

# MUSICAL THE NEW EXPRESS

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**TOP LEFT:** A happy dressing-room shot shows four of the bandleaders who provided 4,000 fans with the most exciting concert of the year at last Sunday's Jazz Jamboree. L. to r. Humphrey Lyttelton, Harry ("Dr. Crook") Hines, Jack Parnell and Ray Ellington.

**CENTRE LEFT:** Ciro's Club band-leader Sidney Simone (left) is in distinguished company in this photograph, taken at an inauguration party for a big Gala Night at the Café de Paris in aid of the Actors' Orphanage on November 9. Noël Coward is in the centre, and the group is completed by the one and only Charles Chaplin.



**TOP RIGHT:** An interesting angle on the feminine angle in dance music—so much nicer than looking at a pair of dress-trousers! Gracie Cole (on trumpet) rehearses her new All-Girls' Band.

**CENTRE RIGHT:** Intermission at the Jazz Jamboree and our guests, Cab Calloway and Howard Roberts, are swamped by enthusiastic autograph-hunters. Both Cab and Howard are starring in "Porgy and Bess."

**LEFT:** Backstage tune-up. Freddy Randall does his best to give Jimmy Edwards the "A" and Jimmy Edwards' resultant sour note on euphonium is, he says, "good enough for jazz"!



This reduces the whole thing to the level of farce, as it would appear from this that the vast majority of jazz-lovers both in the USA and in Great Britain have been suffering under a delusion, listening only to second-rate jazz on records, some of which according to the critics Mr. May so admires, are masterpieces.

It is somewhat strange, therefore, that names such as Beiderbecke and Jelly Roll have continued to live; no doubt Mr. May's humble ears have heard them, too, and consider their records mediocre.

## 'Raw Deal'

I AM far from being an expert on music of any kind, so I will not argue on the merits of the BBC Show Band, although I thought they played the epitome of good music for the everyman.

However, my sphere is that of comedy—the element that is so evidently lacking in the show for how can it be called a "Show" without a proper share of comedy?

I have seen Mr. Stennett perform several times prior to his appointment as resident comedian, and I think he has been dealt a raw deal. Right off the bottom. He is a fine artist who can draw a laugh from reading a telephone book. He has a large repertoire of jokes and voices and has already given evidence on the air of being a better-than-average impressionist.

# LETTERS

Although only one comedy number was included each week, items such as "The Shellk Of Araby," "He Played His Clarinet as the Ship Went Down," "Music, Maestro, Please" to mention only three, were brilliantly put over and extremely funny indeed; unlike the noisy shouting and so-called humour of the Cotton Band, which seems to hold sway in almost every number in this band's performance.

To sum up, I fail to see any comparison between the slick,

IN the NME (October 3, 1952) I saw a letter of appreciation in regard to Jack Barnes and his Music, who play at the Ritz Ballroom, Weymouth.

While stationed at RAF, Radipole Lane, I had many opportunities of visiting Weymouth and had been at the aforementioned camp about a month before I found Jack and the boys.

I couldn't believe any great music would be played out of town without it coming to the

## MARRYING TIME!

(LEFT): Trumpet notability Dave Wilkins, now with Frank King's Band at the Hollywood Club, London, W, photographed after his wedding in Holland last week to Wilhelmina De Kater, a Dutch lady whom he first met when he was playing in Holland with Cab Quaye's Band. The wedding took place at the Amsterdam City Hall. (RIGHT): Ivy Benson is all smiles at last Saturday's wedding at Caxton Hall when her bassist, Joan Marriott, was wedded to another bass-player—Joe Wilson, with Peter Legh's Band at the Regent Palace Hotel, London. Peter is on right.

## The Show Band

OF course the BBC Show Band doesn't possess, as yet, the precision of Heath, the polish of Geraldo, etc., etc. The qualities which the various orchestras quoted possess have not been acquired overnight.

Give Cyril Stapleton and his boys a chance to settle down and get used to their new rôle, and these desirable qualities will appear. The material is there, for the most part, to weld into a really fine orchestra.

Right now, Mr. Bentley and his fellow-critics have no more right to expect perfection than I have to expect Ralph Burns' tone-colours and more scope for the instrumentalists.

Finally, congratulations to all concerned, and especially Tommy Whittle for a cracking performance of "This Can't Be Love."

WILLIAM KEMP.

Wharf Lane, Chesterfield.

## The Ladies Again

IN answer to the latest epistle from Mr. May, we would like to state that his vituperation leaves us bloody but unbowed (quite apart from the obvious fact that it is a woman's prerogative to have the last word).

We would contend that Mr. May is talking through his hat when he makes the outrageous statement that there has never been a record made showing the true value of jazz.

Regarding the critics (countless, and whose knowledge leaves so little to be desired) we would like to say in the words of Oscar Wilde "One should, of course, have no prejudices, but it is one's business in such matters to have preferences, and when one has preferences one ceases to be fair."

We still do not revoke our opinion that the handful of American musicians playing true jazz are equalled by British musicians playing in a similar idiom.

JOAN LEVY.  
BRENDA ROSE.

Deansgate, Manchester, 3.

## Praise for Jo

BEING one of the lucky ones to hear Jo Searle sing, I heartily agree she must not be overlooked, as stated by Charles Goodman in last week's issue of the NME.

Jo's personality and originality at Colchester and Felixstowe where I heard her sing, certainly left their mark.

Here's looking forward to another treat, Jo.

JOAN BISHOP.

Crouch Street, Colchester.

Why, then, does producer Johnnie Stewart tie him down to one three-minute spot that must include a song? He is billed as a comedian, and as such can be first-rate. But the BBC are trying to make a second-rate musician out of him.

He was chosen, so I am informed, because he is a musician with a turn for comedy, instead of the usual comedian with a turn for music. What a load of rot! This view of him was based on the fact that he accompanies himself on the guitar, and that as a trumpeter he comes into the same class as Harry James' six-year-old son! Of course, he has a singing voice, but not one that would cause much worry to Lee Lawrence, or any of the other singers in the programme.

He is first and foremost a comedian, and I hope someone will tell that to Johnnie Stewart or Jim Davidson, or whoever else it is that is bogging him down to such material that must leave him wide open to the kind of criticism he received in your columns last week.

Give Star Stennett the freedom and scope to choose his own type of material and I'm sure that we will have better comedy and as a result, a better show.

BERNARD ROSS.

Berwin House,  
Stamford Hill, N.16.

## Cotton or Roy?

THE Comedy of Cotton? Radio reviewer Jack Bentley in his summing-up of the BBC Show Band's three initial broadcasts last week, gives the highest examples of the top name bands' characteristics in quoting "The precision of Heath. The polish of Geraldo. The beat of Parnell. The efficiency of Black. The appeal of Ambrose. The popularity of Stapleton the first."

But surely he has given little thought in including in such a list the "comedy of Cotton"? I would have said at once, the "comedy of Roy."

I seldom miss the Sunday lunch-time radio band spot, and feel I must remind Mr. Bentley of the splendid band both musically and entertainingly that Harry Roy has been featuring each week during Cotton's recent three months' rest from this spot.



polished, well-timed comedy of the comedy numbers of the Roy Band and the extended, but not funny, humour of Cotton.

I would therefore say "The Comedy of Roy" and may add, here's looking forward to the Harry Roy Band's return to this radio spot which they filled so well in what is supposed to be a "suit all ages" variety band show offering.

TOMMY RUFF.

Brookhouse Road, Walsall.

## Korea

HERE we go again! Someone always mentions lack of entertainment for troops, and I have to write my "bug-letter."

When the Korean fighting first started, and we and our gallant allies rushed to the defence of democracy, in a desire to entertain the poor human currency that was being used in this political circus, I offered to go to Korea.

A columnist in one of the leading Sunday papers did an article about entertainers having cold feet where danger spots were concerned. This sparked us off.

At the time I was leading a jumping small group, which was well-received at American bases. We did one-night stands at big North-west ballrooms and stints in Variety. To show we were genuine, and to put the columnist and War Office on the spot, we offered to go for a soldier's pay. We contacted our MP, wrote dozens of letters, but the War Office, when they deigned to send us an unsigned reply, just didn't want to know about anything but top-line stars.

We haven't heard of the columnist since. Maybe he went to Korea.

Facts can be checked with K.R. Promotions, Liverpool (Joe McNerny) who was handling the group at the time.

ROSS MACMANUS  
Haslemere Road, Bexleyheath.

notice of either of our leading musical papers, so I thought that Weymouth, as far as jazz and I were concerned, was dead, until I finally went to the Ritz. After that, I was down there two or three times a week. I hope the boys remember me, as we had a few good times down there!

If I remember rightly, Ronnie Pipe did a lot of arranging between tunes for them. A good pianist and very modern. So, maybe they were some of his old arrangements Brian Gladwell was listening to. I wonder if Ron is still there, because I have seen a Ron Pipe (piano) in the Nat Allen line-up — I think it is!

The tenor BG raves about also plays a very De Franco-ish clarinet. That is if it is the same guy!

Well, that's all sir, thanks for listening and give my love to Tony Hall and tell him from me to keep up the good work, as it is the only thing to give me any sort of kicks out here.

4031880 AC SMITH

RAF, Cluntee, nr. Ardboe,  
Dungannon, Co. Tyrone.

## GUY MITCHELL WRITES TO RALPH SHARON

Hiya, Ralph,  
How is everything going over your way? Everything here is going fine. Today has been a somewhat blue day for me, having sat in a dentist's chair for two hours, but now I feel better—the reason being, as soon as I entered the Santly Joy Office, they showed me your review of "Feet Up."

Well, all I can say is thank you for all of us. I appreciate it very much. I hope we'll meet again soon, then I'll thank you in person.

Sincerely,  
GUY MITCHELL

1619 Broadway,  
New York, 19.

CAMPBELL CONNELLY

## THE DAY OF JUBILO

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AND A NEW BALLAD

## TAKE ME IN YOUR ARMS AND HOLD ME

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# ad lib

Mike Daniels, leader of the Delta Jazzmen, is here seen with his 1931 4½-litre Invicta, which has six cylinders and twelve sparking plugs in all, as well as a crash gearbox and foot and hand throttles. Mike describes the top speed as 100 plus, with a cruising speed of 85 mph. He is scared to work out the fuel consumption, but believes it to be about 10 mpg.!

**L**AATEST news from the Palladium concerns the replacement for star drummer George Fierstone, due to leave in the near future.

Les Lambert, the band's manager, tells me he has signed up Len Johnson, who has, for several years, done an excellent job with Stanley Black's BBC outfit, and that he will be starting in about six weeks' time.

**M**ET U.S. trumpet man Howard Roberts, over here in the "Porgy and Bess" show. Howard was attending a rehearsal of the BBC Show Band, for whom he may be turning in an arrangement or two.

He is a further example that it is not necessary to wear loud "clobber" or cut comic capers to succeed in the world of jazz. This quietly dressed and softly spoken American, who has played lead trumpet with the Lionel Hampton and Lucky Millinder Bands, takes his life and his music very seriously.

He now specialises in writing for male voice choir, and this should be quite interesting to Show Band producer Johnny Stewart, I should imagine.

**S**EEN hopping around the studios with a heavily bandaged ankle, popular singer Diana Coupland, who unfortunately slipped down just one step and sprained her ankle, while in Cardiff.

Hard luck, Diana—hate to think how much cotton wool and bandage would be needed had you slipped down the whole flight!

**W**ITH the start of the ice hockey season, popular Streatham team attract name jazzmen to their league matches, which take place on Wednesday evenings.

For their last home game I spotted saxmen Bill Griffiths and Jack Goddard, bass Tim Bell, and trombonists Ken Goldie and Jackie Armstrong. The boys tell me it's great relaxation after a tough day in the studios.

**S**TORY concerning well-known West End "factotum" came to light this week. Apparently he had a very good bandleader friend who, with his band, was comfortably installed in a swank West End restaurant.

The two friends met, and during conversation the "factotum" offered his friend a more lucrative engagement, stating he was in a position to arrange an audition. To this the unsuspecting bandleader agreed, and in due course an audition was arranged.

Whilst it was on, the "friendly factotum" visited the management of the restaurant where the auditioning band was currently appearing, told them that their "golden boy" MD was at that very moment auditioning for a rival concern, and offered to replace the band with an equally good outfit for less money!

Fortunately, the trusting bandleader passed the audition and landed the new contract...

ing speed of 85 mph. He is scared to work out the fuel consumption, but believes it to be about 10 mpg.!

**Y**ET a further change in the trombone department of Lew Stone's Pigalle Restaurant Band. Jack Irving, who only a few weeks ago replaced Jimmy Wilson, finds that owing to his many early morning calls, the late hours of the Pigalle do not agree with him, and, consequently, he and Lew have decided to part.

Adept as Lew is at finding suitable replacements at short notice, he has already signed up West End notability George Rowe, who was with the Skyrockets at the Palladium for several years.

**I** CAME upon Paul Carpenter (Jeff Arnold of "Riders of the Range") at the wheel of the most expensive-looking automobile I've seen for some time.

Knowing Paul not to be the kind to splash that kind of "loot" on a car, I asked him how come? Mr. C. definitely confirmed the auto to be his—in fact it was a gift from an admirer!

Lucky Paul! Oh, to have that kind of personality!

**D**URING a conversation with Les Maddox, violinist with the Stanley Black BBC outfit, we discussed the band's coming break-up. I asked Les his future plans, to which he replied that he couldn't afford to be out of work for long as he had a wife and two bookies to keep!

**S**ECOND week in the life of the Show Band, and general comments seem to indicate an upward surge in the quality of the arrangements played by the band. Could be the new recruits—Bruce Campbell, Alan Bristowe, Eric Jupp and Malcolm Lockyer—to the arranging staff have had something to do with it.

Last Saturday the Band was called for 6.30 p.m., rehearsed fourteen new numbers and were on the air at 10.15 p.m. A tough assignment for a new band, I would say.

**L**atest "Ammy": It has been noticed at the Ambrose broadcast rehearsals that Bert, who has used drummer Micky Grieve on his sessions for some years, and knows his name as well as his own, suddenly and persistently now refers to Micky as "Stewart." Strange...

**A**S a relaxation and, presumably, to counteract the more serious responsibilities of parenthood, popular tenor star Tommy Whittle is studying to learn the "Redowa."

Look it up in the dictionary—I had to!

**F**UNNY story this week concerns Mac Minshull, trombonist with Jack Parnell's Band, who recently had the misfortune to lose his instrument. Mac filled in the usual form at the Lost Property

"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'

place, and where it said "description of shape of missing article," he filled in the word "weird."

Back came the form saying this was not an adequate description and would he please elaborate. Mac's sense of humour came to his rescue, and he returned the form, filled in this time thus—"A trombone-shaped trombone"!

**G**ERALDO'S drummer, Eric Delaney, is finding his time very full right now, with the launching of his drum school at his home. With Eric is Charlie Botterill, who teaches all tune percussion, and Maurice Throssell, handling drum transcriptions, which include some excellent Buddy Rich solos.

Charlie is a member of three American associations—the National Association of Rudimental Drummers, All American Drummer Assn., and the International Association of Modern Drummers, of which he has been a member since 1948.

**J**ACK HYLTON'S new show, which features the Crazy Gang, moves off to Oxford on the 27th, for two weeks prior to returning to Victoria Palace.

**W**HEN Harry Letham left Sidney Lipton's Band at Grosvenor House, Sidney cast around for a replacement, and of all things has fixed Harry's younger brother George, who is now a regular member of the Grosvenor House brass section.

**C**ONGRATULATIONS to top drummer Jock Cummings on his appointment as percussionist in the BBC Show Band.

This likeable personality will undoubtedly add to the already well star-studded outfit under Cyril Stapleton.

**B**OUQUET to Canadian reed specialist Bob Burns, who, in the absence of Frank Reidy, stepped into the Ambrose line-up last Friday evening.

Bob handled the tenor, clarinet and bass clarinet parts, and with minimum rehearsal time available, gave a faultless performance.

**T**HE many friends of popular Skyrocket trombonist Jimmy Wilson will be sorry to hear that he is now in All Saints Hospital, near Westminster Bridge, for observation of an internal complaint. Jim has worked in name bands for some ten years now, this being the first time he has been unable to fulfil an engagement through ill-health, thought to have been brought on by strain of excess work—and, I suspect, too much golf!

Over the phone Jimmy told me he wasn't feeling too bad, and would be pleased to hear from, or to see, any friends in the business who care to look him up at his present address, which I trust he will not be using for very long.

**M**ystery Dept: Although billed in "Radio Times" last Wednesday to appear on Geraldo's Tip Top Tunes, Jill Day made no vocal contribution to the programme. Instead listeners heard the ex-Geraldo singer Eve Boswell.

Strange that Gerry made no reference to this change in vocalists at all—particularly as, I believe, Jill was not indisposed.



**JAMBOREE HIGHLIGHTS**—Jimmy Walker (right) with his vocalist Michael Lawrence and other members of his group get ready in the dressing-room at last Sunday's great Jazz Jamboree.

Personality-saxist Carl Barriteau, with his vocalists Mae Cooper, finish off a number in gay style while the huge Jamboree crowd goes wild, as the Show of the Year gets going.

The never-failing showstopper in the Jack Parnell stage presentation is seen here from the wings—Jack and Phil Seaman in their terrific double-drumming presentation.

AMONG the weeping wailing and gnashing of teeth of today's vocal contortionists, you will find a boy who does none of these things, yet has managed to make more of a dent in the "best selling" and "most played" listings than anyone else this year.

Currently riding high in his own country with "Wish You Were Here" and "Outside Of Heaven" Eddie Fisher also has a British hit on his hands in the shape of "Lady Of Spain" (probably partly inspired by the current visit to the States of the composer, Tolchard Evans). All three of them figure in this week's U.S. hit-charts.

Both in this country and over there, "I'm Yours," "Trust In Me," "Forgive Me," "Tell Me Why" and "Anytime" are still fresh in the public memory. In brief, Billboard Magazine's "Best New Singer Of 1950" has become Victor Records' most valuable property in 1952.

### Cantor Find

Twenty-two year old Eddie skyrocketed into prominence under the sponsorship of Eddie Cantor, the veteran comedian, who heard him at a night club and immediately asked him to join his troupe.

He had formerly used his voice shouting the wares of Fisher Snr.'s vegetable truck



through the streets of Philadelphia, but even before that, while still at school, Eddie was singing for local radio stations. He had, in fact, four regular airshots a week which netted him a total of—£5!

Moving back through several more years, we find a 7-year-old Eddie Fisher winning amateur contests. At that age he had the singular distinction of coming first in one competition against the combined attractions of twelve girls. "I think I

won," he remembers, "because I was the only boy and I was small."

### 'Chest-Beater'

Nevertheless, Eddie's victories continued as time went by, until an important one really got him started on his climb up the ladder of fame. This was on Arthur Godfrey's vastly popular Talent Scouts radio programme, and from here it was a short step to the vocal spot

# A SOLDIER WITH A SONG

The story of Eddie Fisher, the khaki-clad lad with a voice of velvet

by MIKE BUTCHER

After that, he realised that there was a lot of sense in having a personal manager. . . .

The first Fisher recordings on Victor (HMV for most of the world) did not cause much of a stir, but after a year with the company his version of "Thinking Of You" really caught on.

Next came "Unless" and "You Love Me," and it was obvious that the clear-voiced tenor was not just a flash in the pan, from the phonographic point of view at least.

Not that the critics have been unanimous in their praise. "Metronome's" George T. Simon has frequently deprecated Eddie's "chest-beating noises" and his colleague, Barry Ulanov, is equally distressed by the singer's apparent inability to hit every note right on the nose.

### Call-Up

On the other hand, Marie Mesmer of the "Los Angeles Daily News" enthuses that Fisher has a terrific voice. In fact, it is surprising how much voice comes out of this slightly built, boyish-looking singer. He sings with a maturity quite beyond his years.

So where are we? During 1951, Eddie's meteoric rise to the top was slightly slowed down with his call-up for compulsory GI service. But "slightly" is the operative word, for it is the shellac he has cut while on leave that is strengthening his pull ever more as the months go by.

## A MODERN METHOD FOR SAX-PLAYERS

A new book is reviewed by famous alto-star

"The Saxophone . . . a Modern Method," by Don Barrigo (Lafleur)

LET me say, at the first, that this is a beautifully produced book. No expense has been spared in the making; the quality of paper and printing is excellent, the layout very good, and the fingering chart (size 22 in. by 34 in.) is made up of first-class photos of the instrument.

Don Barrigo is a tenor sax player of fine repute and of many years' experience in top-flight dance bands. In spite of his exotic-sounding name, he is English, and served with the British Army during the War.

### UP-TO-DATE

In 1947, I think it was, he emigrated to South Africa, and for this reason, his name may not be familiar to the younger generation of musicians.

However, the student may be assured that Don's outlook was, and is, up to date and progressive.

This book is so comprehensive and detailed that I feel it must have taken many months (perhaps years) to write and to edit.

My guess is that it was done during the war—one clue is that he states that "a large sax section might be 2 altos and 2 tenors"; in other words, a 4-piece sax section.

There are 13 pages on Rudiments of Music, and 6 pages of

well-written hints and instructions to beginners.

Don is so painstaking that he even includes short paragraphs on "Selecting your first instrument," "choosing your reeds," and "position in playing" as well as the more important aspects, such as embouchure, tonguing, breathing, vibrato, etc. Following this are some 80-odd pages of studies, interspersed with well-written reminders and hints.

### SMALL POINTS

The only criticisms I have to make are very small ones, in view of the all-round excellence of this tutor:—

(1) Under "Embouchure" it is stated that the upper teeth should rest about an inch from the tip. I find that on the alto, this distance is nearer a half an inch. Don may have been thinking about the tenor mouthpiece when he was writing.

(2) I think his instructions about vibrato might have been inserted later on in the book. Personally I teach students to blow with straight "no-vib" tone until they are fairly proficient, but Don expects them to play with vibrato early on (he mentions this in the 7th Study). The reader will understand that this is a personal preference on my part.

(3) I did notice a few printing mistakes. On p. 47 one of the

## DAVE SHAND

inversions of the chord of C major is shown with an A on top instead of a G. On the same page it is stated that G 7th means G minor 7th—if so, I have never seen it before. G 7 or G 7th means G Dominant Seventh, while the symbol for G Minor Seventh is usually written G m7 or G m7. On p. 63 Bbmi arpeggio is written as B natural; obviously the printer is at fault here.

### DETAILED

(4) In the studies, Don has stressed the lower range of the instrument; in my opinion, a few more pages of high note studies would have been a big improvement.

To sum-up, this is an excellent tutor, very much in advance of the so-called standard saxophone methods. It is so detailed that I believe a complete beginner could learn to play from it alone, without the aid of a teacher (although I don't recommend this!).

Incidentally, I think teachers will find this book extremely useful, especially for beginners.

Thanks, Don, for a well-written and very interesting work, which fills a long-felt want. It is high time a modern method was produced—here it is at last. By the way, a very important point these days—it is wonderful value at 17s. 6d.

THE Central YMCA in Great Russell Street opened up their own jazz club on Thursday, October 16, with a recital by a well-known critic. Hitherto odd jazz recitalists have visited the YMCA, including Blues singer George Melly, Jimmy Asman and many others.



"Put me among the girls" might well be vocalist Des Williams' theme-song, for he is the only male in Gracie Coles' new band—with whom he is here seen rehearsing.

## THE MUSICAL BOFFIN by KEN MOULE

"ONE Man's Number Is Another Man's Lumber"; being the other man, of course—that down at heel, underfed musical boffin, The Arranger.

If you are unfortunate enough to feel an unhealthy urge to join our carefree and happy-go-lucky throng, may I offer you a few tips before you score your first and most important arrangement for a professional band?

To begin, I know you have the most wonderful ideas in the world—tone colours nobody has ever thought of before—voicings that are the last word in modernity— weird harmonies that would send Arnold Bax back to the nursery, etc., etc.

Well, scrap the lot!

Remember that to impress a bandleader with your first score (he's probably dubious about your abilities, anyway) you must write something that will sound good after it has been rehearsed for five minutes at the most.

During a busy three-hour rehearsal he won't indulge anybody with a strange face longer

than that. In fact, if the arrangement doesn't sound just wonderful after the second playing he'll probably murmur something about "Kenton" and return your effort without thanks.

Your keynote at the beginning is simplicity—and this is nothing to be ashamed of, I can assure you!

Write firm "clear" harmonies, and give the players something that they can get their teeth into; for instance, if you write a section for the saxophones, make it at least eight bars and keep the voicing consistent—don't try mixing unusual combinations of instruments just yet. If there is a modulation, make it clear cut, and to the point. Don't ramble.

Remember that your prime object is to be allowed to continue writing for the band, so you must gain everyone's confidence at the beginning.

And how do you please the bandleader, the musicians, the vocalist and the BBC producer, all at the same time?

Well, who could?

Thank you CYRIL STAPLETON and your Show Band for the grand broadcasts on the British instrumental

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# RALPH SHARON'S RECORD SURVEY



## THE BUD POWELL TRIO (Long Playing, 33 1/2 rpm. Vogue LD.010)

THIS LP comprises eight titles, and a more interesting or inspired package I've yet to hear.

"I'll Remember April" starts in as a Beguine, and soon develops into a jump. After the neat first chorus of the melody, Powell only needs to play a few bars to make one realize that he is the greatest single-finger-style modern pianist around today.

His harmonic knowledge is not as profound as, say, Ellington or Garner, but his percussive and rhythmic "feel" and "know how" are beyond criticism. He is a right-handed pianist, meaning that all his improvisation is strictly from his right-hand—the left is merely an anchor, used for occasional stab chords or punctuations—but what a right-hand he possesses!

The final two bars of this side consist of a semiquaver run, rapped out with machine-gun precision.

"I Should Care" has some Garner-ish piano work, octave stuff, and full chordal right-hand work. Highlight of this is the coda, with the bass player's figures bringing out the full meaning of the chord progressions.

Next comes Gershwin's "Nice Work If You Can Get It." This is too fast for comfort, and in the four choruses Powell trots out, his technique is not too clean, but nevertheless, some good stuff emerges.

"Off Minor" is a weird one, typical of its composer, Thelonious Monk. Powell is fine here, and really gets carried away—you can hear him grunting in agony as his fertile mind searches, and finds, one good idea after another. This ends side one.

"Somebody Loves Me" has a good first chorus in block style, also, later on, plenty of double tempo runs, and the effective use of thirds, by the pianist.

"Bud's Bubble" comes next, up tempo. This one goes to Max Roach for his out-of-this-world drum breaks—amazing stuff by an amazing drummer.

A lovely ballad follows, "Everything Happens To Me." Here Powell brings his latent left-hand into action, in some descending chord passages, and the coda stems straight from Debussy!

Finally comes "Indiana," which is taken at breakneck

speed. This is the best Powell of the bunch, and he is sure-fingered and inspired all the way.

Through the whole eight numbers the drumming of Max Roach (all brushes, by the way!) and the bass work of Curley Russell is really superb, and they back up the pianist like heroes.

As for Powell, he does a fantastic job here, and all his genius is confined to a compass of two to three octaves; the



Here is Tino Christidi whom Ralph Sharon calls "a potential gold mine" in his review of Tino's new record.

middle of the keyboard is his improvising focal point.

Bud's piano playing doesn't make for happy music; there is a sad strain running through everything he does—the sadness of a genius who is striving with an urgency which compels you to listen to him.

You must hear these sides, for he has put down on wax his very soul. . . . I can't stop raving!

You can keep your commercial music, for while there are musicians like Powell, there is always the hope that modern jazz will one day make the grade and earn the place in the sun it so rightfully deserves.

## ★ GEORGIA GIBBS (Glenn Osser's Orchestra)

"Kiss of Fire"  
"While You Danced, Danced,  
Danced"  
(Oriole CB.1110)

HAS any reader started the unusual hobby of collecting different versions of "Kiss of Fire"? Here's yet another, the umpteenth I've reviewed, and it's by "Her Nibs, Miss Gibbs," and very good, too.

She has a big voice, and plenty of style, and her resemblance here to Anne Shelton is remarkable. Glenn Osser's Orchestra make with some tasty tango noises, very fitting for the occasion.

Backing, a waltz, is even better. The thrush warbles con-

# 'I CAN'T STOP RAVING!'

Ralph Sharon goes wild about a sad piano-playing genius who puts his soul on wax

fidently with great poise and control, paying attention to her phrasing, and so turns in a swell job.

Gratifying Georgia Gibbs.

## ★ TINO CHRISTIDI

"Tonight The Stars Are Mine"  
"Waltzing in Paradise"  
(Nixa NY.7683)

I THINK in Christidi we have unearthed a potential gold mine, for Tino is a tenor with a really grand voice, far better than many big names around.

His voice is strong and true, his diction excellent, and unlike many singers—especially of the Martino variety—he does not force; on the contrary, his forte is the restraint and feeling which he uses most intelligently.

On both sides the singer does sterling work, but I question the label's decision to launch a new singer with two unknown songs. Why not give him something from the current Hit Parade? What a wonderful job Tino would have made of "Kiss Of Fire," for instance.

However, these sides underline the fact that Christidi is one of the major British vocal

with the solo tenor sharp as an acid drop, and as wobbly as a fugitive from Lombardland.

The arrangement goes into a jump tempo, and finally the side rides out in double tempo, with Musso emulating the "oozlam" bird, by diving head first in a flurry of white smoke into the bell of his own tenor.

A stinker, this side! But hold on—would you believe it?—the other side finds the Kentonites turning in as neat and tasteful piece of work as you could wish for.

Tune's a nostalgic slow, and features Stan's chordal piano, some top-flight alto (Art Pepper?) and first-rate section work from brass and saxes.

So there we are. One side smells to high heaven, the other is a fine musicianly job. What an enigma this man Kenton is!

Sanctimonious Stan.

## ★ DICK HAYMES and THE ANDREWS SISTERS

"Here In My Heart"  
"I'm Sorry"  
(Bruno. 04979)

If you like stylish, relaxed and easy-on-the-ears singing, then Haymes is your man.

On both sides he is helped out most effectively by the Andrews Sisters. Haymes fits in remarkably well with the gals, and phrases perfectly with them. This is a winning combination that warrants further discs.

Nothing startling happens here, but on the other hand, nothing comes up to disturb the pleasant atmosphere which envelopes these sides like a warm westerly breeze. Poetic, ain't it?

Handsome Haymes and Forever Andrews.

## ★ RAY ELLINGTON QUARTET

"In a Shady Nook"  
"Baltimore Rag"  
(Decca F.9982)

WELL, what do you know! Ray Ellington singing "Shady Nook"—Donald Peers with muscles yet!

Ray takes this at a jump tempo and puts the opus over with his usual polished charm. There's a witty musical reference to "Over The Waves," and Dick Katz must be needing a new set of finger-nails after several agonising piano glisses here. An enjoyable side.

But the flipover's a stinkeroo, and strictly for morons. This is a cod instrumental by the Quartet, and gets Mickey Mouse treatment. My heart goes out to Katz, a jazz pianist for whom I have a lot of respect. He has to indulge in a load of rubbish here, and is

## BUY OF THE WEEK— Bud Powell's LP on Vogue.

## VOCAL OF THE WEEK—

Tino Christidi's "To-  
night The Stars."

## THE WEEK'S JAZZ- MAN—

Bud Powell, out there  
on his own!

unconvincing in the rôle of a public-house pianist.

Don't do it, Ray! The public may be square, I'll agree, but they don't expect this kind of thing from you and the boys. Heaven knows there are enough corn merchants around who play this way all the time, without you doing it. These sides are, respectively, Rollicking and Rise-taking Ray.

## ★ ALMA COGAN

(with Frank Cordell's Orch.)  
"Blue Tango"  
"Half As Much"  
(HMV B.10338)

AFTER last week's fine interpretation of "Blue Tango" by Lee Lawrence, the Cogan version doesn't rate too high.

There are a number of faults the singer has that I can't leave unnoticed; poor diction, and faulty intonation, especially in the lower register. Miss Cogan certainly makes hard going of the "Tango" opus.

Same applies to the second side. A strident but beatless vocal which lacks any finesse or polish.

Unimpressive Cogan.

## ★ TOMMY DORSEY

(with Gordon Jenkins' Orch.  
and Choir)

"There Are Such Things"  
GORDON JENKINS'  
ORCHESTRA

"My Love and Devotion"  
(Bruno. 04992)

ALTHOUGH Tommy Dorsey gets top label credit, his work here is confined to two short passages leading the muted brass, which he does competently but no better than any good lead trombone.

Most of the side is taken up by the choir, which is thin-sounding because of the scoring for the female voices—far too high for a rich blend.

Reverse, too, is a let-down. Here the arrangement is mournful and uninspired, and the whole dramatic content of the tune is completely lost in this milk and water version.

Desultory Dorsey and Jaded Jenkins.

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Here is the terrific finale of the Ted Heath Jamboree presentation—"Rhapsody for Drums," which brought the house down.

Ronnie Scott—one of the day's solo stars—tears off a characteristic solo with the Jack Parnell Band.

Johnny Dankworth in action at the Jamboree with his trumpet-player Eddie Blair, Pianist Bill Le Sage can be seen on left.

# GREAT FUN AND GREAT MUSIC

"WE could never put on anything like this in the States. We haven't got the bands." With these words, US bandleader Cab Calloway—now in London as a star of "Porgy and Bess"—expressed his opinion of the 14th Annual Jazz Jamboree which packed the vast Gaumont State, Kilburn, last Sunday (October 12).

The NEW MUSICAL EXPRESS invited Cab along as our guest to the Jamboree, and with him came ex-Lionel Hampton and Lucky Millinder trumpet-star, Howard Roberts, who is also appearing in "Porgy and Bess".

These two Americans, hardened as they are through years and years of dance band experience in the States, were amazed at the standard of performance and the qualities of showmanship displayed by ten of Britain's leading bands giving their services in aid of musicians' charities.

They enjoyed every minute of the three-hour show, and so did the audience of 4,000—for it was one of the best Jamborees ever put on, and it was certainly the most good-humoured and entertaining event in the long series of these great occasions.

## Laughter

As the audience were taking their seats, we received our first indication of the style of show that we were going to see, when Dr. Crook and his Crackpots marched down the aisle in hilarious procession. On the stage, they proceeded to put on a high-powered laughter show that left the audience limp.

Everything happened. Members of the crazy aggregation marched through the audience; others went through ridiculous routines; pandemonium reigned

and yet throughout, Dr Crook (Harry Hines) manfully played his clarinet and the band blew their own version of "Poet and Peasant."

Full marks to the genius who thought of starting the Jamboree on this bright note. Usually, we have had an overture by an enormous string-spangled theatre-type of orchestra, but Dr Crook set the pattern for what was to follow, and, instead of bands taking themselves over-seriously, good humour and relaxed entertainment became the keynote of the subsequent proceedings.

After Dr Crook came Carl Barriteau, full of personality, as usual, and still as fluent as ever on clarinet and alto. Cab Calloway thought the band "very clean" and his comment on Carl was: "He can blow!"

He and Howard were impressed by Derek Price's drumming (especially his use of the foot-pedal) and Geoff Alderson's tenor sax. Mae Cooper sang with the band, which put on a lively show.

The compering was performed by "Professor" Jimmy Edwards, in cap and gown, who gave a musicianly touch to his humour and had the audience on his side from the word "go." He was great. He never talked too much or monopolised the

occasions. Straddled untidily across the stage, the six men looked uncomfortable and sounded so—all except Humph himself, who was most chatty and affable.

They played three numbers—"The Onions" (in which the

the audience to a pitch of excitement that had not so far been reached even in this enthusiastic Jamboree.

I felt that the trumpets were more wild than polished, and that Derek Humble's alto-playing sounded a little anaemic for so fierce a band, but the general effect was staggeringly good.

Jack then gave a concession to the fans who like his voice and sang "Meet Me On The Corner." The applause suggested that most of the audience would gladly have met him there any time he said—but rather for his appearance than his voice, I would have thought.

As a surprise, he introduced the Skylarks, the vocal group who are accompanying Betty Hutton at the London Palladium. What they may lack in outstanding vocal technique, they make up for in fascinatingly original presentation which turns their numbers into vocals-plus-mime-plus-ballet.

It was particularly effective in "St. Louis Blues," but their George Mitchellish unaccompanied version of "Danny Boy" was quite unsuitable for the occasion; didn't somebody tell them?

It was a great gesture on their part to come along to give their services to British musicians' charities, but three numbers taken off Jack Parnell's stint was rather too great a slab out of this great band's restricted ration.

## Double Drumming

The band went out with "The Champ", in which Ronnie Scott raised the roof with his tenor-playing and spurred the band on to even greater efforts under the influence of his driving playing. He was the first individualist to get spontaneous applause for a solo—and how he deserved it!

"The Champ" worked up to the terrific climax that is so identified with the Parnell presentation—the "four-hands-that-beat-as-two" Parnell and Phil Seaman drum-duet.

The simultaneous stickwork of the two side-by-side drummers gave the impression that we were watching one drummer reflected in a mirror, and Cab and Howard were carried away by the stunt.

They freely admitted they had never seen anything like it, and were vociferous in their praise of "a great band" as the curtains closed. Cab, in fact, was shouting like a real fan.

There was no time for any discussion during the interval, for the whole period was taken up in signing autographs for the host of fans who descended on Cab and Howard and buried



The NME's distinguished guests enjoy the Jazz Jamboree—(l to r) Mrs. Ray Sonin, Howard Roberts, Cab Calloway and NME Editor Ray Sonin.

proceedings; all the way through, he was a model of what a compere should be for a professional show of this nature.

The small bands were accommodated, as usual, in the orchestra-pit, and the first group to rise from the depths was the Jimmy Walker Quintet. It hadn't been playing more than a few bars of "Cherokee" before Cab Calloway was leaning forward in his seat with keen intentness.

He and Howard exchanged eulogistic comments about the arrangements, the playing and—particularly—the accordion (Roy Herbert) and the bass (Arthur Watts).

## Praise for Walker

Jimmy himself played soprano, alto and tenor with assurance and inventiveness, and the group's four numbers produced these comments from Cab—"This is the first time I've ever heard an accordion I really liked" and "That bass man is mad; he's solid!"

Our guests, in common with the rest of the audience, gave the band a great ovation and agreed that it was modern, subdued and musically intelligent.

Jimmy's stage-presence was a pleasant surprise, for he did not bat an eyelid when his tenor-sling broke or when the platform refused to carry him out of sight after the last number. His sangfroid earned him another ovation.

From modern we came to traditional with Humphrey Lyttelton and his Band, whom I have heard play much better on other

audience joined); a Wally Fawkes' original "Closing Time" and "Travelling Blues." Humph's playing went down quite well with Howard Roberts, but neither of our co-critics was over-impressed.

However, their enthusiasm welled up again with the emergence of the Ray Ellington Quartet—immaculate and as full of personality-plus as ever. Ray very nicely introduced Howard and Cab to the audience, and the crowd gave them a tremendous reception.

## Superb Parnell

Ray's first number was an impersonation of Johnnie Ray singing "Cry" which—if I may very respectfully say so—might have been supplanted by some more suitable number. It was funny enough, but unoriginal for Ray, who usually sets such a high standard of originality.

However, the group made amends with an instrumental "Make No Mistake" and with the Fats Waller medley that followed. Flawless, superbly-rehearsed playing and comedy had the fans by the ears.

Last turn in the first half had Cab Calloway shaking his head admiringly and muttering: "That's it!" And it was it, too in the person of Jack Parnell and his Music Makers.

What a band this is! Bubbling over with youth, personality, zest and exuberance, the music they roared out was quite breathtaking.

Their first number "Catherine Wheel" was a showpiece for the whole orchestra, and roused

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Pat Dodd (left) lends an appreciative ear to the U.S. vocal group, the Skylarks, as they rehearse in the dressing-room.

Comedy highspot of the Jamboree—"Satchmo" Edwards (euphonium doubling mortarboard) joins in with the Randall Band.

Just before the curtain goes up, Ted Heath (centre) takes a last look-round. Trombone Jimmy Coombes is in foreground.

# AT THE JAZZ JAMBOREE

Reviewed by  
**THE EDITOR**

them under a mass of waving programmes.

With characteristic American geniality, Cab and Howard obliged until their arms ached—without a word of reproach and without missing anyone out.

First band up after the interval was the Freddy Randall group, a very bright and virile bunch that kicked off with "Basin Street Blues". Howard was at once impressed with Freddy's own fluent playing, which he said was so full of feeling.

Although Freddy Randall is one of the most highly-strung of top-line players and goes through nervous agonies before he does a show, his playing gave no sign of strain or tension, and the drive that his little group generated had the whole place rocking.

Particularly interesting were the passages between Freddy and his trombone-player, Norman Cave, which held the real essence of good-humoured Dixieland playing.

## 'Hot' Euphonium!

The "Original Dixieland One-Step" and "The Sheik" whipped enthusiasm up to a terrific heat, but the great moment in the band's show was when Jimmy Edwards marched

on with his euphonium and proceeded to join the boys in a tearaway version of "Tiger Rag."

How the boys managed to play we shall never know, for we in the audience were helpless with laughter as Jimmy pom-pommed his way through a rhythmic accompaniment of his own devising, and then took a series of nimble breaks that carried one back on a magic carpet to the good old days of 1920!

The crowd had been punishing its hands all afternoon, but they produced a storm of applause for this show-stopper.

## Brent Wasted

So we came to Arthur Rowberry and his New Orchestra, making its debut in these exalted circles. It is perhaps unfortunate that Arthur tried too hard to make a show; had he been content to play arrangements more in character with the type of work he usually performs, and with the technical resources of his musicians, he would have done much better.

As it was, he played a series of over-elaborate arrangements that lacked drive and interest. The over-all effect was one of plodding dullness—which is a great pity, because Rowberry's

Band can do much better than this, when it "does what comes naturally."

A surprise that might have come off but didn't was the introduction of vocalist Tony Brent to sing a couple of numbers with the band. As readers will know, our critics have the highest regard for this singer, and, in a proper setting, he might have implemented his recording reputation in no uncertain manner.

But what happened? He came on to sing two numbers cold, with the accompaniment of piano and drums. In his first number, "Please Don't Say No," the pianist achieved the amazing performance of being two bars ahead of the singer throughout, and, in "Walking To Missouri!" poor Tony tried to walk while the pianist ran about uncontrollably in different directions!

Why no rehearsal, boys? It was a most embarrassing waste of good material.

Incidentally, Arthur, Cab Calloway made the suggestion that, if instead of your five-saxes-three-trumpets-one trombone line-up, you dropped one sax and added another trombone, you would get a more balanced sound.

Next on came the Johnny Dankworth Seven—who were in sparkling form, and earned the highest tribute from Cab who roared "These cats are gone, boy—I'm telling you... gone!"

## Modern Polish

And they were gone, too; they blew and banged with that modern polish that never palls and that brilliant musicianship that illuminated every phrase they played.

The Seven never seem to have heard of wrong notes, and Howard Roberts was particularly impressed by the way they worked around the chords, each one of them following every change with effortless technique and a never-failing store of ideas.

Cleo Laine sang "Stormy Weather" with the group, and seemed to be inspired by the occasion to rise to new heights. Our guests definitely put her tops in the Jamboree vocal department. They liked Frank Holder, too, whose "Lady Be Good" smacked more than somewhat of Cab himself.

Now, I don't know if I have managed to get over to you in this review any idea of the mounting enthusiasm that pervaded the Jamboree as each band came on and did its stuff. Everything was great, and it seemed that there just couldn't be anything better than what

we had already seen. . . . And then came Ted Heath and his Music.

What he pulled out of the bag will go down in Jamboree history.

## Immaculate Heath

The curtain rose on a band that looked immaculate in spotless uniforms, with Ted himself slimmer and jaunter than we have ever seen him. He announced a special medley called "Jamboree Days," which paid tribute to great players associated with the Jamboree either directly or indirectly.

Denis Lotis came on to explain the idea in specially-written words and music, and smoothly the arrangement led in to Bobby Pratt playing Bunny Berigan's "I Can't Get Started."

Well, I've heard some playing in my time but what young Bobby put into his chorus will take some beating.

While we were still reeling from the impact of this out-of-this-world solo, Dickie Valentine bounced on to electrify us with his impression of Billy Daniels singing "That Old Black Magic" followed by glamorous Lita Roza singing "Ain't Misbehavin'", leading up to Ted himself picking up his trombone and forming a five-man trombone section for an immaculate and breath-taking performance of the Glenn Miller arrangement of "Bugle Call Rag."

What precision! What musicianship! What showmanship!

Then Ted announced "a little thing that Ronnie Verrall, Ralph Dollimore, and yours truly have cooked up. We call it 'Rhapsody For Drums'." So we settled back to hear some more skin-pounding, but what a difference in the Heath conception of a drum-speciality!

Ronnie Verrall went into a drum solo, and suddenly every other member of the orchestra had taken up a small, deep tom-tom and a drumstick hidden behind their music-stands. Each section inaugurated a

beat on its own, so that ultimately all the sections were banging away intricate cross-rhythms while, above it all, Ronnie gave out with his own solo.

Section by section, the drums were put away and exchanged for instruments and the number ended in pandemonium—from the audience, that is: not the players who, beautifully drilled, and magnificent in every sense, had put on a show that wound up the Jamboree in a veritable blaze of glory.

The best compliment that can be paid the Heath performance is to quote Cab Calloway. He said:

"I have never heard a band with such precision since the great Glenn Miller Band. I'd go so far as to say that, on this performance, Heath has one of the best bands in the world, and he'd clean up if he came to the States. I'm going to write and tell them over there what I heard today; it'll shake them up."

Well, that's the story of the Jamboree—a great day that reflects the highest possible credit on those competing and on the Musicians' Social and Benevolent Council, who organised the show.

## £2,000 Made

Special tribute should be paid to Pat Dodd (who acted as stage-manager on behalf of the Council), and had the valuable back-stage help of Charles Bohm, Dennis Neale, Hymie Cohen and Jim Higgins.

Chief stewards in charge of the seating were Ted Anstey and Len Hunt; and Joe Nussbaum and Bob Lamont did valuable backstage financial work. Last but not least, a special word for secretary Alfred H. Morgan, who had all the headaches.

The hard work of the Council is rewarded by the news that, as a result of the packed Jazz Jamboree, no less than £2,000 will be handed over to the maintenance of the Musicians' Union Benevolent Funds.—R.S.



From a seat in the circle our photographer took this shot of Ted Heath and his Band, with Bobby Pratt (on left) playing one of the solo high spots of the Jamboree.

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# THE NEW MUSICAL EXPRESS

Editorial and Advertisement Offices:

5, DENMARK STREET,  
LONDON, W.C.2.

PHONE: TEMPLE BAR 0902/3.

EDITOR: RAY SONIN.

Assistant-Editor: JACK BAVERSTOCK.

Advertisement Manager:

PERCY C. DICKINS.

## Bouquets!

WE HAVE enjoyed a most illuminating week-end—one that has made us feel exceedingly proud of our home-grown dance bands and dance musicians. As you will read elsewhere in this issue, we took Howard Roberts and Cab Calloway along to the Jazz Jamboree, and watched their reactions to this showcase of British dance music. They were so delighted with what they saw that they wanted more, so in the evening we took them to Ted Heath's Swing Session at the London Palladium, where we watched them applauding with the enjoyment of youngsters.

WHAT WAS their reaction? One of pleasure—but also one of amazement. Both of them are experienced in the world of dance music, but they freely confessed that they had no idea that they would come across such brilliant dance bands and such musicianship in Britain.

IN EFFECT, they said that the American entertainment profession has the firm idea that the British are staid and lagging far behind in the sphere of music. But what is the real truth? They come over here expecting to suffer in an arid musical desert and they find a crop that astounds them.

"WHY DON'T you make more noise about your bands?" asked Cab Calloway. "Why don't you tell everybody how good they are? Ted Heath's Band would be a sensation in the States, given good exploitation plus a stack of records to be pushed out over the networks there in advance. They'd be a riot. So would Dickie Valentine."

TALKING ABOUT the Jamboree, he said he and Howard were absolutely amazed at the arrangements used by the bands. "In the States," he explained, "it's only the top name bands who could have scores like that. They're the only ones who can afford the high-priced writers of such material. The less famous groups (and they are in the majority) have to make do with arrangements that aren't in the same street as the stuff your writers are turning out here."

SUMMING UP, they both declared they were delighted and amazed at our standard of playing, our ideas, our presentation and our knowledge of and feeling for every type of dance music and jazz.

IT'S ENOUGH to make the profession feel very proud of itself, and we're very glad indeed to have the opportunity of conveying to the profession the spontaneous and sincere plaudits of so distinguished a couple of visitors to our shores.

IT IS certainly time that our musicians rid themselves of their inferiority complex, and realised that they have plenty to shout about. Take a look at our New York correspondent's interim report on this page about the "Metronome" Poll. British musicians figure prominently among the voting. It makes you feel proud, doesn't it?

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# SCOTT AND KLEIN TO QUIT JACK PARNELL

## CUMMINGS FOR SHOW BAND

OUTSTANDING sessioneer and for many years a mainstay of the Squadronaires, Jock Cummings has been fixed as the drummer with the BBC Show Band by leader Cyril Stapleton.

He replaces Tony Kinsey, who as we exclusively reported two weeks ago, withdrew from the band on the eve of its début.

In the interim period, Micky Grieve, Bobby Midgely, etc., have been depping.

Jock Cummings has had wide experience in all sections of the percussive art, and has held down many timpany jobs, notably in the recent London Coliseum success "Kiss Me Kate." He is highly regarded as a fine all-round percussionist.

## KILLED A COW— AND LOST

TRAVELLING through the night last Saturday to compete in the All-Britain Finals at Belle Vue, Manchester, Fred Hedley and his Band were involved in what might have been a more serious accident.

The coach in which they were travelling struck a herd of cows during thick fog, and, after skidding right across the road and almost overturning, finished up by missing a telegraph pole by inches. A cow was killed, and Hedley himself complained of an injury to his back.

Despite the unfortunate journey, the boys competed in the afternoon without any sleep and finished fourth. The Quintet, of Wolverhampton, were first, with Portsmouth's Johnny Lyne Orchestra, second, and Raymond and his Orchestra, of Sutton Coldfield, third.

## Cave leaves Randall for Gold

NORMAN CAVE who has been with Freddy Randall and his Band on and off for about three years, both on piano and trombone, has come to an amicable agreement with Freddy Randall, and is leaving the band.

Both are reluctant to part company, but Norman wants a job with more scope for his arranging capabilities — of which Freddy speaks very highly — plus more reading work.

Not wanting to leave the Dixie field entirely, Norman has accepted a position with Harry Gold, to take the place of Ted Darrah.

In the meantime, Freddy Randall is looking for a highly competent trombone. All enquiries should be addressed to 97, Calderon Road, London, E.11, or telephone MUS 9733, with full particulars.

A further audition is being held at 11 a.m. next Tuesday (21st) at Mac's Rehearsal Rooms, Gt. Windmill Street, W.1.

"TWO out—one in," that's the position with the Jack Parnell Band as we go to Press. Latest development is that the country's top tenor man Ronnie Scott is leaving after all, and his place will be taken by the star man of Joe Loss's sax section, Joe Temperley (as Tony Hall exclusively forecast last week).

Also leaving the Parnell band is baritone saxist Harry Klein. We gather that Harry intends to work on plans which can best be described as a furtherance of the ideas which he and Ken Wray had in mind prior to joining Parnell a few weeks back.

### MODERNIST

Joe Temperley is held in high esteem by many musicians as a modern jazzman whose work has been heard all too little around the clubs; this restriction has, of course, been caused by the heavy itinerary annually undertaken by the Loss band.

Speaking to the NME this week, Jack Parnell said: "Joe is, in my opinion, a fine tenor man who will fit in to my band very well. Who is replacing Harry Klein? Well, I can't name him today, but his signing will be a big surprise."

Who is this mysterious person? Well, the NME's guess is that he is not generally known as a baritone player — but has already become famous as a style-setting musician.

Trombonist George Rowe who next Monday joins Lew Stone wishes us to state most emphatically that he is not the person of a similar name mentioned by the MU in a directive.



## JOE LOSS WANTS MEN

BANDLEADER Joe Loss tells the NME that he is losing two of his long-established musicians.

The first, as reported elsewhere, is tenorman Joe Temperley, who moves over to Jack Parnell, and the other is bass-player Sid Burke, after a stay with Joe of over twelve years.

Joe has asked us to state that he is in need of replacements for these men, due to leave on October 26, and invites applications. However, he emphasises that only top-grade musicians should apply, and these are asked to phone Langham 1212.

LATE NEWS.—For next week only, the "Frozen Robin's Nest," Hornchurch, will be open on Wednesday, instead of Tuesday as announced in our classified columns (which had already gone to press when the news was received).

**Trombones!**  
Freddy Randall is busy here auditioning trombone players to replace Norman Cave, and this is how he looked, suffering from trombonitis, after the first spell of auditions.

## MARY LOU TO TOWN

HARD on the heels of the news that agent Harry Dawson is bringing over Gospel singer Mahalia Jackson, comes yet another important aftermath of Harry's visit to the States last year, for he has booked Mary Lou Williams to appear in this country, from the first week in December.

Several dates have already

# WOOLF PHILLIPS LEADING BAND FOR 5-WEEKS' HUTTON TOUR

WHEN Betty Hutton opens her five-week provincial tour on the Moss Empires circuit next Monday (20th) in Glasgow, the conductor of her 15-piece accompanying orchestra will be Skyrockets MD Woolf Phillips — not Bobby Howell, as previously reported.

In a statement to the NME, Howell said: "It was never intended that I should conduct the orchestra, but it was only recently decided that Woolf Phillips should do so. However, I would like to emphasise that it is my orchestra, selected by me."

Asked by the NME whether he could say anything more about the obscurity which has shrouded the whole subject of

the Hutton accompanying group, Howell declined to do so, saying "it would be quite a mistake for me to make any comment in the circumstances."

During Woolf's 5-week absence, the Skyrockets are being conducted by well-known MD Jack Ansell, who has in the past fronted the orchestras at the Alhambra, Glasgow, and the Blackpool Opera House.

Woolf Phillips returns to

London for one day on November 3 to conduct the Royal Variety Command Performance.

Personnel of the touring group, which will accompany Betty Hutton's act only — not the entire programme — is as follows:

Stan Newsome, Tim Carey, Ray Coleman (trumpets); George Flynn, Maurice Gee, Jock McCanley (trombones); Tony Moser, Norman Maloney, Andy McDevitt, Sid Wilcox (saxes); Billy Miller (piano); Leo Routledge (bass); Max Abrams (drums) and Jackie Moir and Sam Weltman (strings).

## Luton forming MU branch

THE town without a branch of the Musicians' Union was how NME writer Les Perrin described Luton in a recent article.

Now, something is being done about that, for this Sunday (19th) at 11 a.m. there is to be a meeting at the Panama Hotel, Waller Street, Luton, to form a local branch of the MU.

Speakers at the meeting will be South-east District Organiser Ken Bennett, and Tommy Barton, Chairman of the South-east District Council. Many musicians in Luton and district feel that this is a long-needed move, and all those interested are cordially invited to attend.

# British Musicians Honours in A

DEFINITE indications that British bands and artists are at last getting a break in the States came this week with a report from NME New York correspondent Bill Coss that at the mid-way stage in the "Metronome" Poll vote-counting, five British stars are figuring prominently in their respective sections.

Blind pianist-leader George Shearing is topping the small group and pianist sections; singer Alan Dean looks like being among the first ten male vocalists this year; Ronnie Ball and Johnny Dankworth have received several votes apiece

in the piano and alto groupings, and Ted Heath's name figures in the big band division.

Shearing and Dean are, of course, currently working in the States and have been heard in person by the American public generally; Ronnie Ball went

# EDMUNDO ROS LEAVING BAGATELLE AFTER 10 YEARS

A LONG and famous association between bandleader and restaurant comes to an end at the beginning of next month, when Edmundo Ros leaves the Bagatelle, Mayfair Place, W., at the expiration of his present contract on November 1.

Edmundo started at the Bagatelle on March 16, 1942, and told the NME this week: "In my ten years there, I have enjoyed the best possible run that any bandleader could wish for. I have been very successful and very lucky, and I love the place. But now circumstances have forced me to ask them to release me from my contract when it expires."

The reason, he went on to explain, is that he proposes to devote all his energies to the Coconut Grove, Regent Street, W., of which he is the owner. "At the moment," he said, "I divide my activities between

the two places. I have my 12-piece band at the Bagatelle, and my 9-piece at the Grove, and I spend my time every evening between them. Now I want to

## SANTIAGO SUCCEEDS ROS

SANTIAGO LOPEZ and his Orchestra have secured the coveted appointment to replace Edmundo Ros at the Bagatelle Restaurant, W. On Monday, November 3, Santiago takes over leading his own eight-piece band, and thereby sets the seal on some nine years of West End bandleading.

Renowned in Latin-American circles and on radio and records for his magnificent voice, he opened the Milroy in 1943, and subsequently played at the Astor and Colony, as well as in the London Hippodrome production, "Starlight Roof."

### LATIN MUSIC

He records for Oriole records, and broadcasts very frequently.

"I am looking forward to going into the Bagatelle," he told the NME on Tuesday. "I and my band play all sorts of Latin music—not only Latin-American rhythms—which explains our popularity with the Spanish Embassies and so on."

## SQUADS CHANGES

TWO changes in the "Squadronaires" brass section followed close on the band's return from its recent tour of Ireland. Ex-Stapleton trombonist Charlie Messenger replaced Jack Botterill, and Charlie Rowlands, trumpeter from the "Blue Rockets," replaced Terry Lewis.

Both changes took effect at the beginning of this week when the "Squads" recommenced their one-nighters and broadcasting dates.

play only at my own place—the Grove—and intend later on to turn it into a restaurant, opening at 9 o'clock in the evening, instead of a night-club, opening at 11."

### 15-PIECE

Edmundo will lead a 15-piece band at the Grove, comprising his complete 12-piece Bagatelle outfit, plus three members of his present Grove band—Jack Bassett (third trumpet); Barry Morgan (drums) and Bert Meredith (rhythm instruments).

He opens up at the Grove on Monday, November 3, following a Sunday concert at the De Montfort Hall, Leicester.

As announced elsewhere on this page, Santiago Lopez and his Orchestra succeed Edmundo at the Bagatelle.



Stanley Black (right) lines up his tour of one-nighters with agent Maurice Kinn.

## WILLIAMS R HERE

been fixed, including a concert at the Royal Albert Hall on December 7.

Mary Lou Williams is regarded as one of the foremost jazz pianists and singers of the day, and has long been a favourite on records here.

To coincide with her British tour, Vogue will be releasing special LP and 78 rpm discs featuring her inimitable brand of jazz performance.

We understand that her tour will be of at least 3 weeks, with options, and she will play a concert in Dublin, among her other dates. There is also the possibility of a booking for her in Iceland, when she leaves England.

### SUPPORT GROUP

Questioned about the supporting group to accompany Mary Lou on her tour, Harry Dawson told the NME: "There will be a very big surprise when I can announce the name of this group, next week."

Further news about Mahalia Jackson's tour is that she will be doing a BBC "World of Jazz" session on November 8.

Dates that have been fixed for her include—Nov. 9, Cambridge (afternoon), Oxford (evening); 11th, Leicester; 14th, Hanley; 15th, Royal Albert Hall; 16th, Luton, with bookings pencilled in for Southampton and Hastings.

# STANLEY BLACK MAKES POST-BBC PLANS

DESPITE the fact that (as exclusively forecast in the NME) the Stanley Black Orchestra's 8½-year-old BBC contract expires on January 3, listeners will still be able to hear the band on the air five times each week.

After the expiration of the contract, the group will continue to be used to accompany two radio shows, each with a repeat broadcast, and will play one dance music spot each week. These engagements will be on the same basis as that on which any other big band is booked for radio.

### ONE-NIGHTERS

"I shall be doing one-night stands each week, on Thursdays, Fridays and Saturdays," Stanley told the NME. "The Saturday bookings will have to be near town, as we shall be recording one radio show on Saturday mornings and doing the other on Sundays."

"I have already fixed one-nighters in such widely separated places as Hammersmith, Grimsby, Southsea, Cardiff and Harrogate."

"I shall be using strings for my radio appearances," Stanley continued, "and also for a TV series which I hope to be doing sometime in the New Year."

### LINE-UP

"There is one point which I'd like to make quite clear to your readers and to prospective bookers; the band which I shall use on one-night engagements will be identical with that used for radio work—minus the strings, of course."

"The personnel will be very similar to that of my present orchestra, though there are, of course, bound to be a few changes."

"The basic line-up," he went

on, "will be five saxes, six brass and three rhythm; vocalists will be Diana Coupland and Johnny Eager, and possibly another male singer as well."

Agent Maurice Kinn told us that the "only-three-nights-a-week" policy for one-nighters has been dictated by the fact that Stanley will be doing a considerable amount of work for films.

Present indications are that he will be composing and directing music for, and appearing in, four to five films per year; he has just completed two films, "Top Secret" and a re-make of "Hindle Wakes," for which he composed and conducted the scores.

The Black recording contract with Decca continues until 1954; he will also be appearing with his orchestra on Radio Luxembourg next year, accompanying Vera Lynn.

### LAWRENCE DISBANDS

"THE Band That Is Staying At Home To Go Places." So NME New York correspondent Bill Coss described the new Elliot Lawrence Band in an article in our issue of June 27.

Now it seems that the band that stayed at home got no place after all—for in a cryptic cable from New York this week, Bill Coss simply informed us: "Elliot Lawrence has disbanded."

## LITA ROZA'S DUTCH TRIUMPH

GLAMOROUS Ted Heath singing star Lita Roza, who, as exclusively reported in our columns last week, paid a flying visit to Holland to broadcast over Radio Avro, found herself feted by officials of the Decca record company there on her arrival at the airport.

But the bouquets and welcome-to-Holland speeches were only a sample of the adulation which was to follow.

After a hectic day's rehearsal with the Avro studio orchestra under Jos Cleber, and the show which followed, Lita received a phone call from the Dutch War Ministry asking her if she could be so kind as to supply pin-up pictures for the many Dutch soldiers in hospital who had been unable to get to the show but had heard the broadcast.

Similar requests were also received from several civilian hospitals.

Lita arrived back in this country by air on Wednesday—minus almost her entire stock of photographs, but richer by several thousand new-found friends.

## Derrick Francis Leaves Geraldo

INDIAN singer Derrick Francis, who has been with the Geraldo Orchestra for two-and-a-half years, left the group last Sunday (12th) to freelance.

Following his 250 BBC airings, his numerous recordings and Luxembourg dates, it is not surprising that Derrick has already received several offers. However, the NME learns that Derrick has placed his future representation in the hands of agent Harry Dawson, joining singers Harry Dawson and Diana Coupland under the Dawson agency wing.

Among Derrick's first dates will be a solo airing in "Rendezvous," which is recorded on October 21 for transmission on November 11.

# Americans Taking American Poll

over there more recently, but his appearance in the Poll would seem to indicate that he is already making his presence felt.

The success of Ted Heath's excellent recordings for Decca's London label is reflected in this latest news of his popularity across the Atlantic. Regular readers of "Metronome" and "Downbeat" will already know of the customary high ratings Heath discs get from these magazines' reviewers.

The presence in the listings

of Johnny Dankworth must largely be due to the playing of his records over disc-jockey shows, as although Esquire have made arrangements with the Mercury label for some Dankworth LP's to be issued there, Esquire executive Carlo Kraemer doesn't know whether the discs are yet on sale to the American public.

Sid Gross, New York's British disc-jockey, is known to feature Johnny's recordings whenever he can, and Leonard Feather also plugs the British alto star.

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# TAKES TWO TO TANGO

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Petula Clarke, star of screen, stage, radio and records, shares a cup of tea with David Lavender, writer of the topical new number "Anytime Is Tea Time."

## FILM-STAR PROJECT TO BRING SATCHMO HERE

"LOUIS ARMSTRONG for London"! That may be true at last, if film-star-impresario Jose Ferrer, currently here, can snare "Satchmo" into taking over the lead opposite blues singer Pearl Bailey in his proposed European presentation of "Cabin in the Sky."

This is due for production in London in the New Year.

It is known that Ferrer has already made overtures in Stockholm to Louis, whose manifold abilities as singer, actor and jazz musician he has long admired.

Pearl Bailey leaves New York on the "Queen Mary" next Wednesday (22nd). A fellow passenger will be blues-singing guitarist Big Bill Broonzy, en route to the London Jazz Club.

Ivor Mairants and his Jazz Academy group record a programme for Jimmy Grant's "London Jazz" series next Wednesday (22nd).

## NEW BAND

Tomorrow (Saturday) the newly-formed Kenny Clarke Orchestra will be introduced to dancers at the Royal Pier, Southampton. Kenny takes over from Bill Proctor's group which has been playing there for the summer season. Kenny, on tenor, leads Bob Willis and Roy Compton (altos); Ted Soper (tenor); Mike Kuhne (baritone); Pete Pemble (trumpet); Charlie Goodwin (piano); Barry Smith (bass) and Mike Hutton (drums).

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# HARRY GOLD'S CLARINET HURT IN ROAD SMASH

WHILE travelling through the Kentish countryside on his motor-cycle recently, Harry Gold clarinetist Ernie Tomasso was involved in a collision with a car driven by a woman, and was seriously injured.

## MODERN SCOTS TEAM FOR AIRING

TWO of Scotland's most popular modern groups—one instrumental, the other vocal—will be together in a "Workers' Playtime" broadcast on October 30.

The instrumental group:—Alex Shaw (piano); Ian MacLachlan (bass); Bill McNab (guitar) and Alan Stewart (drums). Yes, it's the Alan Stewart Quartet yet again—adding a further airing to the enviable total this outfit from Glasgow's Locarno Ballroom have already racked up.

And the vocal group:—Ken and Celia Flower, Vince O'Hagen and Les Want—a foursome that make up "The Kentones," close-harmony outfit which, in addition to wowing the customers at Tommy Morgan's summer show in the Pavilion, Glasgow, have elicited praise from no less a set of authorities than the Merry Macs.

## BLIND PIANIST BOOSTS HIS OWN CHARITY

JOINING top Scots comedian Jimmy Logan in his current series of Sunday concerts is Gordon Laird, well-known Lanarkshire pianist.

Gordon will be appearing at Logan's Kilmarnock one-nighter first, on Sunday, October 19.

The concerts are in aid of various charities. This particular one is in aid of the Guide Dogs for the Blind Association.

Gordon's appearance in the show is, alas, very appropriate because he himself is blind and uses his own guide dog, "Judy," to lead him to and from the piano on his stage appearances.

Around the Hamilton and Motherwell areas, Gordon Laird and his Orchestra is kept very busy fulfilling dance dates.

The Sunday appearance with Logan is not only an additional stint for Gordon but also, as he understandably says, "a nice boost for my favourite charity."

## HARROW SMASH MISSED BY MINUTES

WHEN tenor-leader Pat Bateson and his Band arrived back at Euston the other day after their Irish tour, they complained that the train was two hours late.

But—"You're lucky to be here at all," they were told. "Your train missed the Harrow crash disaster by only six minutes!" There were no more grumbles.

The group's tour—covering Dublin, Cork, Ennis, Limerick and Warrenport (Northern Ireland)—was so successful that a return engagement in February is already arranged.

Recent additions to the band are Laurie Morgan on drums and Johnny Weed on piano.

He was at once rushed to hospital, where an immediate operation was performed for the removal of one kneecap.

Ernie does not expect to leave the hospital for at least six weeks, and in the meantime he will be pleased to hear from his friends in the profession.

The address is: Romney Ward, West Kent General Hospital, Maidstone, Kent.

No replacement for Ernie has yet been fixed.

## FRANKLYN BOYD JOINS RABIN

FRANKLYN BOYD, Columbia's recording soloist, joins the vocal strength of Oscar Rabin at the Lyceum, Strand, London, on November 3, six days after his contract with Eric Winstone expires.

Frankie started his singing career with Teddy Foster and has since sung with Paul Fenoulhet, Kathy Stobart, and for the past eighteen months with Eric Winstone.

## Dickie Wells in Belgium

TROMBONIST Dickie Wells has arrived in Belgium to play at a jazz concert in Brussels on October 26.

This star of such bands as those of Cab Calloway, Fletcher Henderson, Lionel Hampton, Don Redman, etc., will be featured with other American personalities including trumpeter Bill Coleman and drummer Zutty Singleton.

## Alan Follows Mary

ALAN LLOYD, husband of Gracie Cole's altoist Mary Louis, has followed his wife's example by leaving the Alan Ross Orchestra at the Grandison Ballroom, Norbury.

He rejoins Alan Hurst at Brighton, and is replaced at Norbury by Bob Roberts.

Other news is that Ross has signed trumpeter Freddy Page from George Crow.

EASTCOTE. — Lucky local musician is drummer Arthur Acred, currently with Wynford Phillips' Orchestra at the "Clay Pigeon" here. Recently Arthur became engaged to attractive 19-year-old Windmill girl Angela Osborn, whose shapely figure currently adorns "Revu-deville No. 252."

Arthur and Angela met in a Drury Lane rehearsal room and were later with "Gay Time" at Newquay. They plan to marry next year.

CHEAM. — Regent Palace Hotel maestro Peter Legh, is again presenting his Mayfair Orchestra at Cheam Baths for the local Sutton and Cheam Council's winter season of dances, commencing this Saturday, October 18.

Fronting the band at this popular Surrey ballroom will be Johnny Farley, who this summer was MD at the Festival Gardens.

Peter's Mayfair Orchestra continues to be featured at the Trocadero Restaurant each Sunday evening as it has been for the past three years.

## TWO MORE BANDS FOR NFJO BALL

WITH the NFJO's October Jazz Band Ball only three days away, two additional bands have been added to the attractions already lined up for this annual jazz feast.

Monday night's 4½-hour programme will now include the Goodman-style jazz of the Dave Shepherd Quintet with vocalist Jo Searle, plus the "modern Dixieland" music of Bobby Mickleburgh's Bobcats from London's Club Creole.

As previously reported, the other bands playing will be those of Mick Mulligan, Freddy Randall and the Crane River, with a guest star attraction in the person of blues singer Irene Scruggs. Singers George Melly and Neva Raphaello will also be featured.

The Ball lasts from 7.30 to midnight, and tickets can be obtained from the NFJO, 18, Timbercroft Lane, Plumstead, S.E.18, or at the door.

## Name Bands For Midlands

MIDLANDS promoter Arthur Kimbrell reports further name band bookings during the last two weeks of October. Jack Parnell's Music Makers will be appearing at a dance at St. George's Ballroom, Hinckley, on the 18th, and at a concert at Victoria Hall, Hanley, on the 19th.

The 18th also sees the Vic Lewis band at Nantwich Civic Hall.

The Eric Winstone band is at Nuneaton New Co-operative Hall on the 23rd, and at St. George's Ballroom, Hinckley, the following day.

Saturday, 25th, the band is at Nantwich Civic Hall, and plays a Sunday concert at Hanley next day.

## READING NEWS

VARIETY at the Palace Theatre, Reading, has recently taken a turn for the better in the musical department. All this week Palace Theatre audiences have been taking the opportunity of hearing the inimitable Issy Bonn, with his own particular brand of melody.

Commencing next Monday (20th) Billy Thorburn will be supporting Nat Mills and Bobbie with his special brand of piano-melody, whilst a week Monday (27th) Nat Gonella will pay what is probably his first visit to the Palace Theatre.

Local dance bands too, are getting the breaks. The big annual Ball run by the Reading Conservatives will be held at the Olympia on Friday next (24th) at which Don Turk and his Music will play whilst tonight (Friday) also at the Olympia the Teen-Can-Teen Re-opening Ball will be held with Don Turk again in attendance.

This caters more specially for Reading's youth. The Society of Local Yokels will hold the most popular Ball of the year on Friday, October 31, when their annual Halloween Ball will be held at the Olympia.

As last year, Don Turk and Max Seeburg and his Band will share the stage for this "plum"

**THE WORLD OF JAZZ**  
 Saturday, October 11,  
 5 to 5.30 p.m. Light

THE title of the previous series, "Jazz Club," was apparently not quite high falutin enough to satisfy the select members of our pious hierarchy, so as a result we must now move the radio from the drawing room into the study to receive the profound content of "The World of Jazz."

On the other hand, after hearing this episode I should imagine that most listeners would be inclined to situate it in a smaller, but much more appropriate, spot!

Taking the programme as a whole, if there's ever been a half-hour that had less to offer licence-holders than this, Ripley should hear about it.

**Cranks**

Apart from the general listening public, or even those who are not averse to jazz in the uncommercial manner, it seems incredible that anyone at all should have their intelligence insulted by an offering that catered for "collecting" cranks, and jazz sycophants who believe anything, if they're told loud and long enough.

The first part of the show, admittedly, presented records, etc., of honest - to - goodness American Negro folk music, and undoubtedly Charles Chilton spent a lot of time in research to procure them, but surely, kind sir, 5 p.m. Saturday, on the Light programme, is the least fitting time, if any, to satisfy the desires of a few who like to hear the primitive musical outpourings of a frustrated and unhappy people taking consolation in religion.

That modern jazz had its roots here is an accepted fact, but otherwise Mr. Chilton's chore should take its place amongst other educative fare on the Third Programme (*avec M. Preston et cie*).

The second phase was provided by Mr. Ernest Borneman. There is also a place for that, on much less hallowed ground.

**'Workshop'**

Informed that this was the result of an experiment that emanated from the eminent gentlemen's "Jazz Workshop," I can only comment on its howling success, and suggest that he cashes in on the idea at once, by selling it to the producer of the "Goon Show."

The whole novel effect of this gem of originality was to gather together a group of musicians who have acquired some reputation on their respective instruments, and then make them play on something entirely different!

Jazz today, we were told, is dull—Armstrong, Parker and Kenton—who wants to play like them? What we need is a new sound, and Mr. Borneman has it.

Humphrey Lyttelton on flugel horn; Wally Fawkes, bass clarinet; Freddy Grant, flute; Bill Jones, harpsichord, and as there is not much the jazz workshop

Sid Phillips and Stephane Grappelly and their groups are to play at a dance at Seymour Hall on Saturday, November 1. It is being run by the Joint Social Committee of Nos. 30 and N76 St. John Ambulance Brigade, who in the past have presented Edmundo Ros, Geraldo, Harry Gold and Phil Cardew's Corn Huskers.

South-East London band-leader Lew Robinson has opened the "Sydenham Modern Music Club," meeting every Thursday at the "Fox and Hounds," Kirkdale, Sydenham. Resident is Lew Robinson's own group, which features 16-year-old alto-man Barry Robinson.

**BOOK ME A SPACE-SHIP!**

**JACK BENTLEY,**

*reviewing the week's radio, finds a programme that makes him want to fly away from "The World of Jazz"*



could engineer for Lenny Bush and Tony Kinsey, they were allowed to remain normal. The only disappointment was the absence of Jimmy Edwards on euphonium!

No, there's not the least doubt about it. This was anything but dull. Of course, there are people who pay a pound a year who might have a different sense of humour.

**Opinion: The World of Jazz? Book me a spaceship.**



**JACK PARNELL AND HIS ORCHESTRA**

Friday, October 10,  
 3 to 3.45 p.m. Light

FIRST things first, so let me congratulate Mr. Parnell on having the good sense to exchange his signature tune from the dreary dirge that was, for the bright and fitting musical tag of "Jack's Back."

This, I presume, being in response to a little well-meaning criticism—a sensible trait that should ensure his success and the unlikelihood of anyone wishing to see the back of Jack!

This is still the band with the beat that's "mostest on the ball." The rhythm section can take most credit for such a happy state of affairs although the front line, which has always exuded that air of youthful exuberance, rides well and form a well-knit partnership.

I always had a sneaking feeling that the JP group were more than dependent on the terrific drive of trumpeter Jimmy Watson. On this broadcast, however, it was quite obvious that in spite of the fact that his absence could be felt, there was no sign of a crisis, and his deputy, Albert Hall, stepped into the breach quite nobly. If it was the same gentleman who acted as soloist also, the compliment is twofold.

**High Standard**

Other soloists maintaining a high standard were trombonist Ken Wray and alto player Derek Humble.

Whilst on the instrumental slant, a surprising feature is that whereas the JP job is always subconsciously regarded as a hotbed of brass, it was the saxes as a section that were the most impressive. Forceful, yet tuneful, they showed signs of intensive rehearsal and enthusiastic co-operation.

Vocally, my enthusiasm wanes.

Our maestro appeared to emerge the most successful, with much improved diction and a style that stays right with the beat.

Maurice Allen somehow just misses the boat, and the beat as well, and the rather timid efforts of Lorna Haven didn't sound very comfortable ensconced in a band of such propensities.

The arrangements were of a kind that showed full understanding of the material on hand to portray them.

As a contrast, the Ivor Mairants guitar group tickled their way, but not my palate.

**Opinion: The bandsman's band.**



**TITO BURNS AND HIS BAND**

Tuesday, October 14,  
 12 to 12.30 p.m. Light

AS much as it's a recognised fact that bands must bow to the edict of commercialism if they want to survive as regular broadcasters, it is also accepted that if an outfit contains especial instrumental talent, it should be used.

Tito Burns, whose appreciation of stylish jazz has been much admired in the past, seems to have gone to the greatest lengths to prevent even a glimmer of it appearing.

Much publicity was given to his statement that out of the many trumpeters auditioned to replace Albert Hall, none were capable of coping.

On today's hearing, the little work there was to do on any instrument, could have been done by many hundreds of the profession.

**Mainly Vocal**

For instance, the inclusion of trombone star Harry Roche would not only surprise many listeners, but only on careful hearing was it possible to know that this instrument existed in the group. Unless this was a coincidence today, it would seem that the gathering together of such top class players was a waste of time and money.

It was a pity that Mr. Burns had to mention Billy Cotton during his announcing, for it drew attention to the fact that he was trying to emulate his policy, and in spite of Mr. B's similar perkiness, lack of material and too much band-room chit-chat made comparisons somewhat odious.

The accent, therefore, being mainly vocal, it would be as well to confine any other comment to the purveyors of words and music.

Terry Devon, I do, and always have liked immensely.

Paul Vaughan passes muster, but would be much more at home in the American Legion, Tito himself, with a warm

personality and a wealth of experienced musicianship, in common with many other band-leaders, is handicapped by not having much of a voice.

Coleridge Goode, excels in nonsensical asides, but as a full chorus vocalist? I don't think so. Incidentally, Mr. Goode, the electric bass more hindered than helped.

Throughout the show, I couldn't cast off the feeling that the whole approach seemed to be aimed more at visual than aural entertainment.

**Opinion: Television, maybe?**



**VARIETY AHOY**

Thursday, October 9,  
 7 to 7.30 p.m. Home

I'VE included this show for review because, theoretically, it was mostly composed of musical acts. In practice it turned out to be something of a masquerade and a good opportunity to point out just what hardships our gallant fighting forces have to face even in times of peace!

Unfortunately, although it was the Royal Navy that had to bear the brunt of things, Home Service listeners were on the

receiving end as well. Of course, it might be that in the case of the former it was a premeditated plan conceived by the BBC to keep the boys in fighting mood, but in that case it should have been confined to barracks.

Starting off with an organist who sounded as if he were manning the pumps, the man on the bridge then announced through his duffle coat that they were about to be boarded by the Song Pedlars.

Doubtlessly remembering that the fleet would be commanded by an American, this party tried to overcome him with nostalgia via Yankee songs and accents.

Their intonation should have sufficed.

**A Cold Night?**

The second wave was provided by Tommy Riley plus harmonica. He tried the technique of blinding them with science.

A few tunes they knew might have won them over without difficulty.

Next came two gentlemen whose bubbling vocalism rather gave one the impression that they were frogmen. The points in their "point" numbers, however, were of a much older and considerably less subtle device.

Finally, the oldest trick in the world was tried. Subjection by feminine wiles.

Once again it was an unfortunate choice for, whatever she might have otherwise in the way of talent, Miss Innes showed that there was little charm that day in Charmian.

The whole operation was received with much applause, shouting and whistling. I can only think it must have been a very cold night.

**Opinion: A good excuse for the Fleet getting "lit up."**



**HIGH NOTES OF THE WEEK.**

Another decisive decision for the Ambrose comeback.

That one-man charm school, Dickie Valentine.

**LOW NOTES OF THE WEEK.**

The Stapleton announcement: "Now, from 'The Touch Of Your Lips', we go to the other extreme."

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# THE QUEEN OF THE IVORIES IS COMING HERE

by **JAMES ASMAN**

THE forthcoming visit to Britain of Mary Lou Williams early in December brings this neglected pianist into the limelight once more.

She is known over here for her brilliant work with the Andy Kirk band, although several of her solo piano sides have been released in this country from time to time. Notably "Drag 'Em" on Brunswick 02507, "Sweet (Patootie) Patunia" / "The Rocks" on Brunswick 03009 and the Columbia issue of "Clean Pickin'" and "Swingin' For Joy" (DB.5003).

## HINES-KIRK

Mary Lou Williams was born 42 years ago in Pittsburgh, Pa., and began studying classical music before she had left school.

The keyboard work of veteran Earl Hines turned her talents towards jazz. By 1925 she had played on the Orpheum theatre circuit with an act called Seymour and Jeanette as a pianist, and entered the musical profession seriously a year later when she joined John Williams' Syncopators.

Mary Lou found the jazz she was called upon to play exciting enough but John Williams proved even more attractive. She

married him and stayed with the outfit until 1928.

It wasn't until she was offered the piano stool with the currently successful Kansas City group led by bass saxophonist Andy Kirk in 1929 that her real chance came. Andy Kirk's Twelve Clouds of Joy had already stirred the jazz field with a few early pieces like "Honey Just For You" (Brunswick 01054) and "Corky Stomp" (Brunswick 01211) by '28.

The resultant improvement caused by the new pianist's fine arrangements, plus the superb solos she featured, began to have an effect and by 1936 the band had left its native Kansas City for extensive tours which added considerably to its popularity and fame.

## RECORDINGS

By this time its records were attracting a great deal of favourable comment from critics, particularly "Christopher Columbus" / "Froggy Bottom" (Columbia DB.5000) and "Moten Swing" on Columbia DB.5015.

Every review heaped praise on the dark head of Andy Kirk's young pianist-arranger, Mary Lou Williams.

One of her celebrated recording dates was behind Blues Singer Mildred Bailey in 1939, examples of which are still remembered with "Arkansas Blues" (Parlophone R.2685) and "Barrelhouse Music" (R.2692).

Amongst the last swing discs she made with the Kirk outfit were two gay numbers, "Big Time Crip" and "47th Street Jive" on Brunswick 03293.

By 1942 she was leading her own small group, and the "revivalist" movement had swept her out of favour with

★  
A  
PORTRAIT  
OF THE  
GREAT  
U.S.  
PIANIST-  
SINGER



Mary Lou Williams

the jazz public. A year later found her arranging for Duke Ellington himself, the sincerest compliment of all to her ability as a composer and arranger.

Another famous swing band leader to use her talents was Benny Goodman. Her pen can be traced on several Goodman band recordings.

In the last 10 years little has been heard of her over here. She experimented in the modern Harlem idiom for some time. The powerful Kansas City swing of the Negro orchestra of Andy Kirk had fallen from grace before the advanced chords and harmonic experiments of the new modern school.

Mary Lou Williams' riding, graceful music was too delicate, too tasteful to mix with the extreme moderns, and it was never of the earthy ragtime school beloved of the purist.

It blended with the great Negro big band era of good swing music which gave us Benny Moten, Count Basie, Duke Ellington, Jimmy Lunceford, Fletcher Henderson, Don Redman, Luis Russell, and, of course, Andy Kirk.

The fruity, rich days of the 1930's will be remembered with a certain amount of genuine nostalgia when one of its greatest stars hits these jazz-starved shores.

appreciative University students.

WITH the resignation of trumpeter and bandleader Gordon Bostock from the Coventry Jazz Club resident group, Cy Smith takes over. Cy comes from the Midland Jazz Club in Birmingham and heads the new band, now known as the Godiva Jazz Band. "Bubs" Potter is on trombone, Mac Randle on clarinet and soprano, Bernard Overton, piano; Geoff Faulkner with his bass and "Uncle" John Astle at the drums. Ben Arnold is handling the Blues singing department.

NEW trumpeter with the Crane River Jazz Band is the Wood Green Stompers discovery, Vic Roberts. Vic is a familiar figure around the Cranford Jazz Club for he has been an ardent supporter of the Cranes for a year or so. He shares his horn playing with his everyday job of catering—he happens to own his own restaurant in Willesden.

Band manager Ken Lindsay says of him: "Vic has considerably strengthened the band and everyone will be agreeably surprised by his attack and range." He makes his first public appearance with the Cranes at the October Jazz Ball on Monday, October 20.

Meanwhile the band visit Club Satchmo at Edgware on Sunday. Their recent trips there have been an outstanding success and, as a result, it is rumoured that they have been offered the resident job.

## THE JAZZ SCENE

internal troubles mainly due to MU intervention last June when they attempted to introduce American jazz stars to Britain it is perhaps significant that the last promotion by the old Committee should feature the most important contribution to local jazz yet made.

It is Irene's long-reaching experience in jazz as well as her undoubted ability to convey the fruits of it to a bunch of London jazz musicians which makes her so important. The fact that she is likely to remain over here for some time yet merely underlines her value to the British jazz scene.

It is to be hoped that before long, on the strength of her performance on Monday at the Hammersmith Palais which is certain to be nothing short of sensational, some of our most enterprising promoters will utilise her superb talents.

THE Portsmouth Rhythm Club reopened on Monday, October 6, at their new premises at the "Sir Robert Peel" to a capacity crowd. Star of the session was Doreen Nutter, guesting from the Brighton Jazz Club with down to earth blues and piano playing.

Also featured as an additional attraction were the Bermudians, a coloured quartet boasting a home-made bass created out of packing case, a guitar and some close harmony vocals.

The resident band, Ron Male's Jazzmen, presented a programme of "Chicago Jazz." The following week's bill included a spot for the modernist members with the debut of the Terry Flinn Quintet. Compere Frank Hurlock capably emceed both meetings.

AT the Nottingham Rhythm Club's fortnightly record sessions Vogue chief Doug Whitton gave an interesting recital, including some of his own company's coming releases, on Tuesday, October 14. On October 28 bandleader Mick Gill is booked to present another "Mixed Grill" following the success of his previous one last year. The venue is the "Lion Hotel" in Clumber St.

JAZZ promoter Jimmy Godbolt, now running his own agency looking after both the Mick Mulligan Magnolia Jazz Band and the Crane River, has left his office with Lyn Dutton and can be found off Tottenham Court Road at 42, Tottenham Street, W.1.

SECRETARY Don Gisborne of the Polytechnic Jazz Club in Regent Street is appealing for musicians for his mid-day jam sessions. The time is between 12.45 p.m. and 1.45 p.m., and the audience one of very

## COLLECTORS' COMMENTARY

THE Graeme Bell Band is now a Sextet. This came about when Bud Baker and Kanga Bentley left soon after landing home in Australia. With Ade Mousborough doubling valve-trombone and alto, the group completed a triumphant tour of several states winding up in Melbourne where they're concentrating on radio, recording, and playing society balls.

Graeme's "Rocking Horse Rag", composed in London on Humphrey Lyttelton's piano, is proving a worthy successor to his English-recorded "Black and White Rag", which has swept the country with almost daily airings over the radio. Graeme is shortly to start his own DJ show for ABC to feature European jazz.

Humphrey Lyttelton and his Band made history at the Parlophone studios last week by playing their repertoire in one chunk straight on to tape, thus eliminating the wasted energy of recording title by title, often with several takes of each.

Testimonial for the technique is that the boys were better able to relax and looked far fresher after the session, which occupied little more than half the usual time.

The USA certainly takes its jazz education seriously. Following the lead set by New York, Yale, and Minnesota, no less than thirty American universities are including jazz courses in the autumn curriculum. Most are based on Professor Marshall Stearns' "Perspective In Jazz" lectures given at N.Y. University, which run the gamut from jazz prehistory to theory on the music's future.

A translation of the "Friends of Fats" newsletter, having its origin in London, now goes out to "Les Amis de Fats" in France. Plans are underway for editions in German, Italian, and Spanish to serve "FoF's" in other countries.

Wonder how many of you picked up the Louis Armstrong concert from Germany on Saturday night... and were treated to a nostalgic memory of the pre-war Jimmie Lunceford Band? Trummy Young played and sang "Margie" almost phrase for phrase as he did on the band's 1938 record; but the same routine sounded a bit thin on a six-piece.

What a motley crew Louis carries this trip! His lyrical lead seemed completely hamstrung by Marty Napoleon's jerky "modern-style" chording and Cosy Cole's cymbal-jangling. Bob McCracken's clarinet was somewhere around, but apparently detached from the ensembles. He seemed to spend all his time trying to find a way in again. Yes, I wonder if you picked it up... and maybe sighed for the All-Stars?

HECTOR STEWART.

### AT COOKS FERRY INN

Sunday, Oct. 19. Dance or Listen to CHARLIE GALBRAITH & his JAZZ-MEN with BERYL BRYDEN. Buses 102, 84, 34, 144 Pass the door (Fully licensed Bar)

# LEADING BRITISH BOPPERS GIVE THE 'MUSICIANS' VIEWPOINT ON SOME NEW U.S. RECORDS

LAST WEEK we reviewed some new Ronnie Scott records.

THIS WEEK we invited Ronnie and the musicians he recorded with, to give their comments on a new American LP recently acquired by your "Modern Mood" men.

This was a "Blindfold Test" with a difference. All we knew was the musicians'; names that they were young; that they came from Seattle; and that these tracks were extracts from a 1951 jazz concert.

To our way of thinking, this record will cause even more controversy over here than did the first Brubecks a year ago, and more recently, "The Champ" — which still evokes extremist comments in letters from readers of this page.

## 'ATMOSPHERIC'

In parts, these sides symbolise all the elements which provoked Brian Gladwell to write a fighting letter to the NME last week. The LP is almost the complete antithesis of its title, "A Concert of Cool Jazz."

It's "atmospheric" jazz—with the usual mixture of exaggerated exhibitionism, musical humour, good and bad music, and audience hysteria, that go to make up the ingredients of the average jazz concert, especially in the States. But it's performed with a crisp, clean verve and vitality, the like of which we haven't heard or enjoyed so much, for a long long time. In a way, it's jazz "party" music—the kind you like to hear when you're enjoying yourself, and don't really want to listen too closely or critically. It's happy-go-lucky jazz—and whether Brian Gladwell, you or we like it, there's definitely a place in every modernist's musical outlook for stuff like this.

## SELF-EXPLANATORY

The titles are more self-explanatory than they'd seem at first sight. Briefly (a) is a fast swinging blues; (b) the most sincere in-tempo side, with good (but prolonged) piano; (c) a boppish Highland Fling; (d) a crazy, pervertedly humorous hoe-down; (e) a rather less than more frantic "Flying Home"; (f) a "straight," out-of-tempo piano solo; (g) a shuffle twelve-bar, smacking

## "A CONCERT OF COOL JAZZ"

with the Cecil Young Quartet (a) "Race Horse"; (b) "Stompin' at the Savoy"; (c) "The Campbell's Are Coming"; (d) "Formula X-9"; (e) "Rushin' On Home"; (f) "Deep Purple"; (g) "Cecil's House Party Blues"; (h) "Tribute to Al Benson."

Personnel: Cecil Young (piano); Gerald Brashear (tenor, bongoes); Trafford Hubert (bass); Jimmy Rodgers (drums)

Recorded June, 1951. King (American) LP 295-1

of "r. and b."; and (h) is the "Symphony Sid" riff (Al Benson is a rival D-J!).

We asked along Ronnie Scott, Dill Jones, Lennie Bush, Tony Crombie and Tony Kinsey. All but Lennie made it, and Martin Aston "depped" for him.

## ★ ★ ★ THESE ARE SOME OF THE THINGS THEY SAID . . .

Ronnie: "Commercially, this is very successful—but musically, it's insincere and inartistic. There's nothing new. Jacquet, or Hampton's various tenors would have done it so much better. There's no depth—just four happy guys blowing. The tenor gets a nice sound, on the whole, and has a good technique. His tonguing's amazing; never heard anything like it before. Is it good? Well, it's difficult!"

Dill: "The whole thing simply generates excitement and atmosphere. It's very entertaining and humorous, and the sort of record I'd like to have around the flat. The pianist's extremely good; his 'Deep

Purple' is most artistic. As a stylist, well, he's assimilated the mannerisms of Garner, Tatum and Nat Cole, and strings them together most convincingly."

Kinsey: "This is a much more typical reflection of an American jazz audience's temperament than that shown at, say, a Charlie Parker concert. It's the little things that knock them out. If English boys had put on a concert like this, there'd have been much more good music, as opposed to rather shallow, hysterical gimmicks. Comparing it with 'The Champ'? That was full of good jazz!"

## CONTROVERSIAL

Crombie: "They're all competent musicians, and I think they could produce much better jazz" (Ronnie disagreed with this). "I'm fed up with art for art's sake—this is art for the people's sake, and there's a big market for it. As bop, it's all been said before, and the gimmicks reflect the poverty of ideas in current American jazz trends. The pianist's wonderful, but it's obviously his group!"

Martin: "As entertainment, it's most successful, and helps bring jazz to the people—who won't miss the real jazz content that it lacks for the musician. But it hasn't the depth or sincerity of the Jimmy Witherspoon or Helen Humes sides."

GENERAL VERDICT. Controversial (but good) atmosphere stuff, with jazz content aimed more at the fans than musicians—and, as such, well worthy of inclusion in your collection. We think you'd enjoy it.

TONY HALL and MIKE BUTCHER.

# A TRISTANO MYSTERY SOLVED

IN response to our Lennie Tristano story of a couple of weeks ago ("When Did Lennie Make These?" NME 3/10/52), reader John McKellen, of London, W.14, has come forward with a likely-looking explanation.

John refers us to Leonard Feather's "Inside Bebop" which includes a short Tristano biography, and mentions a disc date made for Majestic, a company which went out of busi-

ness some five years ago. No titles are listed, and it is stated that the masters passed over to Mercury Records.

However, the jacket of Lennie's newly-issued Royale LP gives details of other material available on the same label, and much of this definitely comes from the Majestic repertoire.

Furthermore, the trade-name Royale is known to be the property of Eli Oberstein, who was closely associated with the Majestic concern. So, putting two and two together . . .

## CHUBBY JACKSON?

Reader McKellen agrees with us that the bassist here heard with Lennie does not sound at all like Arnold Fishkin, and suggests that it may possibly be Chubby Jackson, who was quite closely associated with Tristano in 1947, the probable year of recording.

It is interesting to note that one of the titles, "Supersonic," includes a short bass solo, something which we have never previously come across in any of Lennie's conceptions.

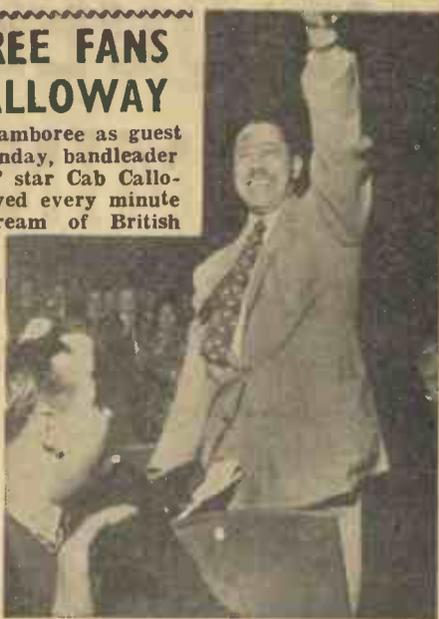
Our correspondent finally offers to send us details of other little-known Tristano waxings. Offer accepted, John!

# THE JAMBOREE FANS ACCLAIM CALLOWAY

TAKEN to the Jazz Jamboree as guest of the NME last Sunday, bandleader and "Porgy and Bess" star Cab Calloway said that he enjoyed every minute of listening to the cream of British bands, and expressed delight and amazement at their high standard.

Introduced to the audience by Ray Ellington, Cab was given a tremendous ovation, and here he is acknowledging the cheers.

Another NME guest at the show was ex-Lionel Hampton trumpet-player Howard Roberts, who also stars in the "Porgy" epic.



# HALL-MARKS

## Tony Hall's Modern Gossip

Jamboree Night Jazz. What a night for the fans! Didn't get to Feldman's, where a packed house greeted a galaxy of stars, but Ted Heath put up the "House Full" sign (as usual) at the Palladium. The '51 had its largest-ever crowd, and the Parnell band showed all they would have done earlier in the day at Kilburn, if they'd had more time.

Along at the Flamingo, another packed house cheered the debut of the "Chamber Music Society of Lower Regent Street." Ralph ("Haven't enjoyed myself so much for years") Sharon led Joe Harriott (alto); Jimmy Skidmore (tenor) and Tony Crombie, who, though handicapped by the lack of a bassist, played the most fantastic beat-y drums anyone's heard in ages.

By the end of the evening, Johnny Dankworth, Don Rendell, Eddie Harvey and Eric Dawson had joined the group, and how the crowd loved it!

Thank you, boys, for a wonderful evening's jazz.

Looking back at the Jamboree, for me, "Old Man" Heath produced an ace of gimmicks with his drum feature, and really stole the show. Solo honours for my money went to Bobby Pratt (surely one of the greatest lead trumpets we've ever had) and flashes of Rendell greatness with J.D.

## ★ ★ ★ VISITOR OF THE WEEK.

Ever listen to the excellent Monday night jazz programmes from Frankfurt (506 metres)? Shows are organised by leading German deejay, Horst Lippman, who was being shown the London jazz spots last week by Bert Wilcox.

Horst is responsible for bringing American jazzmen to Germany, and after hearing him play, he wants to sign Ronnie Scott for some Frankfurt concerts this winter.

How about Kurt Edelhagen for this country? Horst's show next Monday (20th) features pianists Bud Powell, Garner, Shearing and André Previn. Should be well worth hearing.

## ★ ★ ★ OUT AND ABOUT "THE BUSINESS"

last week, I met . . . Kenneth Macleod, a most progressively-minded motion picture man, who hopes to film a series of shorts in our leading modern clubs before the end of the year. "Taking a club to the studio would be useless," he told me. "The only way to really capture the jazz atmosphere is to bring the cameras to the club—and that's exactly what I intend to do."

THE THINGS THEY SAID—Eric ("Mr. Callaghan") Spear: "Even Tito Burns played my song, though I didn't recognise it. They'd changed all the chords!"

Johnny Dankworth (at the Jamboree): "In these days of constantly changing personnels, I was proud to be able to tell the organisers that ours was 'The usual—exactly as last year.'" A nice gesture, John. (Incidentally, all the Seven's offerings were "head" arrangements.)

## ★ ★ ★ "Off The Envelope."

A favourite young jazzman, Tony Russell, joins the Rabin Band at the Lyceum next week on lead trombone, replacing Lauri Monk. Good for Tony, and Rabin. . . . Bop enthusiast Brian Harvey started weekly Thursday record sessions at the YMCA, Gt. Russell St., W.C., last night (16th), when the NME's Jimmy Asman gave a recital. Doug Whitton's there on Nov. 20, and your columnist hopes to do a show on Dec. 18.

Festival Hall (June) concert star Chuck Gates now on piano with Roy Fox. . . . Congratulations to Davie Wilkins on his recent marriage. . . .

One of Britain's best big-band drummers longing for some small-band work is ex-Rabin and Squads Tommy Maxwell, back in town this week. Drummer Ralph Green's number wrongly printed last week. Should be EUS 4758. . . .

New group doing gigs at West Drayton USAF camp contains, among others, Gray Allard (tenor), Dave Goodman (drums) and a new vibes man, whom I'm told is extremely good, Jerry McLoughlin. . . . Dankworth pianist Bill Sage recently did a session with the Parnell stars to the obvious enjoyment of all concerned. . . .

Talking of pianists, have you heard young Maurice Biella? He's good. . . . The '51 begin 5-hour sessions on Sundays from next week, preceded by record sessions, which will also be held there Monday nights. . . .

Sorry to hear that Reading Modern Music Club has closed through lack of support, but nearby Wokingham Club is doing better business. Good for Leon Symonds. . . . Vic Ash guesting at Nottingham MMC.

**RECORDINGS**

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CHADWELL HEATH, ESSEX.



Hedley Ward's Players who are resident at the Hotel Bristol, Newquay, toast saxist Dolbey Roberts (centre) on the birth of his son Adrian. The others are (l to r): Frank Taylor, John Hannah, George Robinson and Norman Jager (leader).

# Pianist-bandleader JOE SAYE writes on A RADIO NIGHT AT RANDOM

LAST week I got to making comparisons between AFN and the BBC; this time I thought I'd have a Luxembourg evening, and

decided that the fairest way of having a typical one was to stifle the impulse to choose a night from the printed programme, and instead to hear a complete night at random.

I found myself in the company of Rosemary Clooney, "Hutch," Vera Lynn, George Elrick, Brian Johnson, a couple of serials, Vic Damone, Peter Madren, and Geoffrey Everett.

At a time when so many people in and out of the profession contemplate sponsored radio, I looked forward to this evening as I settled down at shortly after 7 p.m., particularly since I had not heard Luxembourg since 1939.

### ANONYMOUS BANDS!

The night moaned and shrieked of bad production.

The "Hutch" programme, however, was an infinite improvement from every point of view, except for the out-of-tune guitar which seemed pointless, anyway.

Then came the new Vera—and what a great artist she is, with her orchestrations always as sparkling and well conceived as her English Rose vocal work. You can rely on me to buy British as long as you, Miss Lynn, continue to sell your present delightful recipe.

My one criticism also applies to the George Elrick show which followed; why the big secret as to the musical names connected with the programme? How can sponsors expect the

public to become followers of a anonymous orchestras and choirs which they present?

"Hiltone"—your ladies will love, and maybe use you more if you have Vic Damone compete as well as sing your show. I'm sure he is the talking voice your audience wants.

If anyone could find a fault with Peter Madren it is that he sometimes fails to make it quite clear that he is presenting a programme of gramophone records, as in the case of the Eric Winstone spot.

The element of atmospherics can confuse the most observant listener into the illusion that he is listening to a recorded programme.

### WHAT I MISSED

"Highlights," in this case of 1933, is what it sounds, and quoting Max Bygraves, for no reason, "a good idea, son!" although I feel the person who produced the disc of "Stormy Weather" to typify the period should be told that the Tex Benecke version, made nearly twenty years later was, to say the least, inappropriate.

The evening ended with a pleasant choice of records in Geoffrey Everett's "Tunes Of The Time."

Upon glancing at my "Radio Times," I find that I missed "Twenty Questions," "Variety Fanfare," "Gently Bentley," "Any Questions," the news, and Ambrose—oh! and half of the Show Band.

Did I make a good deal? I must be honest... I don't think I did.

## LUXEMBOURG (208 metres)

### SUNDAY, October 19

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, October 20

7.30 p.m., Gerald; 7.45, Betty Driver with Ronnie Munro & Orch.; 8, Showtime from London Palladium; 10.30, Smash Hits; 11.30, Music At Bedtime.

### TUESDAY, October 21

7.30, Vaudeville; 7.45, Ian Stewart; 9.45, Felix Kings; 10, Guess the Year, Malcolm Lockyer, Brian Johnson, Marie Bryant; 10.15, Musical Chairs; 10.30, Bing Sings; 10.45 David Rose; 11.30 Music at Bedtime.

### WEDNESDAY, October 22

7 p.m., Kathrin Field, Ray Hartley Quartet; 7.30, Your Kind of Music; 7.45, Ivor Moreton and Dave Kaye;

8, What's My Line; 9.45, Curt Massey and Martha Tilton; 10, Edmundo Ros; 10.30, Tunes of the Times; 11.30, Music at Bedtime.

### THURSDAY, October 23

7 p.m., Anne De Nys and her Rhythm; 7.30, Vaudeville; 8, Opportunity Knocks; 8.30, Movie Magazine; 9.45, Curt Massey and Martha Tilton; 10, Archie Lewis and 10.15, Musical Chairs; 10.30, Bing Sings; 10.45, Radio Luxembourg Symphony Orchestra.

### FRIDAY, October 24

7.30 Petula Clark; 7.45 Hutch; 8 Vera Lynn Sings; 8.30, George Elrick's Cavalcade of Music; 9.45, Vic Damone; 10, Harry Gold; 10.15, Highlights; 10.30, Tunes of the Times.

### SATURDAY, October 25

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.

## AFN HIGHLIGHTS (344, 271 and 547 metres)

### SUNDAY

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

P.M. 2.30 Al Goodman's Musical Album; 3 Highway of Melody; 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; 7.55 Premier of a Song; 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, Late Date.

### MONDAY

A.M. 7 Bandstand; 7.45 Western Songtime; 8 Musical Scrapbook; 9 Repeat Performance; 9.30 Dixieland Club; 9.45 Music's No Mystery; 10.05 Merely Music; 11 Hot Off the Record Press; 11.45 Dave Garraway; 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

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,

A.M.: Programme as before.  
P.M.: 1.15 Piano Penthouse; 2.0 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

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 U.S.A.; 11.00 Late Date (Part 1); Midnight Late Date (Part 2)

### FRIDAY

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

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; 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).

## "Box Biographies" PAUL HEIMANN

BORN Vienna, June 1, 1924. Paul's parents were both musicians. He started violin lessons at the age of 6 and studied for over four years.

On his 12th birthday Paul received his first piano accordion and became quite a proficient player.

1938 he came to England and within a little time was playing at Youth Centres, and formed his own outfit to play local dances.

Whilst doing important war work Paul met Maurice Kinn, who booked him for the Potomac Restaurant leading his own band on accordion. His was one of the first groups to feature tenor, clarinet and accordion front line to give a big band noise.

1946, Johnny Dennis took over the band which toured Germany, etc., and in 1948 Paul reformed his own group again and is kept very busy playing the less publicised society gigs.

A very keen musician, Paul studies conducting and general musical knowledge under Barclay Wilson, at the Guildhall School of Music. Paul's band policy is good modern commercial music



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**HARRY ROY AND BAND**  
Tonight (Friday), Cheltenham. Saturday, Weston-super-Mare. Sunday, Bristol. Monday, week, Theatre Royal, Portsmouth.

**HEDLEY WARD TRIO**  
Week, Empire, Hackney.

**JOHNNY DANKWORTH SEVEN**  
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**THURSDAY**  
1.10 Luncheon Date at the Record Club; 3 Thursday Tune-Time; 3.30 Piano Playtime.

**FRIDAY**  
1.10 Luncheon Date at the Record Club; 3 Dance Band.

**SATURDAY**  
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MUSIC BUSINESS NEWS AND CHATTER

MUSIC CHARTS

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

THE ALLEY CAT

HELLO, there! First let me tell you about a new and wonderful dancing team. Coming your way in the near future, you'll be enjoying a new MGM film entitled "Everything I Have Is Yours," and my advice to you is to remember the names Marge and Gower Champion.

This pair really are the tops and in addition to their fantastic dance routines, can sing a song and make with the play-acting. Also in the film, is blonde vocalist Monica Lewis, who doesn't look half as glamorous as she did when we met in the MGM studios in New York.

Naturally Alan Holmes, of Robbins, will be handling the music, and in addition to the revival of the title song, he'll probably have quite a success with "Like Monday Follows Sunday," and "Derry Down Dilly." For me, the high spot was the brilliant "Casablanca" scene. When you see it, I think you'll agree it was money well spent.

If there's one programme during the week that I do make a point of not missing, it's the Anne Shelton and Alfred Marks "Double Top" show. This is really tops by all standards.

Was present at the first session of new Columbia A. and R. men Ray Martin and Norrie Paramor. If this a sample of their work, then the future certainly looks most bright.

I've a hunch that the finished product, Tony Brent *avec* chorus and orchestra playing and singing "Any Old Time" is going to be riding high on the list of your favourites in a very short space of time.

Incidentally, I notice on looking through the "Radio Times" that they now seem to have at long last thrown in the towel to Luxembourg regarding programmes on a Sunday evening. What listeners now looking for bright entertainment will honestly turn to the BBC wavelengths when they can so easily enjoy AFN and Luxembourg? Bad show, BBC!

I had the pleasure of a visit from one of the most wonderful men I know, during the past week. His name is Nat Travers, and my older readers will know him as the king of all cockney comedians. His age is 77, but if I had half his energy and vitality, I'd be very pleased.

He's still appearing regularly on the halls, and next week if you want to go and admire this fantastic character you may do so nightly at the Granville Theatre, Walham Green.

He's also, of course, the famous songwriter of such songs as "She Was a Sweet Little Dicky Bird" and "Why Did I Leave My Little Back Room?"

It was both a privilege and a pleasure to meet Nat Travers, the man who can still show you the handouts with his name appearing on the same bill as the great Dan Leno, in 1903!

I hear a very strong whisper that David Hughes will be starred in a forthcoming West End production. That boy is certainly going places — and good luck to him!

Astoria bandleader Harry Leader goes to the Regent, Brighton, on October 27, switching with Syd Dean for the week. Harry's last working visit to Brighton, was as a member of Archie Alexander's band in 1928!

I hear that Gary Miller and Johnny Brandon are two of the

and Parnell we already know about, but in addition, there have been really fine airings by Teddy Foster, Oscar Rabin and Sydney Lipton within the past few days.

YOU HAVE BEEN WARNED. You record buyers are in for a very big shock. I won't say more except to tell you that the reason will be "Who Knows" by the new Issy Bonn. Don't say your Alley Cat didn't put you wise about this forthcoming surprise!

It looks as though Johnny Johnston has done it again. Not content with publishing the phenomenal success "The Homing Waltz," he's now come up with another of his compositions that again looks as though it's destined for top honours, so keep your eye on "Forget Me Not." It's already been recorded by Ronnie Ronald (Col.), Five Smith Bros. (Parl.), Vera Lynn (Decca) and Joe Loss (HMV).

Having written about the fine violin technique of Northern Variety Orchestra leader Norman George, I'm pleased to hear that he will now be featured every third week in "Variety Fanfare," accompanied by the Littlewoods Girls' Choir, starting October 31. He



"Blue Tango" is in the news this week both in London and New York. (Above): Milton Rackmil (president of American Decca) hands Leroy Anderson (centre) a gold record to celebrate the sale of the millionth platter of the hit-tune. Publisher Jack Mills, on the left of the top picture, is also seen in the London presentation ceremony (below) where Ray Martin receives a record-trophy on the sale of the 250,000th copy of his own record of "Blue Tango." Harry Ralton (Managing Director of Mills Music here) is on right, and exploitation-manager Cyril Shane is on extreme left.



Plaudits for Joe Baker, Jr., who has been happily associated with Derek Roy for the past year as his right-hand man, when he stepped in at a moment's notice at Shepherds Bush last week, and took over all the comedy parts for Derek, when the comedian went down with laryngitis.

Remember I told you about Joyce Berry, wife of plugger Roy, who has been signed to an exclusive contract with Columbia? Her name has been changed to Fraser for recording purposes, and for the book, I can tell you that I was present at her first session this week, and that her first two sides are little short of sensational. I've an idea a new star has been born. Just you wait and hear her versions of "I Went To Your Wedding" and "Moon Over Malaya."

I can tell you that the next edition of "Take It From Here" will commence on January 6.

first signings for the new Philips label. Another signing, this time for a further year's renewal of his contract, is that by trumpeter Eddie Calvert for Columbia.

News for the fans: You'll be hearing the enterprising Jimmy Walker Quintet on Thursday, October 30 at 12.15 p.m. Another group to be heard will be the fine Freddy Randall band on November 1, and Sid Phillips on two successive Sundays, October 19 and 26.

Quite a surprise to hear Eye Boswell guesting on Geraldo's "Tip Top Tunes" with "Here In My Heart" last week. Incidentally, if you look back at your old editions of NME you'll see in that of September 19, I tipped off the agents to sign up this fine singer for a resident season at Blackpool.

Pardon me if I seem a little cocky, as I hear that the George Black office have duly done so for next year.

Did you hear Harry Richman in "In Town Tonight" last Saturday? If the announcer hadn't told us earlier, I'd have sworn it was Jimmy Dyrenforth speaking.

I don't know if it's pure coincidence, but since the advent of the Show Band, the standard of the other broadcasting bands seems to have improved beyond all recognition.

Bands like Heath, Geraldo

tells me that this is a new idea, and from what I know already, I've a hunch it will come off.

Welcome return to Mervyn Saunders after his Korea trip, when he airs in a new "Band Call" series commencing at the end of this month.

I hear that in consequence of the great success achieved earlier in the year by the Peter Yorke Orchestra at the Festival Hall, agent Harry Dawson will be presenting the aggregation yet again on December 13, with guest artists Stargazers, Harry Dawson, and British accordion champion Gwenda Wilkin, at the same venue.

Incidentally writing of singer Harry Dawson, reminds me that I had the pleasure of watching him in his new variety act at Eastbourne, which he calls "The Family Favourite," and thought it a great success.

The trio that seems to be making quite a hit around town is the George Weedon Trio. I saw these boys on TV last week and was most impressed. Pity someone doesn't take them in hand, as I feel they could certainly be a valuable addition to our musical scene.

Vera Lynn has taken a luxury cottage at Ditchling, Sussex, and tells me she is hankering for a rest after years of continuous day-after-day singing. Can it be that Britain's greatest songbird contemplates retirement?

RECORDS MOST PLAYED BY DISC JOCKEYS

| Last This Week | Rank | Title                 | Artist                 |
|----------------|------|-----------------------|------------------------|
| 1              | 1    | You Belong To Me      | J. Stafford            |
| 2              | 2    | Went To Your Wedding  | P. Page                |
| 3              | 3    | Wish You Were Here    | E. Fisher              |
| 4              | 4    | You Belong To Me      | P. Page                |
| 7              | 5    | I Should Care         | R. Flanagan            |
| 11             | 6    | Glow Worm             | Mills Bros.            |
| 5              | 7    | Jambalaya             | J. Stafford            |
| 8              | 8    | Half As Much          | R. Clooney             |
| 6              | 9    | Meet Mr. Callaghan    | L. Paul                |
| 10             | 10   | Somewhere Along/Way   | N. Cole                |
| 4              | 11   | High Noon             | F. Laine               |
| 22             | 12   | Lady of Spain         | E. Fisher              |
| 13             | 13   | Trying                | Hilltoppers            |
| 22             | 14   | Mademoiselle          | E. Howard              |
| 29             | 15   | Doodletown Fifers     | Sauter - Finegan       |
| 29             | 16   | You Belong To Me      | D. Martin              |
| 27             | 17   | Blues In The Night    | R. Clooney             |
| 20             | 18   | Feet Up               | G. Mitchell            |
| 9              | 19   | Auf Wiedersehn        | V. Lynn                |
| —              | 20   | Comes Along A Love    | K. Starr               |
| —              | 20   | Marilyn               | R. Anthony             |
| 15             | 22   | Auf Wiedersehn        | E. Howard              |
| 22             | 23   | You'll Never Get Away | T. Brewer - D. Cornell |
| —              | 23   | Went To Your Wedding  | S. Gibson              |
| —              | 25   | Outside of Heaven     | E. Fisher              |

BEST SELLING POP SINGLES

| Last This Week | Rank | Title                | Artist      |
|----------------|------|----------------------|-------------|
| 1              | 1    | You Belong To Me     | J. Stafford |
| 2              | 2    | Went To Your Wedding | P. Page     |
| 3              | 3    | Wish You Were Here   | E. Fisher   |
| 4              | 4    | Jambalaya            | J. Stafford |
| 6              | 5    | Meet Mr. Callaghan   | L. Paul     |
| 5              | 6    | High Noon            | F. Laine    |
| 7              | 6    | Half As Much         | R. Clooney  |
| 9              | 8    | Trying               | Hilltoppers |
| 10             | 9    | You Belong To Me     | P. Page     |
| 11             | 10   | Glow Worm            | Mills Bros. |
| 14             | 11   | Lady of Spain        | E. Fisher   |
| 15             | 12   | High Noon            | T. Ritter   |
| 8              | 13   | Auf Wiedersehn       | V. Lynn     |
| 19             | 13   | It's In The Book     | J. Standley |
| 12             | 15   | Somewhere Along/Way  | N. Cole     |
| 13             | 16   | Indian Love Call     | S. Whitman  |
| 20             | 17   | Outside of Heaven    | E. Fisher   |
| 13             | 18   | You Belong To Me     | D. Martin   |
| 24             | 19   | Because You're Mine  | M. Lanza    |
| 16             | 20   | Meet Mr. Callaghan   | H. Grove    |
| 17             | 21   | Because You're Mine  | N. Cole     |
| 26             | 21   | Takes Two To Tango   | P. Bailey   |
| 21             | 23   | Botch-A-Me           | R. Clooney  |
| 21             | 24   | Walkin' To Missouri  | S. Kaye     |
| —              | 25   | Ruby and the Pearl   | N. Cole     |

BEST SELLING SHEET MUSIC

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

TOP TUNES IN BRITAIN

| Last This Week | Rank | Title                     | Artist |
|----------------|------|---------------------------|--------|
| 1              | 1    | Homing Waltz              |        |
| 3              | 2    | Here In My Heart          |        |
| 2              | 3    | High Noon                 |        |
| 5              | 4    | Auf Wiedersehn            |        |
| 4              | 5    | Blue Tango                |        |
| 7              | 6    | I'm Yours                 |        |
| 9              | 7    | Meet Mr. Callaghan        |        |
| 12             | 8    | Half As Much              |        |
| 8              | 8    | Somewhere Along The Way   |        |
| 6              | 10   | Walkin' My Baby Back Home |        |
| 14             | 11   | Isle of Innisfree         |        |
| 13             | 12   | Sugar Bush                |        |
| 11             | 13   | Rock of Gibraltar         |        |
| 10             | 14   | Day of Jubilo             |        |
| 16             | 14   | Botch-A-Me                |        |
| 15             | 16   | Trust in Me               |        |
| 18             | 17   | When You're in Love       |        |
| 17             | 18   | Kiss of Fire              |        |
| 21             | 19   | Feet Up                   |        |
| 19             | 20   | Parting Song              |        |
| 24             | 21   | Zing A Little Zong        |        |
| 22             | 22   | Take My Heart             |        |
| —              | 23   | Delicado                  |        |
| —              | 24   | If I Had Wings            |        |

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