashion"—this is utter nonsense.

Do have one good plain basic suit that you can endow with a quick-change personality by means of different accessories—girls can interchange the skirt or jacket with a contrasting one.

Don't combine opposing fashion points—such as the young man at the Hammersmith Palais who wore a brilliant cowboy shirt with a lounge suit(!) or the girl who wears her below-waist-length loose jacket, intended for a straight skirt, over a very full one.

DON'TS

IN THE SHOPS

Gold-printed cotton materials, 36 inches wide—plain colour backgrounds include pink or white—price 10s. 11d. per yard. It is washable, looks rather like brocade and is the latest material for dance wear. Just think of the innumerable things you could make with it!

Cowl neckties—the new fashion from Paris. They are little fringed triangles to wear over a plain jumper, point to the front and knotted at the nape. Available in various wool tartans also in plain wool jersey in different shades with contrasting frings. The tartan cost 10s. 11d., the jersey 12s. 11d. each.

Novelty clothes brush in gilt container like a lipstick case to slip in your handbag, price 9s. 6d.

HINT

Girl jazz enthusiasts and square dancers will find an ideal type of footwear in soft black leather "ballet" pumps, price 21s. (colours extra).

Three-inch black satin elastic belt with press stud fastening sold with plain pleated chiffon scarf, available in various colours, which threads through a slot on belt and trails decora-

tively over the hip. You can interchange other scarves or simply pin a brooch over the slot. Wear the pleated scarf at the neck of a plain black jumper. Belt also sold encircled with ordinary long chiffon scarf passing through two slots to tie in front. Both types cost 25s. 11d. each, complete.

Poodle cloth "middy" button-up cardigan jacket with three-quarter dolman sleeves and cuffed hem. Could be worn with buttons to front or back. In red, royal, chartreuse, black, white, emerald, saxe, or mauve, price approx. 45s.

Plain poplin shirts with the popular wide-spread collar attached, in grey, blue, white or cream, price 30s.

Novelty all wool socks in various plain colours with "Hi-ya" "embroidered" on in contrasting wool, price 7s. 6d.

Gilt bar tie pin with your own initial on. The bar gives the effect of striking right through the tie, and costs 8s. 6d.

Pearl cuff links with a gilt swivel bar fastening. They are stronger than the usual cuff links, and cost 14s. 6d.

THE BEVERLEY SISTERS WEAR

The balloon sleeve blouse line—they have some enchanting wispy spotted ones with the new full elbow length sleeves which they bought recently in Paris; sleeveless blouses; French elastic belts because they make skirts and blouses "belong" together; "dressy" trousers tapering and buttoning from mid-calf to ankle with attractive flat shoes; "dainty" high-heeled shoes—one pair they wore on-stage were white satin, studded with diamanté—knee-length and seamless nylons—they wear seamless nylons under their slacks; pretty stage dresses—at the Palladium they recently wore exquisite ballet-length gowns in nylon net with a chemise top and three layers of frilling in the skirt. The two lower layers were in

blending shades of turquoise, the top layer in white to match the bodice which was sprinkled with iridescent sequins, a few of which were scattered on the skirt. There was an alternative bodice and top frill in yet another shade of turquoise, and we were told the hem of these frocks was 25 yards around; they like interchanging accessories to make the same outfit look like several different ones; dangle ear-rings; the pleated scarves, striped or spotted gloves, spotted nylon socks, straw handbags, cotton washing dresses patterned with gold (these are now available over here) worn with gold kid belts, shoes and handbags, the silvery wire ear-rings like clusters of delicate movable branches and other novelties from America.

The Harella full-circle skirt in felt described here.





The NME Modern Page Spotlights CLUB PICCADILLY, BRADFORD

HALL-MARKS

Tony Hall's Modern Gossip

THERE'VE BEEN SOME CHANGES MADE lately at various venues where men-about-music meet to eat, drink or play—

The Star in Old Compton St., for instance, where just about every musician has eaten at some time or another, is now under new management, but members of the profession are as welcome as ever! Then, across Charing Cross Road into New Compton Street, there's the

Club du Faubourg, one of my favourite haunts for "atmosphere," even though the music isn't the average modernist's "cup of tea." There are now four jazz nights weekly—Mondays are for Quintette du Hot Club de France fans; Tuesdays, the Mulligans and Mellys take over; Wednesdays feature Afro-Cuban jazz by the Pete Ricardo Group; and Thursday is Chicago Jazz night with Ron Simpson's Commodores. But the atmosphere there is most friendly; then, going West to the Fulham Road,

The Connoisseur, where Derek Humble, Pete Blannin, Dill Jones, Ronnie Ball, etc. were once regular visitors, has just lost its pianist-leader, the somewhat Shearing-minded Don Huxstep. Kenny Harris (drums) and Pete Riley (bass) remain, and the new pianist is Cyril Collins, whom I last heard a year ago at the '51 with a Charlie Short group.

(Memo to Leonard Smith and Norman Newell of Philips; You want new British singers? Go to the Connoisseur one night and hear Charles Everett. Could be the new Steve Conway-type ballad singer you're looking for).

Two weeks ago, Mike Butcher wrote about the new Bud Powell LP. I enthusiastically endorse all Mike said about it. The reproduction is first-class, the music's great, and the LP covers are thick and well-designed.

PIANO PLAYERS ARE ALWAYS IN THE NEWS. Here's the latest about four of your favourites.—

Bill McGuffie's jazz sides have been issued on LP in France, and are selling well. They're also due for release in the States very soon.

Ken Jones, the ex-Stapletonite, celebrates his birthday on

October 2 with his first "Piano Playtime" for Jimmy Grant—a direct result of his featured spots on Cyril's airings. Ken's the latest addition to the "sessioners" section of the profession, and his new phone number is HARrow 2154.

Ralph Dollimore, after a rather nervous start in the Heath Band, is now really beginning to settle down. Ted thinks his jazz is great, and gives him his own spot on broadcasts, "A Date With Dollimore." Enjoyed last week's "Blue Room" very much, Ralph!

Basil Tait, from the Norman Burns Quintet, took over pro tem last week from Dill Jones with the Paul Adam stage show. Dill returns to the Kinsey Trio, where Tony Crombie has been doing a magnificent job.

SUGGESTION OF THE WEEK came in all seriousness from a BBC high-up. His idea

MD-ship in town; IF two original members of a very well-known small group decide to give up touring.

★ ★ ★
"Off the envelope." Tenorist-leader Pat Bateson took a band to Ireland last week with an imposing all-modernist rhythm section—Laurie Morgan, drums; Archie Mack, bass; and Kirchin "discovery" Johnny Weed, piano. . . . Ted Brennan, for years trumpet-arranger for Stapleton, now with the various Nat Temple Bands. . . .

Another superlative Heath airing last Saturday. Highspots? Bobby Pratt's trumpet on Duke's "Do Nothing"; Lita Roza's handling of the new lyrics to "Early Autumn; Les Gilbert's alto (of course) and John Hawksworth's bass-playing on everything. . . . Young Kenny Sinfield doing a few jobs with Ralph Sharon. . . . Vogue to release some hitherto unissued

★
Carroll's Club band-leader Cab Kaye, is pretty proud of his 3½-year-old son, Caleb, who is already on the road to being a nifty swing pianist. What is more, you ought to hear the kid sing a bop chorus! It's out of this world!



for a New Sound For Sax Sections: "Let the saxes blow eight bars using one make of mouthpiece, then take eight bars rest while they switch over to another make for the next eight"?! Yes, it really happened!

By the way, the "Hall-Stars" make their first appearance next Tuesday (30th) at Hornchurch's "Frozen Robin's Nest." Personnel is not fixed at this moment, but am hoping Ronnie Scott will be on tenor and Tony Kinsey on drums.

★ ★ ★
Crystal-gazing into the Hall Ball, I wouldn't be at all surprised

IF the pianist of one of our most famous orchestras leaves soon to take up an important

Parker-Miles "Dial" sides. . . .

Norman Burns has signed "an outstanding new vibes-player," Eric Greengrass, who was originally "discovered" by Tito Burns at Ramsgate. "Jazz At The Mapleton" rumoured to be opening Wednesdays. Kenny Graham's residents plus? . . .

Geraldo's boys back in town, and Frank Donnison played great bass at the '51 last Wednesday. Trombonist Don Lusher rocked 'em at the Feldman on Sunday. . . . Band change at the Starlight Room. Is Joe Saye going back there? . . . Tommy Whittle became a proud father last Sunday afternoon. Marie and son doing well. Congratulations.

NEVER think that the only modern jazz to be heard in Britain is in the neighbourhood of Piccadilly, W.1. For instance, there's "Club Piccadilly" in Bradford, Yorkshire, where modernists are well cared for each week by promoter and local Latin-American expert, Jack Dixon, along with go-ahead publicity-man-cum-compere, Don Read.

The club meets every Sunday night at Dean House, Piccadilly, and some of the young musicians who play there each week may well be "the stars of tomorrow."

The resident group is the Kenny Leitch Music Makers. Kenny, a Jack Parnell pupil, is a very promising young drummer and extremely popular with the local fans.

With him are Joe Markey, a young altoist who "sounds as though he's heard a lot of Art Pepper"; Fred Mitchell (tenor); Derek Crawford (baritone); Maurice Rhodes (trumpet); Norman Blakemore (piano) and Bernard Moffatt (bass). Arrangements are by Markey and a young RAF boy named Les Williams, who's due for "demob" in a couple of weeks. The NME film-strip above shows the Leitch Band in action (left), with tenorman Mitchell at the mike. Picture on right shows Joe Markey, taking one of his exciting solos. You'll certainly recognise the smiling face in the centre of the middle photograph.

Yes, it's trumpet-star Kenny Baker, who looked in at the club the other week with his pianist Stan Tracy (right).

Others in the picture are (l. to r.): Jack Dixon and his charming wife, local bandleader Cyril Butterworth and his tenor-player, and emcee Don Read. Messrs. Dixon and Read seem to be doing a fine job in Bradford.

DIZ WITH STRINGS

Another exclusive record review

but it's DULL DIZ!

IN the NME of April 11, Mike Butcher reported that Dizzy Gillespie cut six sides for the French "Blue Star" label, backed by three trombones, oboe, flute, bassoon, clarinet, rhythm and 13 strings from the Paris Opera.

I heard them last week on a French LP. Perhaps you, like ourselves, were eagerly awaiting their release here? If so, you can relax.

They're all quite pleasant and listenable versions of pretty tunes, and Diz plays relaxed jazz horn with typical touches of genius here and there, in spite of the ponderous lack-jazz accompaniment—but, honestly, on the whole, it's pretty dull Diz! He's inclined to sound sad here, but not in the wonderful way that Miles nearly always sounds sad!

MORGUE-LIKE

A comparison with the "Johnny Richards Conducts" sides Diz made earlier in America is inevitable. Briefly, though the Blue Star backings are more polishedly performed, the overall effect is pretty morgue-like.

The studio seems so big that the bass is completely soggy, the rhythm section doesn't "go," and the recording is far from being the greatest I've heard.

The two Joe Boyer arrangements ("Night and Day" and "Man I Love") have the most life. The others, by Daniel White ("My Old Flame," "Ghost of a Chance," "Sweet and Lovely" and Dizzy's own tune "I Waited For You"), are rather dreary and disappointing treatments of some great numbers.

The two remaining LP tracks are by Diz with the Art Simmons Trio, though no credit is given them on the label. These are the first sides I've heard by Simmons, the coloured Ameri-

can pianist, who is so popular at Paris clubs like "The Ring-side," etc. I could have sworn it was Arnold Ross on piano (who's definitely on the other six sides), especially on "Blue Moon," his better solo of the two! But apparently it is Simmons, with some good brush-work from the drummer and some inconsistent bass-playing (surely not Michelot?).

CONTRETEMPS

Perhaps some NME reader could help clarify this Ross-Simmons contretemps?

On "Moon," Diz plays with the sort of melodic simplicity one associates with John Lewis' piano-playing, and makes this an enjoyable side. On "Summertime," you can almost visualise Diz sitting on a chair in a corner of the studio, thoughtfully staring into space, and just blowing. This side, too, can grow on you.

So there it is. You're not missing too much.

A famous composer once said that all the necessary rules of composition could be written on half a sheet of notepaper. Probably true in the case of a very gifted composer, but the average student who needs a thorough grounding in the basic principles, from the beginning, to

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COLLECTORS' COMMENTARY

FERDINAND MORTON'S birthday on September 20, was an apt reminder of the growing crop of his records now on the English catalogues. His incomparable trio version of "Mr. Jelly Lord" has made a particularly felicitous release for the month.

A scribe, with a flair more for fiction than fact, writes in a recent gramophone supplement: "Milneberg Joys" . . . named after Milneburg, a Mississippi resort not far from New Orleans, is actually a misnomer. Not the only one—Milneburg is situated several miles from the Mississippi on the shores of Lake Ponchartrain!

From the same blurb: "Jelly Roll Morton . . . gained much of his jazz inspiration from a pianist in Mobile, named King Porter, to whom Morton later dedicated his celebrated 'King Porter Stomp.'" We thought everyone knew by now that the gent's name was Porter King, and that Jelly switched it around for a better title. Read any good jazz books lately?

Bessie Smith's title "Empress of the Blues" is perpetuated in the setting up of the Empress Music Company in America, under the guidance of her husband, Jack Gee. The firm will publish some one hundred of her blues and other works.

Mention of jazz guitarist, Ike Isaacs, in a recent editorial, prompts your commentator to recollect that it was he who arranged Ike's initial broadcast in India. Our first meeting was in a small back room of an hotel at Dehra Dun. The afternoon was hot and steamy. Ike and a Birmingham boy (Stan Keeley by name), played guitars. A Chicagoan GI—who had to be "high" to play, and then blew the meanest reed in Christendom—wrestled with tenor and clarinet in a corner; while Guess Who coped with whiskbrooms and blues vocals. The clambake lasted all afternoon . . . and beyond!

Incidentally, Ike has just bought the first model of a new guitar amplifier (containing ten speakers), which, he claims, gives back the acoustic effect to guitar-playing. Maybe, if the apparatus becomes standard, the Bunns and Reinhardt's will again sound like the Bunns and Reinhardt's.

The Isaacs are a talented family. Young brother, Kelly, plays violin with the highbrow Peter Gibbs String Quartet, whose records, when they start to make them, will undoubtedly be collector's items in their own sphere.

Ran into ex-Randall pianist, Lennie Felix, at a Marble Arch cinema showing "Birth of the Blues" last week. He's feeling much better for his rest and is now playing with a group at the Hollywood Club.

HECTOR STEWART.

WHEN JIMMY EDWARDS WAS A JAZZ TUBA PLAYER

BY JAMES ASMAN

JIMMY EDWARDS, comedian of "Take It From Here" and many other radio shows, was partly responsible for at least one Dixieland band playing around the London clubs today.

During the war years two would-be trombonists met and settled down to practise together. One was Jimmy Edwards, already known in jazz circles as a tuba player. The other was Charlie Galbraith.

The practice sessions didn't last long, however, for an unmusical CO posted them before his nerves gave way under the dual strain of war and the barnyard noises they managed to create.

PIONEER GROUPS

Charlie Galbraith has been interested in jazz for as long as he can remember, but it was not until after the war that Charlie was caught up in the revival of traditionalist jazz.

He sat in with various well-known pioneer groups such as George Webb's Dixielander's, John Haim's Jelly Roll Kings and Mike Daniel's Delta Jazzmen. With the Daniel's group he became a popular figure at the old Catford Rhythm Club in South East London.

When he formed his own group, in 1950, Charlie returned to his old haunts at the Dutch House on the Sidcup By-pass where he had made so many friends. He became the resident band at the Dutch House Jazz Club, now closed down.

His views have changed with the years and Charlie, once a staunch purist, now embraces all trends of jazz and modern

music and prefers to play "Chicago-styled music." His collection is a formidable one including some of the rarest jazz items in this country.

Charlie Galbraith and his Jazzmen can be heard in numerous clubs around town, and feature in many of the jazz concerts organised up and down the country. They have already declared their intention of refusing future dates on the "mammoth" concerts which had such an effect on the London jazz scene in the early part of this year.

MODERN FLAVOUR

The band boasts of two trumpeters. Bill Thompson gigged around town with such varied groups as Freddy Randall and Johnny Dankworth. His trumpet partner, Chick Mayes, has recently joined the group from the Nat Temple Band. Between them they provide the modern-flavoured attack of the Galbraith front-line.

Clarinetist Dave Jones, a Goodman-de Franco enthusiast, cut his jazz teeth in the Len Beadle Imperial Jazz Band. He shares his love of jazz with athletics and is an Essex Junior Champion.

The rhythm section is led by Harry Walton on piano, a refugee from a dance orchestra who gravitated by way of the Gallion Jazz Band to the Galbraith Jazzmen last Christmas. Whilst Harry is a staunch Art Tatum fan Eric Hassell, on banjo and guitar, is the only die-hard traditionalist.

The rest of the rhythm section includes bassist Dave Wood, an Australian who began his musical career in 1945, switched to reeds in 1948 and, on the advice of his doctor, finally took



Flashback to last week's NFJO meeting. The bottom picture shows the old committee in session, under the chairmanship of Sinclair Traill, and above is seen the new committee with Steve Race addressing the meeting. From left to right in the top picture can be recognised Ernest Borneman, Brian Nicholls, James Asman, the Marquis of Donegall and Harold Pendleton.

up the double bass and studied under Joe Muddel.

Eric Edwards on drums still remains faithful to Charlie Galbraith since the band's inception over two years ago.

BROADCASTERS

Charlie Galbraith and his Jazzmen are now a well-known London group. They broadcast in BBC "Jazz Club" under producer John Hooper. Since then they have played in the Royal Albert Hall, on most of London's jazz platforms and

practically every local jazz club.

It is perhaps, because, as a band they play for their own kicks just as much as for the listeners' that they are able to create their own happy-go-lucky brand of Windy City jazz with an atmosphere which is rapidly becoming their trade mark.

TRADITIONEWS

NEXT to Pere Auguste's famous Soho restaurant, in the old home of the Delta Jazz Club, a novel audition took place last week when Cyril Scutt, the well-known Boogie Woogie pianist, invited numerous local Blues singers to "have a go."

Dropping in during a tour of the West End jazz spots, I recognised the Grimes Sisters from Nottingham, both very popular at the Nottingham Rhythm Club and the Nottingham Jazz Club. Chippie Grimes sang well and her younger sister Kitty put over the Blues in fine style. Another contestant I noticed was attractive, dark-haired Beryl Pearce, vocalist with the now disbanded Barnstormers.

In a corner, viewing proceedings with a professional eye, was Britain's First Lady of Jazz, Neva Raphaello.

Although results of the audition are not yet known, Cyril Scutt already has his date book full for the coming months, with Jephson's Gardens Pavilion at Leamington Spa last Sunday, Croydon Civic Hall on October 12 and Birmingham Town Hall on October 18.

ONE of the oldest theatres in London is Collins Music Hall at Islington Green, with a noble history extending back over the years to the bawdy days of real English vaudeville. Now it is the latest "victim" of the jazz world. Promoter

Paul Raymond presents his Jazz Show there on Sunday, October 12, starring Freddy Randall and his Band as top of the bill.

STEVE LANE'S Southern Stompers have now recovered from the spate of bad luck which closed both their West London clubs for them, the Chiswick and the Hammer-smith Jazz Clubs.

Under the energetic wing of leader-trumpeter-manager Steve Lane, the boys are now comfortably resident at the JJ Club at the Majestic Ballroom, Wembley, every Tuesday night and at the Ealing Jazz Club, the "Fox and Goose," Hangar Lane, on Fridays.

The best of luck to them after their valiant battle against months of misfortune.

ON Sunday, September 21, the Fisk University Jubilee Singers came to the microphone in half an hour of selected Negro Spirituals. These included a Creole lullaby from New Orleans and among a number of popular numbers an earthy Spiritual song from the Deep South, still sung in the coloured churches down there and entitled "Keep Your Hand on the Plough and Hold On."

The first choir to emanate from the famous Negro University in Tennessee was formed after the American Civil War when the Fisk Jubilee Singers, as they were then called, toured

the States to raise money for Fisk, built to educate the emancipated slaves.

NEWS IN BRIEF

Joy's Jazz Club, organised by the Christie Brothers' bassist's sister Joy Coffey, opens on October 5 for regular Sunday afternoon session at 44 Gerrard Street, Soho.

From Wood Green Jazz Club comes news of Geoff Watts, who used to tap dance, sing and play trumpet and was featured with the Joe Daniels outfit until a V2 explosion took his legs away. Geoff, who visits Wood Green regularly, still sings with the Wood Green Stompers on occasion. He would, however, like to hear from his old associates sometime. His phone number is Bowes Park 2901.

The Watford Jazz Club has moved from the "Hertfordshire Arms" to the King's Head, in the High Street. The night is also changed, and the club now meets every Friday night.

This week-end sees the entry of a new Pete Payne club when Jazz Interlude takes over at the "King Alfred," Southend Lane in Catford. Resident band is the Mike Daniels Band with Neva Raphaello and the Fred Hunt Boogie Woogie Trio and compère Dave Daviss.

The Plumstead Jazz Club has opened up at the "Railway Tavern" on Thursday nights with the Darktown Stompers, a local group.



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£30 A WEEK PRIZES IN NEW LUXEMBOURG SHOW

A NOVEL programme, combining all the features of a musical-cum-sports scrapbook with those of a quiz, for which £30 in prizes is given away each week, is currently being aired over Radio Luxembourg on Tuesday nights.

It comes on at 10 o'clock. Called "Guess the Year," the musical side stars Bryan Johnson and Marie Bryant, with the Malcolm Lockyer Sextet handling new arrangements of fine old evergreens.

NME jazz writer Hector Stewart is announcer for the show, which is produced for Marshall Ward, Ltd., one of Britain's biggest mail order houses, by Hector Ross Radio Productions.

Hector will also be heard every Sunday at 6 p.m., commencing next month, when he introduces the Malcolm Lockyer Trio and Diana Coupland on 208 metres in "Music For You."

NEW DOUGLAS FACES FOR SCOTS TOUR

FOR his forthcoming Scottish tour and appearance at Green's Playhouse, Glasgow, Leslie Douglas has acquired a new vocalist and drummer during his stay at the 400 Ballroom, Torquay.

Pretty young singer Margot Hill joins the Douglas line-up after singing with Henry Pearse at the 400; she will be returning to the Torquay group after the Scottish tour, when Leslie and the boys move south to winter at the Samson and Hercules Ballroom, Norwich.

DRUMMER

Drummer Jeff Westlake leaves the Harold Lusher Orchestra at Teignmouth to join the Douglas group; his singing will not affect Sammy Herman's position, as Sammy is under a long-term contract to the Douglas organisation.

He will continue to be featured as comedy vocalist, and will revert to his original position of trombonist doubling funny hats.

Personnel: Bill Bedford, Arnold Tweedy (trumpets); Freddy Mercer (trombone and horn); Sammy Herman (trombone, vocals); Johnny Hawkins, Frank Cleveland (altos); Derek Butterworth, Joe McKenna (tenors); Geoff Graddon (piano); Jack Winstanley (bass and sousaphone); Jeff Westlake (drums and vibes); Cynthia Read (guitar); Margot Hill and Leslie Douglas (vocals).

HANLON'S PICTURES. — The exhibition of photographs by NME cameraman Walter Hanlon in the past few weeks has been at the Mapleton, the London Jazz Clubs, and the Vogue Record Shop, 100, Charing Cross Road, W.C.2. This week it is at the Westminster Photographic Exchange, Oxford Street, W.1. The exhibition is scheduled to go to Studio '51 on September 28.

DECCA 45 RPM'S. — We have been asked by the Decca Record Company to point out that, for two years, they have been manufacturing and exporting 45 rpm, 7-in. records for sale on the Continent, USA and Canada.

AFN HIGHLIGHTS

(344, 271 and 547 metres)

SUNDAY, September 24

A.M.: 7.45 Music for You; 8 Request-fully Yours; 10.10 Breakfast Club; 11.45 Georgia Brown; 12.15 In the Miller Mood; 12.30 Juke Box.

P.M.: 1.45 Soldier and a Song; 2.30 Al Goodman's Musical Album; 3 Highway of Melody; 5 Symphonette; 5.30 Record Parade of Hits; 6.5 Halls of Ivy; 6.55 A Story and a Song; 7 Mario Lanza; 7.30 Ozzie and Harriet; 8 Charlie McCarthy; 8.30 The Big Show; 9.30 Gordon Macrae; 9.55 Time Out; 11 One Night Stand; 11.40 Vocal Touch; Midnight Night Watch.

MONDAY, September 29

A.M.: 7 Bandstand; 7.45 Western Song-time; 8 Musical Scrapbook; 8.30 Music Shop; 9 Repeat Performance; 9.30 Dixie-land Club; 9.45 Music's No Mystery; 10.05 Merely Music; 11 Hot Off the Record Press; 11.45 Dave Garroway; 12.10 Duffie Bag.

P.M.: 1.15 84th Army Dance Band; 2.02 Latin-American Carnival; 2.30 Monday Blues; 5 Off the Record; 7 Music in the Air; 8 The Aldrich Family; 8.30 Arthur Godfrey; 9.15 Club Fifteen; 11.15 Late Date (Part 1); Midnight Late Date (Part 2).

TUESDAY, September 30

A.M.: Programme as before. P.M.: 2.45 Solitary Singer; 5 Off the Record; 7 Music in the Air; 8.30 Bing Crosby; 9.15 Peggy Lee; 9.30 Fibber

McGee and Molly; 10 Hollywood Music Hall; 11 Late Date (Part 1); Midnight Late Date (Part 2).

WEDNESDAY, October 1

A.M.: Programme as before. P.M.: 1.15 Piano Penthouse; 2.02 Latin-American Carnival; 2.30 Jubilee; 5 Off the Record; 7 Music in the Air; 8 Groucho Marx; 9.15 Club Fifteen; 11 Late Date (Part 1); Midnight Late Date (Part 2).

THURSDAY, October 2

A.M.: Programme as before. P.M.: 5 Off the Record; 7 Music in the Air; 8.30 Vaughn Monroe; 9.15 Peggy Lee; 10 Musicland USA; 11.30 Late Date (Part 1); Midnight Late Date (Part 2).

FRIDAY, October 3

A.M.: Programme as before. P.M.: 5 Off the Record; 7 Music in the Air; 8 Life with Luigi; 8.30 Martin & Lewis; 9.15 Club 15; 9.30 Bob Hope; 10 Paul Weston; 11 Hot House; 11.30 One Night Stand; Midnight Late Date.

SATURDAY, October 4

A.M.: 7.30 Reveille Roundup; 8 Musical Scrapbook; 8.30 At Ease; 9 Repeat Performance; 10.05 Merely Music; 12.10 Duffie Bag

P.M.: 1.30 The Navy Hour; 2.02 Piano Playhouse; 5 Off the Record; 7 Music in the Air; 9.30 Hit Parade; 10 Night Beat; 11.25 Late Date (Part 1); Midnight Late Date (Part 2).

LUXEMBOURG

(208 metres)

SUNDAY, September 28

7.30 p.m. Dick Haymes; 7.45 Winifred Atwell; 8 Teddy Johnson, Pearl Carr, Norrie Paramor; 9 Carroll Gibbons and Savoy Hotel Orch; 9.15 Curt Massey, Martha Tilton; 10 Jo Stafford; 10.30 Bing Sings; 11 Top Twenty; 12 Music at Midnight.

MONDAY, September 29

7.30 p.m. Geraldo; 7.45 Betty Driver with Ronnie Munro & Orch; 8 Monday's Requests; 9 Six Boys & a Girl; 10.30 "Smash Hits"; 11.30 Music at Bedtime.

TUESDAY, September 30

7.30 p.m. Vaudeville; 7.45 Charlie Kunz; 8 Musical Memories; 9 Six Boys & a Girl; 9.45 Felix King; 10 Guess the Year, Malcolm Lockyer, Bryan Johnson, Marie Bryant; 10.15 Musical Chairs; 10.30 Bing Sings; 10.45 Victor Sylvester; 11.30 Music at Bedtime.

WEDNESDAY, October 1

7 p.m. Kathran Field, Ray Hartley Quartet; 7.30 Your Kind of Music; 7.45 Ivor Moreton and Dave Kay; 8 Wednesday's Requests; 9 Six Boys and a Girl;

9.45 Curt Massey and Martha Tilton; 10 Frank Cordell and his Orch; 10.30 Tunes of the Times; 11.30 Music at Bedtime.

THURSDAY, October 2

7 p.m. Anne De Nys and her Rhythm; 7.30 Vaudeville; 8 Opportunity Knocks; 8.30 Movie Magazine; 9 Six Boys and a Girl; 9.45 Curt Massey and Martha Tilton; 10 Guy Lombardo; 10.15 Musical Chairs; 10.30 Bing Sings; 10.45 Radio Luxembourg Symphony Orch.

FRIDAY, October 3

7.30 p.m. Dick James; 7.45 Hutch; 8 Vera Lynn Sings; 8.30 George Elrick's Cavalcade of Music; 9 Six Boys and a Girl; 9.45 Vic Damone; 10 Sid Phillips; 10.15 Highlights; 10.30 Tunes of the Times.

SATURDAY, October 4

7 p.m. Saturday's Requests; 8 Patti Page; 9 Scottish Requests; 9.30 New Releases; 10.15 Irish Half Hour; 11.30 Music at Bedtime.

208 metres medium wave. Close down every evening at midnight, except Sunday, when close-down is at 12.30 a.m.

BAND CALL

Week beginning September 26

WINIFRED ATWELL
Week, Hippodrome, Manchester.

BLUE ROCKETS
Resident, Royal, Tottenham.

CARL BARRITEAU AND BAND
Tonight (Friday), Stockton. Saturday, Doncaster. Sunday, Dewsbury. Tuesday, Wimbledon Palais. Thursday, Leicester. Friday, Hinckley.

British Forces Network

(219.4 Metres)

Additional items to the Light Programme put out by this station.

SUNDAY

9.10 BFN Breakfast Club (Chris Howland); 10 At Your Request; 12.0 Two-Way Family Favourites; 5.30 Double Top.

MONDAY

8.15 Morning Music; 6 Dance Orchestra.

TUESDAY

11.15 Dance Music; 1.10 Luncheon Date at the Record Club;

WEDNESDAY

1.30 Recent Records (Chris Howland); 2.30 Gramosate (Bill Cozier); 6.15 The Younger Generation (Music Club).

THURSDAY

1.10 Luncheon Date at the Record Club; 3.30 Piano Playtime; 8 BBC Show Band; 9.15 Star Singer;

FRIDAY

1.10 Luncheon Date at the Record Club; 8 Dance Music; 5.30 Band Call;

SATURDAY

10 Hullo There; 1.45 Jazz Programme; 4.45 Jazz Club; 8 Record Programme; 11.30 Record Programme.

FREDDY RANDALL AND BAND
Saturday, Drill Hall, Northfleet. Sunday, Colston Hall, Bristol. Wednesday, Corn Exchange, Newbury. Thursday, Colchester. Friday, Shipley.

HARRY GOLD AND BAND
Tonight (Friday), Burton's Ballroom, Uxbridge. Saturday, Broadcast—12.15 —New Ballroom, Guildford. Sunday, Winter Gardens, Bournemouth. Monday, Town Hall, Hackney. Friday, Civic Hall, Wolverhampton.

HEDLEY WARD TRIO

Week, Palace, Hull.

JOHNNY DANKWORTH SEVEN
Tonight (Friday), Coronation Ballroom, Belle Vue. Saturday, Fleetwood. Sunday, Dewsbury. Monday, Isow's Restaurant, Friday, Malvern.

LESLIE DOUGLAS ORCHESTRA
Tonight (Friday), Falkirk. Saturday, Kirkcaldy. Sunday, Newcastle. Monday, Week, Green's Playhouse, Glasgow.

MICK MULLIGAN AND BAND
Saturday, Corn Exchange, Ashford. Sunday, Wood Green Jazz Club. Monday, R.A.F. Camp, St. Athan. Thursday, R.A.F. Camp, Holton.

NAT GONELLA AND BAND
Band Holiday.

RAY ELLINGTON QUARTET
Resident, Café de Paris.

SID PHILLIPS AND BAND
Saturday, Pier Pavilion, Hastings. Sunday, Alma Theatre, Luton.

SQUADRONAIRES
Sunday, Irish Tour commences.

TEDDY FOSTER ORCHESTRA
Tonight (Friday), Dudley. Saturday & Sunday, Nottingham. Monday, Orchard Ballroom, Purley. Thursday, Norwich.

TITO BURNS SEXTET
Tonight (Friday), Astoria Ballroom, Rawtenstall. Saturday, Festival Hall, East Kirby. Sunday, Victoria Hall, Hanley. Wednesday, Fairford. Thursday, Town Hall, Whitechurch. Friday, Town Hall, Cheltenham.

VIC LEWIS ORCHESTRA
Tonight (Friday), Palais de Danse, Ashton. Saturday, Bath's Hall, Scarborough. Sunday, Odeon, Newcastle. Monday, Grafton Rooms, Liverpool. Friday, Savoy Ballroom, Southsea.

"Box Biographies"

GEORGE BOOTH



BORN Nottingham, November 9, 1918, George Booth started piano lessons at the age of six. By the time he was nine, George was playing a 120-bass two-voice accordion with parental approval, doing local concerts up to school-leaving age, when he was threatened with a day job but effectively avoided that by joining Billy Merrin's Commanders as accordion soloist. He retained the job for some years, playing the pre-war solo repertory of novelty numbers and overtures.

A change took him into the Zingano French Apaches act directed by veteran accordionist Emile Charlier, and subsequently Macari's Dutch Accordion Serenaders, but before the war broke out George had left to establish himself as a "single" in Variety, making headlines in the professional Press together with such other name players as Ronnie Brohn, George Scott-Wood, etc. Called up on the outbreak of hostilities, George served in the R.A., being quickly called upon to play his accordion. Stationed for a while in the Faroes, George then went to Italy where he rapidly improved the shining hour to have himself a good time in the accordion manufacturing area.

"Demob" saw him back into his solo spot in Variety, until settling down for a period at the Hotel de Paris, Bray, for unadulterated Latin-American music in the Havana Sextet, an outfit managed by Don Marino Barreto.

Copious gigs followed, including a stint at the Palladium with the Jack Benny show, and film sessions. Now resident at the Benelux Restaurant in Wardour Street, George has several quarter-hour solo cabaret appearances each evening during which he plays real gussy accordion in full two-handed style, and registers extremely solidly with the late-night patrons.

He is married with a charming daughter, and has a big day-time teaching connection.

Favourite Musician: The late Pietro Frosini.

Favourite Composer: Verdi.

Favourite Disc: Charles Magnante's "Nola" and the backing, "Prelude in C sharp minor" (Rachmaninoff).

Favourite Dislike: Out-of-tune accordions.

Favourite Food: Food.

Favourite Recreations: Ornithology.

Hopes for the Future: To assist in musical advancement among up-and-coming accordionists in his teaching activities.

BCA TEACHER MAYES WEDS AT SOUTHEND

Midday Music

LONDON accordion enthusiasts are again missing a few midday meals as the BCA series of lunch-hour recitals recommences.

First programme was last week at the College, star performer being James Sexton, Britain's representative at the World Accordion Championships in Holland.

Jimmy repeated his successful playing of an incredibly difficult programme — a feat which won him 6th place in the official World Championship, this time to an audience of British teachers and accordion celebrities.

JERRY MAYES, well-known performer, and now accordion teacher at the BCA, was married on Saturday last to Miss Vera Thorogood, at Ferndale Road Baptist Church, Southend.

The bride was dressed in white, and the reception was held at her home.

Another accordionist was the best man, in the person of BCA Accordion Quartet member George Barton.

After a honeymoon at Great Yarmouth, Mr. and Mrs. Mayes returned to Jerry's luxurious caravan at Southend from which he will resume his gigs and teaching.

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BARRY DAWSON
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IVOR RAYMONDE
MARTIN LUKINS

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NEVILLE MYATT
PETER MALAM
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30 FRITH STREET, SHAFESBURY AVENUE, LONDON, W.1 GER. 9596

CLUBS—TRADITIONAL

ALBEMARLE JAZZ BAND, Wednesday, "White Hart," Southall. Buses 105, 83 120, 607.

AT COOK'S FERRY, Sunday, September 28: **BOBBY MICKLEBURGH** and his **BOBCATS**.

BRENTFORD RHYTHM CLUB, Tuesday, "Lion and Lamb" Hotel. **GRAHAM STEWART'S JAZZMEN** and **BERYL BRYDEN**. GUEST: Ellington star: **MARIE BRYANT**.

CATFORD JAZZ CLUB, every Friday, 7.30 p.m., "King Alfred," Southend Lane, S.E.6. Listen or dance to **MIKE DANIELS** and his Band.

Pete Payne presents "JAZZ INTERLUDE" this Sunday, 28, 7 p.m. **MIKE DANIELS** and his Band, **NEVA RAPHAELLO**, **FRED HUNT** Boogie Trio, special guest **REX HARRIS** and **PELICAN JAZZ**. Every Friday, "King Alfred," Southend Lane, S.E.6. Nearest station Lower Sydenham. Licensed bar; no dancing.

CHARLIE GALBRAITH and his Jazzmen. See **TRADITIONAL "51"**.

CLUB CREOLE. This Sunday, 7.30 till 10.30 p.m. The **COMMODORES** and guests. Admission (members) 3s. — 44 Gerrard Street.

CLUB SATCHMO. Sunday, 7 p.m. "White Lion," Edgware. **CHRISTIE BROTHERS' STOMPERS**. **CHRISTIE BROTHERS' STOMPERS**. Dancing. Bar. Next: Eric Silk's Southern Jazz-band.

CROYDON JAZZ CLUB every Wednesday, 7.45 p.m., "Gun Tavern," Church Street. Resident Band **MIKE DANIELS**. **DELTA JAZZ CLUB**. Every Saturday, 8 p.m., 44 Gerrard Street, W.1. **LOCARNO JAZZ BAND**.

FREDDY RANDALL and his Band in "Jazz Show," Sunday, October 12 at **COLLINS' MUSIC HALL**, Islington Green.

HUMPHREY IYTELTON CLUB meets every Wednesday 100 Oxford Street. Details of club from 84 Newman Street, W.1. LAN 5861.

IT'S NEW, at the Slough Palais de Danse, 3-way Jazz and **JOE DANIELS** with his **JAZZ GROUP**. Tuesday, September 30, 7.45 till 11.15. Admission 3s. Free car park.

LOCARNO JAZZ BAND. "Viaduct," Hanwell, Sunday, 7 p.m. Dance or listen.

LONDON JAZZ CLUB, Britain's Premier Jazz Rendezvous, 100 Oxford Street, London, W.1. Monday / Saturday Night Jazz: **Christie Brothers Stompers**. Membership details, 4 Earlam Street, W.C.2. TEM 1762/3/4.

"**RED LION**," Sutton. Every Wednesday, **BOBBY MICKLEBURGH** and his "**BOBCATS**." Brand new traditional band. **SOUTHERN JAZZ CLUB**, Leytonstone. Fridays 7.30. Eric Silk's Southern Jazz band. Valentine 7266.

STAINES RC. "Anne Boleyn." Sundays, 7.45: **CHARLIE GALBRAITH'S** Jazzmen and modernists.

TRADITIONAL "51". Every Friday from 8 till 11. 10/11 Great Newport Street. Resident Band: **CHARLIE GALBRAITH AND HIS JAZZMEN**, London's greatest Jazz Club. **TRADITIONAL "51"**.

WOOD GREEN, Sunday: **MIKE MULLIGAN'S BAND**. Tuesday: Wood Green Stompers.

JAZZ RECORDS

JAZZ RECORDS and books bought and sold — best prices from the best shop — **THE INTERNATIONAL BOOKSHOP**, 52, Charing Cross Road, W.C.2. Phone: TEM 2315. — Ask for Dick Hawdon.

RECORDS FOR SALE

DO YOU work in London's West End? Then your record dealer is the International Bookshop, 52 Charing Cross Road, W.C.2. J.R.R.A., of course.

RECORDS WANTED

GOOD PRICE paid for secondhand records.—Contact Krasny Brothers, 54 Brookesley Street, Bow, E.3. AMH 7883 after 6 p.m.

CLUBS—MODERN

ACADEMIC MONDAY! Jimmy Skidmore, Bob Burns, Fred Perry, Johnny Rogers, Hank Shaw, Dill Jones, Freddy Harper, Ken Sykora, Jimmy Currie, George Jennings, Roy Hatton, Benny Goodman, Roy Jackson, Danny Haggerty, Johnny Evans, Pete Harris; thanks. — "Prince of Wales" (minute Ravenscourt Tube).

ACTON BOP CLUB, "White Hart." Thursday: Sensational West End Group!

ANTON PROGRESSIVE CLUB. Trumpets Bert Courtney, Mo Miller, Tenors Johnny Rolls, Chas. Burchell. "White Lion," Edgware. Sunday noon (full Toni Anton 20-piece next week).

BIRDLAND closed until further notice. Members are requested to retain their membership cards for **DON BROWN'S NEW BIRDLAND**.

BIRDLAND (Jazz Modern), 39 Gerrard Street. Every Friday and Saturday, 12 p.m. till 4 p.m. This week Tony Crombie Trio with Joe Harriet, Lennie Metcalf, Stan Wasser, etc. Admission 5s. The latest in Jazz.

CLUB ELSINO, "Lord Palmerston," Staines Road, Hounslow. Thursday: **GARRY CHEVINS SEXTET**. Thanks, Jackie Sharpe, Lennie Dawes, Bobby Lambe, Dave Davani, Bill Eyden, Benny Goodman.

CLUB 15, "Pigeon's Hotel," Stratford. Sunday, 28. Two bands. Eddie Thompson Group with guest Johnny Rogers, Ed Nicols Quintet and other guest stars.

FROZEN ROBIN'S NEST, "White Hart," Hornchurch. Tuesday, 8 p.m.: The Tony Hall "Hall Stars" including Ronnie Scott, Tony Kinsey Trio and the Ken Turner Modernists.

"**JAZZ at the MAPLETON**" Restaurant (39 Coventry Street, Piccadilly). Britain's greatest modern Club. This **SUNDAY BY DEMAND**: Immediate re-engagement of the Ralph Sharon Sextet plus the Kenny Graham Afro-Cubists. Guests: Folies Bergères Baby Scruggs.

PLUS COLOSSAL WEDNESDAY OPENING (October 1st) in person, **JACK PARNELL**, Jimmie Deuchar, Derek Humble, Sammy Stokes, Phil Seaman, etc. Compère Tony Hall. Note: Wednesday admission. Members 4s. Owing to immense demand **FREE** membership extended until Wednesday only.

NEW JAZZ SOCIETY. "Cranbourne," Great Newport Street, London, W.C.2. Next meeting, **TUESDAY**, September 30, 7.45 p.m. prompt. Admission 1s. 6d. (members), 2s. 6d. (non-members).

STUDIO '51 — STUDIO '51, 10/11 Great Newport Street, Leicester Square, W.1. **EXCLUSIVE** all sessions Tommy Whittle with the Tony Kinsey Trio with your new compère Bix Curtis.

SAT.: Martin Aston Quintet **SUN.**: 7 till 10.30. "Jazz at the Prom" with Bob Burns, Jimmy Skidmore, Tommy Whittle, Bert Courtney, Tony Kinsey, Tony Crombie, Dill Jones, Lennie Bush, Jack Fallon.

WED.: Return of the **FIVE FUGITIVES**.

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ALL BANDS—all functions—always **WILCOX** Organisation. —4, Earlam Street, W.C.2. Temple Bar 1762/3/4.

BOBBY MICKLEBURGH and his **BOBCATS**. Clubs, dances, concerts. — Phone TEM 0079 (afternoons).

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MELONOTES, 3 - 8 piece. ADV 1971 (eve).

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BERT CROME, drummer, good reader, fully experienced, bop, swing Dixie.—HOL 7247.

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DRUMMER, transport.—ADV 1971.

PIANIST / VOCALIST.—Geoff Stuart, PAR 6011.

2ND ALTO, Join SP Band.—Box No. 139, NME.

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ARRANGING, Saxophone tuition.—Jack Dawkes, Hayes 4475.

BOBBY MICKLEBURGH teaches Trumpet and Trombone.—Ring TEM 0079 (afternoons).

BRITISH COLLEGE of Accordionists, the centre of British accordion music. Expert tuition by experienced teachers for all grades day and evenings. College Accordion Orchestra rehearses every Wed. evening. Modern Rhythm Courses, diploma preparation. Beginners' Orchestra, etc.—Full details of all college activities from Secretary, British College of Accordionists, 9, Farrington Road, London, E.C.1. Holborn 8650.

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FREDDY CLAYTON for the finest trumpet tuition; section work, ad libbing—151a Goldhurst Terrace, N.W.6. MAI 9220.

HARRY HAYES for the finest saxophone and clarinet tuition. Beginners to advanced sections coached. Success guaranteed. —20 Romilly Street, W.1. GER 1285.

HARRY LETHAM, Trumpet tuition.—25 Percy Street, W.1. MUS 1866.

JOHNNY SHAKESPEARE, Trumpet Tuition, advanced or beginner.—51, West Kensington Mansions, W.14. FULham 9639.

NAT BURMAN, DRUM TUITION. **LONDON'S GREATEST TEACHER**. 88a Edgware Way. Edgware 7568.

PETER COLEMAN, modern drum tuition.—53 Montserrat Road, Putney, S.W.15. PUT 3135.

PHIL B. PARKER (Principal, Parker's Brass Studios, Ltd.), all Brass Instruments, beginners to teachers' standard.—6, Dansey Place, off Wardour Street, near Gerrard Street, London, W.1. GER 8994.

SPANISH GUITAR. Poor reading and indifferent technique will always restrict your activities. Develop your technique and sight-reading at the Sadleir Studio, 30 Rathbone Place, London, W.1. For free consultation, call afternoons or phone for appointment:—Bayswater 6823 (9 a.m. to 11 a.m.); Museum 5286 (1 p.m. to 6 p.m.).

TERRY BROWN for modern trumpet tuition.—LIB 1562 and GER 8994.

TROMBONE TUITION by Geraldo trombonist **DON LUSHER**, 32 Christchurch House, Streatham Hill. TUL 4210.

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EXPERIENCED VOCALISTE, knows keys, sings in tune.—Joy Taylor, GRA 8334 (evenings).

NOTIFICATION OF VACANCIES ORDER, 1952

Engagement of persons answering these advertisements must be made through the local office of the Ministry of Labour, or Scheduled Employment Agency if the applicant is a man 18-64 inclusive or a woman aged 18-59 inclusive unless otherwise excepted from the provisions of the Notification of Vacancies Order, 1952.

SPECIAL NOTICES

CARNIVAL HATS, balloons, novelties. List free.—E. Clayton, 32 Danesleigh Gardens, Leigh-on-Sea.

FRANKIE LAINE Fan Club.—Details from Betty Shakeshaft, 3 Richmond Avenue, Latchford, Warrington.

GERALDO SWING CLUB, Britain's No. 1 Modern Music Club. Membership 2s. 6d. p.a.—S.a.e. Bert Wilcox, 4 Earlam Street, W.C.2. TEM 1762/3/4.

JACK PARNELL at the Mansfield Palais, Peterborough, Saturday, October 4.

LOANS FOR HOMES. Mortgage facilities still available.—M.I.M.A.—LAN 6941.

LONDON JAZZ RECORD SOCIETY. "Bear and Staff," Charing Cross Road, tonight: Len Hagan.

MUSICIAN'S BUSKING BOOK, containing over 1,000 busking tunes, with original keys, 1s. 3d. post free.—Piccadilly Music Supplies, 51 Neal Street, W.C.2.

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ALL MOTOR INSURANCE, lowest rates, best terms. **NO RESTRICTIONS ON OCCUPATION**. **W. C. COLLINS & CO.** (Insurance Brokers), 14-18, Queen Victoria Street, E.C.4 CITY 6875. Our Musical Instrument Insurance Scheme already widely known. Rates £1 per £100 and pro rata; also Life. Endowment, House Purchase.

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BRITISH FRIENDSHIP SOCIETY, 231 Baker Street London, N.W.1. Founded 1940. Members everywhere. — Write for particulars.

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RETIREMENT INCOME PLAN for musicians.—Details from the MIMA, 17/23 Wigmore Street, W.1.

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COMPLETE MODERN D.T. Kit, 24 in. by 15 in., Bass £8; 14 in. by 7 1/2 in., Carlton Prince duel snare £15; modern tunables 12 in. by 10 in., 4 gns.; 14 in. by 20 in., 6 gns.; five Zildjians £6 each; Premier F. Brace Hi-Hat £3 10s.; Hi-speed pedal £3; fine accessories and cases £5; pair de-luxe drum bongos and holder £3 10s., all white/chrome, perfect. S.a.e.—Den Slade, Musgrove Hospital, Taunton.

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You should use a **BOBBY MICKLEBURGH** mouthpiece. Send for free specification and size chart.—6, Denmark Street, London, W.C.2.

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NEWS AND CHATTER OF THE MUSIC BUSINESS

HELLO, there! Here's your lot for this week, and the news is certainly varied.

★ ★ ★
Popped into the Middlesex hospital the other evening to see Paul Fenoulhet. I was glad to note that he was quite cheery despite his two slipped discs and his spinal arthritis. He says that the complete rest is doing him the world of good, but knowing Paul, this must be for him, the hardest part of the treatment. I hear that he will have to go into a steel corset for about a year.

By the way, I see that the lay Press had just a much difficulty in spelling Paul's surname, as the sergeant had in pronouncing it in the RAF during roll-call.

★ ★ ★
What was Norman Newell doing up at Manchester, cheering on singer David Hughes at his sensational variety opening? After all, Norman is no longer with Columbia, and David is, or is he?

★ ★ ★
Pat Halpin, late of David Toff Music, joined Keith Prowse last Monday as Exploitation Manager. This firm looks likely to make a big bid to snaffle some of the hit-parade honours in the near future. Their big song "I Remember When" has just been recorded by Lee Lawrence.

Incidentally, other titles recorded at the same session were "The Violin Serenade" and one of the rare vocal versions of the beautiful Liber-Southern waltz, "Fascination."

★ ★ ★
Beginning shortly, you will be hearing the most expensive show ever put on by Radio Luxembourg. Sponsored by Amami, Phensic, and Lucozade, the programme is relayed from the stage of the London Palladium, and in the first programme you will be hearing Max Miller, Vera Lynn, G. H. Elliott, Marius Goring, Molra Lister, The Keynotes, Janet Brown, Marie Lloyd Jnr., John McHugh, Tollefsen, Gerry Wilmot, and last, but not least, Woolf Phillips and the Skyrockets, who will be accompanying the twenty-six weekly programmes.

★ ★ ★
Bernard Harris tells me that his number "Delicado," still climbing on the Hit Parade, has followed "Blue Tango" and has now been given a lyric.

★ ★ ★
I wasn't surprised to be inundated with enquiries as to the moniker of the cute female I was escorting down the Alley the other lunchtime.

For the benefit of the "wolves," this disturber of man's peaceful tranquility, has the name of Shirley Evans, and let me tell you that in addition to her physical attributes, Shirley plays brilliant accordion.



SHIRLEY EVANS

She is also an equally brilliant dancer, and has been charming the audiences at Butlin's Theatre. Clacton, this season.

★ ★ ★
Remember I told you the other day about the beautiful Irish ballad by Richard Farrelly entitled "The Isle of Innisfree?" You'll have noted that it's already in the list of best-sellers, and last week it was recorded by Anne Shelton on Decca, with the accompaniment provided by the Stanley Black Orchestra playing a tip-top Roland Shaw arrangement.

The other title Anne recorded on the session was the new "Continental Waltz," in which

I hear that Stanley Black now has a regular Monday spot for his orchestra through October, November and December. I've a feeling that the Corporation are going to be extremely sorry when this brilliant man leaves them at the end of the year.

★ ★ ★
Eric (Meet Mr. Callaghan) Spear's new composition "Blarney" has already been sold to Leeds Music in America by David Toff Music. For the record, quite an honour has been bestowed on British arranger Jack Moss, as his commercial arrangement of "Callaghan" has

THE ALLEY CAT

she had the assistance of the Peter Knight Chorus. Sounds like a good disc to me.

★ ★ ★
Surprise news is that Peter Maurice have bought out Rex Music.

★ ★ ★
Remember Jackie Brown, the talented organist and brilliant arranger? His friends tell me that Jackie is now in Canada, and doing extremely well with the Canadian Broadcasting Corporation.

★ ★ ★
Ian Stewart has at last received his well-deserved recognition with the Radio Luxembourg listening public, and will be shortly heard on his own series for Rowntrees over that station.

★ ★ ★
The one and only Harry (Shake hands with a millionaire) Richman arrives in this country on October 8, and will be opening at the Café de Paris just five days later on the 13th. The honour of accompanying this great artist has fallen to Bernie Fenton. By the way, I hear that yet another life-story is shortly to be filmed, and this time it is tentatively entitled "The Harry Richman Story." They tell me that his life is to be portrayed by none other than Tony Martin.

been reprinted over there without alteration.

★ ★ ★
I wonder what "The Amazing Fogel" was doing in the Alley the other afternoon? Don't tell me that the master mind is thinking of doing a song and dance routine.

★ ★ ★
They tell me that George Formby, now retired after his recent attack of thrombosis, has decided to live in Eire.

★ ★ ★
In your "Radio Times" for next week, you will see that Josef Locke is the recording celebrity, interviewed by disc-jockey Sam Costa on the show "Home at Eight." Your Alley Cat can tell you that you will not be hearing Locke but Lee Lawrence, whose Sunday lunch was interrupted by an urgent phone call to come and sing "Because You're Mine," owing to the non-appearance of the Irishman at the recording.

★ ★ ★
Patti Forbes has now left the Rabin vocal department.

★ ★ ★
Continuing the current list of revivals comes the news from Bradbury Wood that they are now plugging the twenty-year-old "Did You Ever See A Dream Walking?"

★ ★ ★
You'll soon be reading a series of articles about his work and the famous people he meets, written by a well-known dance bandleader, in a Sunday newspaper.

★ ★ ★
As always, your Alley Cat is first with the news. Be prepared for Ralph Sharon to sign with a big major label any day. Seems his journeys to the offices in Brixton Road were not in vain. Could it

be that this company have ideas about making Ralph a British "Errol Garner"?

★ ★ ★
By the way, have you heard the true story about the band-leader who wanted to enlighten his sweet girl vocalist, and while passing Edinburgh Castle, quickly pointed out of the coach and said: "Look, dear, that's Balmoral?" I have it on good authority that the band-leader in question was not kidding, either!

★ ★ ★
I understand that there is a mammoth rhythm concert taking place at the Albert Hall on December 7, and it will include many internationally famous bands and artists, so keep watching the NME news columns.

★ ★ ★
When are the BBC going to look further for their outside broadcasts of dance music? In the past, the only places in town from which we have heard relays (apart from the usual palais) have either been Grosvenor House Hotel, Ciro's, Cafe de Paris, or the Savoy, etc.

Surely the BBC do not need to be told that there are many fine groups play-elsewhere in town—and in extremely fashionable spots at that—that have never had the chance of an airing, and which, in consequence, the British listening public are being deprived of hearing.

Why, for instance, cannot we hear the excellent Maurice Smart Trio from the recognised number one spot in town—The Four Hundred Club: or the equally fine Billy Sproud Orchestra from the Embassy Club, or, for that matter, the entertaining outfit of Harold Geller from what must be the world's most famous restaurant, Frascati's?

The question has been asked BBC. Is it a "closed shop," or have you a different answer?

★ ★ ★
In my column on September 5, I told you that in Nat Temple's "Enchanted Rhythm," on September 19, you would be hearing the voice of Frankie Vaughan singing on his first dance-airing.

You may be thinking that your Alley Cat gave you some wrong information, so may I hasten to explain that despite the fact that Frankie has sung on the air more than once in programmes such as "Variety Fanfare," the BBC refused to allow him to air on Nat's particular programme as he had not passed a dance-music audition.

More red tape?

★ ★ ★
What a welcome return to the air Max Bygraves made last week. He "stole" the "Educating Archie" show. I wish I could be as complimentary to the singing "star" of the show—Harry Secombe. Stick to comedy, Harry!

★ ★ ★
I can tell you that among stars that will be going to Iceland before the end of the year can be included the names of Marie Bryant, Mike McKenzie, and Tollefsen.

★ ★ ★
Sorry to hear that popular Decca exploitation man, Bunny Lewis, is ill, and likely to be away from his stamping grounds for three weeks. Seems it all started with a heavy cold, then a cough—now he has pneumonia. Look forward to seeing you in the Alley again. Bunny!

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.

RECORDS MOST PLAYED BY DISC-JOCKEYS

- Last This Week
- 1 You Belong To Me—J. Stafford
 - 2 Wish You Were Here—E. Fisher
 - 3 Half As Much—R. Clooney
 - 4 Auf Wiedersehn—V. Lynn
 - 5 Went/Your Wedding—P. Page
 - 6 Botch-A-Me—R. Clooney
 - 7 Meet Mr. Callaghan—L. Paul
 - 8 You Belong To Me—P. Page
 - 9 Auf Wiedersehn—E. Howard
 - 10 Jambalaya—J. Stafford
 - 11 Trying—Hiltoppers
 - 12 Somewhere Along/Way—N. Cole
 - 13 Doodletown Fliers—Sauter-Finegan
 - 14 Walkin' To Missouri—L. Kaye
 - 15 Too Old To Cut/Mustard—M. Dietrich—R. Clooney
 - 16 I Should Care—R. Flanagan
 - 17 Take Me In Your Arms—L. Paul
 - 18 Walkin' My Baby—J. Ray
 - 19 High Noon—F. Laine
 - 20 Maybe—P. Como—E. Fisher
 - 21 Adios—G. MacKenzie
 - 22 Vanessa—H. Winterhalter
 - 23 Feet Up—G. Mitchell
 - 24 Swing Along—Ames Bros.
 - 25 Auf Wiedersehn—L. Baxter
 - 26 I'm Yours—E. Fisher

BEST SELLING POP SINGLES

- Last This Week
- 1 You Belong To Me—J. Stafford
 - 2 Went/Your Wedding—P. Page
 - 3 Wish You Were Here—E. Fisher
 - 4 Auf Wiedersehn—V. Lynn
 - 5 Half As Much—R. Clooney
 - 6 Jambalaya—J. Stafford
 - 7 High Noon—F. Laine
 - 8 Meet Mr. Callaghan—L. Paul
 - 9 Botch-A-Me—R. Clooney
 - 10 You Belong To Me—P. Page
 - 11 Indian Love Call—S. Whitman
 - 12 Meet Mr. Callaghan—H. Grove Trio
 - 13 You Belong To Me—D. Martin
 - 14 Trying—Hiltoppers
 - 15 Somewhere Along/Way—N. Cole
 - 16 High Noon—T. Ritter
 - 17 Because You're Mine—M. Lanza
 - 18 Delicado—P. Faith
 - 19 Walkin' To Missouri—D. Kaye
 - 20 Blue Tango—L. Anderson
 - 21 Walkin' My Baby—N. Cole
 - 22 Vanessa—H. Winterhalter
 - 23 Jambalaya—H. Williams
 - 24 Here In My Heart—A. Martino
 - 25 Too Old To Cut/Mustard—M. Dietrich—R. Clooney

BEST SELLING SHEET MUSIC

- Last This Week
- 1 Auf Wiedersehn, Sweetheart
 - 2 You Belong To Me
 - 3 Wish You Were Here
 - 4 Half As Much
 - 5 I Went To Your Wedding
 - 6 Walkin' My Baby Back Home
 - 7 Blue Tango
 - 8 Somewhere Along The Way
 - 9 High Noon
 - 10 Jambalaya
 - 11 Botch-A-Me
 - 12 Meet Mr. Callaghan
 - 13 Zing A Little Zong
 - 14 Here In My Heart
 - 15 Maybe

TOP TUNES IN BRITAIN

- Last This Week
- 1 Homing Waltz (Relne)
 - 2 High Noon (Robbins)
 - 3 Auf Wiedersehn (PM)
 - 4 Blue Tango (Mills, 2/6)
 - 5 I'm Yours (Mellin)
 - 6 Walkin' My Baby (Vic)
 - 7 Day of Jubilo (C&C)
 - 8 Somewhere Along/Way (Magna)
 - 9 Rock Of Gibraltar (Dash)
 - 10 Meet Mr. Callaghan (Toff, 2/6)
 - 11 Parting Song (Pickwick)
 - 12 Sugar Bush (Chappell)
 - 13 Here In My Heart (Mellin)
 - 14 Trust In Me (Wright)
 - 15 Kiss Of Fire (Duchess)
 - 16 Faith (Hit Songs)
 - 17 When You're In Love (C & C)
 - 18 Isle Of Innisfree (PM, 2/6)
 - 19 Botch-A-Me (Kassner)
 - 20 Never (FDH)
 - 21 Delicado (Lafleur)
 - 22 Half As Much (Robbins)
 - 23 I'm Gonna Live Till I Die (C&C)
 - 24 Be Anything (Cine)

TOP 20 TUNES

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