

**DANCE BAND NEWS, FEATURES,
GOSSIP, RECORDS, RADIO, ETC.**

new **MUSICAL EXPRESS**

No. 311 (NEW SERIES)

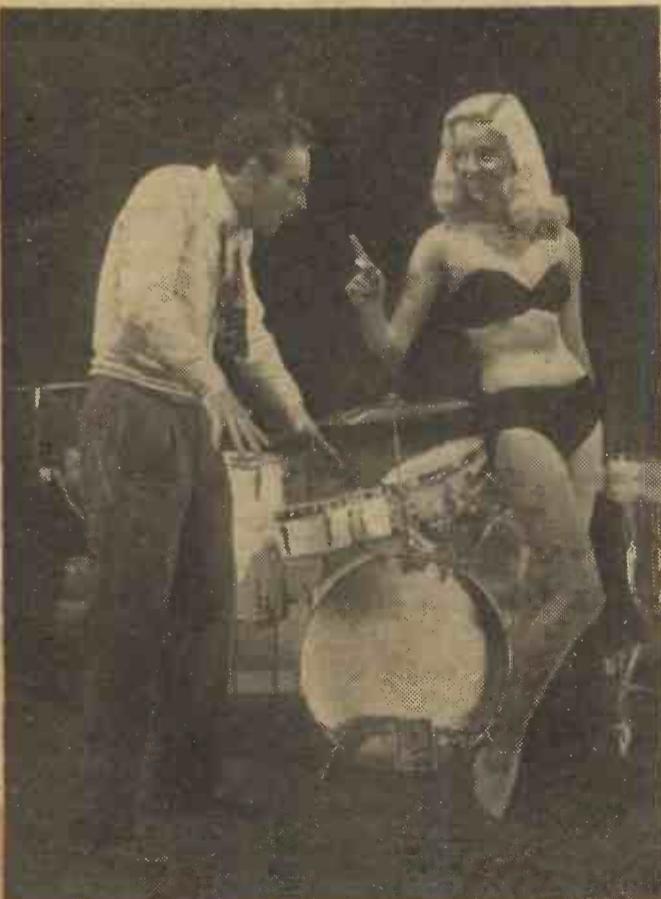
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DECEMBER 26, 1952



A Merry Xmas and Happy 1953!

LEFT (above): Recording star Tennessee Ernie, who will be appearing at the London Palladium in April. LEFT (centre): Two popular band-leaders compare pipes (left) Harry Gold and Joe Daniels. BELOW: Johnny Johnston and Billy Cotton, Junior, rehearse the plucky patients of the Queen Mary Sanatorium, Carshalton, in their song "Forget-Me-Not" for a Christmas Day broadcast. LEFT (below): Diana Dors and Dick Henderson, Junior, in a hilarious scene from the new Jack Hylton comedy "Remains To Be Seen," which opened this week at Her Majesty's Theatre, London.



DANKWORTH FOR GERMANY Commercial Tour planned in New Year

THE Johnny Dankworth Seven, with vocalists Cleo Laine and Frank Holder, is to tour all Zones of Germany except the Russian Zone, during February of next year.

The unit leaves this country on February 9, returning on March 12; during their tour the Seven will have the unique distinction of being the first British group ever to include the French Zone in its travels.

TOTAL COST

The trip, which has been negotiated by Jim Godbolt in collaboration with the Davison office, is on a strictly commercial basis, and is not backed by the War Office as was the Ivy Benson visit.

Although no definite itinerary is yet set, it is certain that at least one date will be played in Berlin.

Asked whether he could disclose any financial details, Harold Davison told the NME: "Actual figures are, of course, the private concern of the artists, but if you reckon the total fee at something over the £2,000 mark you won't be far out."

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★ **EXCLUSIVE! CHRISTMAS EVE** ★
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★ See our "clubs" advertisement, Page 7 ★

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RECORDS

reviewed by **Ralph Sharon**

LOUIS ARMSTRONG AND THE ALL-STARS "Satchmo At Symphony Hall" (Bruno. LAT.8018)

THIS 12-inch LP (record 2 from a set of two discs) was recorded at a Symphony Hall concert in Boston, Mass., on November 30, 1947, and Armstrong fans will revel in the excitement of their idol playing here before an enthusiastic crowd.

The music varies from being very good to a pretty low standard at times. Balance, too, isn't so hot, with the piano coming off worst by being distant all through.

Personnel here is Barney Bigard clarinet; Jack Teagarden, trombone; Louis on trumpet; Sidney Catlett, drums; Arvil Shaw, bass; and Dick Carey, piano.

"Steak Face" starts in with the rhythm laying down a firm beat. You can hear Louis chattering, and then he blows a duet with the trombone.

After this big "T" takes a melodic solo which leads into the main feature of this one—a drum solo.

Although the drum sequence is over-long, the interest is held by virtue of Catlett's good taste. He doesn't go berserk, but starts quietly on tom-toms, gradually building up, as he brings in snare drum, hi-hats, cymbals, and so on.

Naturally, all this kills the cash customers and he brings in the group in a novel manner—quite a change from the usual "I-get-my-favourite-dish-fish" lick which drummers usually resort to!

"Sunny Side of the Street" is a vocal by Louis, who growls a couple of choruses in great style—but his first trumpet chorus is thin-toned and shaky.

Features are the tasty vocal background work by clarinet and trombone, and the latter's 16-bar solo, choicful of lovely intervals, recalling the work of our own George Chisholm at his best.

Louis' horn takes this one out, pushed by a driving off-beat from drums.

"High Society" is let down by a doubtful start from Louis, during the military drums trio, and a nasty split note at the end.

Bigard takes the inevitable traditional clarinet solo (which the audience recognise with glee) and the drums try to keep the thing moving, but apart from a spell of virile Louis lead, it doesn't mean much.

"That's My Desire." This is the great side which was issued last month on 78 rpm.

You get a little more here; Velma Middleton sings the first chorus, but nothing really happens till Louis joins in, so you're not missing much.

"I Cried For You" is taken faster than you'd expect, and is a vehicle for singer Velma Middleton, who doesn't impress. She attempts some coy phrasing in her second chorus which doesn't come off.

Best things here are the full-toned long bass notes of Arvil Shaw, and a darned good triplet phrase by Louis' trumpet.

"Since I Fell For You" is again all Velma's.

This is a wonderful tune, something like "Flamingo," and the singer's efforts are better here. She is restrained and shows traces of Ethel Waters, and at times Helen Humes, but I question her ability as a jazz singer.

I guess that being an avid fan of Billy Holiday has made me sceptical of other so-called "jazz" vocalists. To me, Velma only scratches the surface!

"Tea For Two" and "Body and Soul" are showcases for Bigard's fluid, reedy clarinet.

On the first, he blows four choruses, urged on by Louis' chuckles. It's good stuff, a little wild and over-florid in places, but he tops off the side with a duet with drums which is, musically, the best thing on the disc, showing his amazing technique and ability to create patterns which build and follow through.

"Body" is conspicuous by a wonderful middle eight, and quite a few modern changes creep into his improvisations.

This tone gets to be a bit soprano-sax-like in spots, and the coda, with its final upward gliss, is a page out of Artie Shaw's book of tricks—effective, nevertheless.

"Mahogany Hall Stomp," the final number, is scrappy and, obviously, is a visual effort, strictly for concerts.

The bass solo is excellent, but there's a boring sequence as Louis holds a long note to cries of "hold it." Pretty sad, this one!

Best things of the set are Louis' vocals on "Desire" and "Sunny Side," and Bigard on "Tea" and "Body." The rest are only fair, and in parts poor, but Louis Armstrong fans will welcome this addition to their files.



JUNE CHRISTY (with Pete Rugolo's Orch.) "Some Folks Do and Some Folks Don't" "The Man I Love" (Cap. CL.13824)

JUNE CHRISTY sings better on this coupling than she ever did with the Kenton crew.

The greatest improvement is her use of a vibrato, which shows that she CAN sing in a fashion other than the dirgy soulless "no-vib" monotone which was her trade mark a while back.

Now, if she can only brush up on her intonation—who knows? But the material here isn't the greatest for her.

First side finds June trying to make the saucy double entente lyrics swing; she nearly does.

Pete Rugolo contributes a spirited two-beat backing, featuring an off-beat happy drummer, and a wild tenor who gets obnoxious in no time at all!

Flip is an attempt to do a "Lover," with June's echo-chambered pipes in half-tempo against the double tempo band.

It's not in the Peggy Lee class—not by a long chalk—but there's a certain something in

the thrush's voice here which shows a lot of Ella—and that isn't so bad!

When Capitol find her some songs which are more in her line, I think June Christy is going to surprise a few people.

You might try this one while you're waiting.

Jumping June.



THE HILLTOPPERS "Trying" "You Made Up My Mind" (Vogue V.9045)

MY spies tell me that "Trying" by the Hilltoppers is a "big" disc in the States; way out in front on the best-seller charts.

After spinning this one, which consists of a corny vocalist supported(?) by a barber shop vocal quartet, backed by a lone-wolf pianist (a "tinkler" at that) all getting steamed-up over a puerile tune, I can only conclude that the Great British Public are not all that far behind!

The flipover is even worse. The "Toppers'" harmonies are a scream—I've heard better from the Windmill Girls.

The pianist contributes an "oom-cha," as tastefully as a steam-hammer, and get a load of the lyrics.

Here's a sample line: "You've got me foolish phrasing, with itsy, bitsy, baybsy, waybsy, all the time."

Switch it off, I'll go quietly!
Hilarious Hilltoppers.



Here is young Sheffield vocalist Jane Freeman, who has been signed-up by Vic Lewis to sing with his Orchestra.

RADIO

by **Jack Bentley**

TED HEATH AND HIS MUSIC

Friday, December 19,
3 to 3.45 p.m. Light.

IN case of a misunderstanding regarding a statement I made about the Heath band when last reviewing them, let me state that I did not intend to imply that the band had no more broadcasts until Christmas Day, but simply that the fans would not be able to hear them, because the sessions were not at night, but only during the day, when, I believe, most people have to work.

The present broadcast was a very high-class performance, but I still think it could have been improved by the inclusion of Paul Carpenter, as a compère.

Unfortunately, I have just heard that Paul is not to do the new series with the band, after all, and this I think is a great pity.

MALE 'OOMPH'

With the exit of so many of the personalities that this band once contained, the musical side of it has not suffered at all, but there is missing just that touch of male "oomph" that I always feel Paul Carpenter possesses.

This brings me into the argument which is raging in the Letters Page of the New Musical Express over the last few weeks, and as much as it is not my business to take sides one way or the other, this airing persuades me, once again, to state what my feelings are about the relationship between this present Heath crew and the old Heath band.

So let's boil it down to pros and cons.

The old band contained so many of these personalities that listeners were inclined to be

blinded to the delinquencies that often crept in with the erratic temperament that goes with prima donnas.

Also, the ensemble playing was never as tight and precise as it is now.

From the point of view of soloists, there is no doubt that the "old" band did contain more experts, but Ted is still able to put three featured solo spots in a broadcast, and these were all of an extremely high standard.

Perhaps the one thing that may lead some listeners to believe that the band is not quite the same, comes under the heading of arrangements.

STYLE MARCHES ON

When Ted first formed, he spent an enormous amount of money on getting scores done by some of the finest American writers, and although these scores are still in the library, they obviously can't be flogged to death and, therefore, the fans who have nostalgia for such epics as "Old Kent Road," "East of the Sun," "Bakerloo Non-Stop," etc., are not satisfied unless these things are continually being played.

But time marches on, and so must the style of the Heath band.

There is no doubt that at the moment the arrangements are much of a sameness. This, as with the Glenn Miller band, is due to the fact that most of them are now being done by one staff arranger, who can't write on the crest of a wave all the time.

Regarding the vocalists, the standard is higher now than it has ever been, Lita Roza still being by far the most stylish "fem." singer in the country.

Dickie Valentine has few equals as a dance band ballad-monger. Denis Lotis and his jollities are also on a par with the other two. Incidentally, this singer is undoubtedly far more appealing now that he is singing "up tempo" numbers

instead of ballads as he used to do.

Slight criticisms that could be made about the contemporary Heath band, if one is to judge it by the world's best, are that the brass could have fatter tones; that the top-note trumpeter Bobby Pratt, although hitting them consistently "on the nose," is used too much in that idiom, and consequently a series of anti-climaxes is the result of not restricting this *tour de force* for the subtle and suitable occasion.

The trombone soloist, although playing what is obviously the style of the moment, also overdoes a sameness in the glissing effect, and therefore, the same thing applies as with the high note trumpet.

Apart from these small points, the immaculate alto saxophone playing of Leslie Gilbert, the terrific drive of the rhythm section, the excellent precision and understanding between sections, still keep this band way ahead of anything that Britain has to offer.

COMMERCIALISM?

Another point of debate in the correspondence columns is whether or not Mr. Heath is pandering too much to commercialism, at the expense of his diehard fans.

To a certain extent, on the air this is true, but all listeners are not fans, and if ever a policy reached that almost unobtainable Shangri-La, where nothing is objectionable to the man-in-the-street and yet is still meat for the cat, then Mr. Ted Heath has reached it.

I would venture to suggest, therefore, that listeners to the Heath broadcasts at this time are not only far more than they ever were but that the listeners themselves are of considerably more mixed tastes.

Such being the case, then surely Ted Heath can claim success for his band policy, his programming and presentation?

Opinion: Britain's Best Band Broadcasters.

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SKYROCKETS' manager Les Lambert received a letter the other day from Australia. It was from a young lady who was endeavouring to trace a musician named Guy Fletcher, whom she believed had performed with the "Skyrockets" at one time. Les personally knew of no Guy Fletcher, but on enquiring of his colleagues, heard of one who played the piano, and was an arranger, so after a few tentative enquiries, tracked down this particular "Guy", and sure enough it turned out to be the right one!

Les wrote the necessary information out to the girl, and now everyone is happy.

Well done, Les—the musical Slim Callaghan!

DRUMMER Len Johnson started this week at the Palladium, as replacement for popular George Fierstone, who has left the band to freelance. Apparently Len had an extremely successful debut, all concerned being more than satisfied.

Which reminds me that at the conclusion last week of the Palladium production "Wonderful Time", comedian Max Bygraves presented all the boys in the orchestra with Tartan scarves... to the great pleasure of lead-sax Izzy "Mac" Duman!

A FAMOUS leader whose orchestra carries out an important Radio Luxembourg programme each week, has the disturbing habit of paying the boys with post-dated cheques, much to the disgust of the fellows.

After several weeks of this, one genius in the outfit sent the leader a sheet of notepaper, with the following quotations:—

Rex v Horatio Bottomley 1923

"Post-dated cheques never are, and never have been, a sign of solvency". (Sir Humphrey Travers).

Bank of England Advice Note 1942

In view of the increasing amount of post-dated cheques, this Bank can no longer credit accounts where the amount of cheque is over ten pounds.

Musicians' Union 1950

After each engagement, musicians must be paid their fees within 3 days.

Here the genius wrote his own name and put the date "1952", together with the phrase "What's the blankety-blank idea?"

Everyone is eagerly—but eagerly—awaiting next week's session!

FRANK REIDY, saxophone star with Nat Temple's "Bedtime with Braden" outfit, due to the overlap of sessions sometimes arrives a couple of minutes late for Nat's date.

Recently he agreed to be fined 5s. each time this happened.

Last Monday, determined not to be late, Frank arose, bathed, shaved, dressed, and giving breakfast

ad lib

by 'THE SLIDER'

a miss, tore down to the studios, arriving happily at five minutes to nine on a quite cold morning.

To his amazement not a soul was around, and it took him quite a time to dig up a studio attendant, who calmly informed him that the session time had been changed from nine a.m. to one-thirty p.m.!

Pity they didn't make a recording of Frank's answer!

AND here is one of the strangest coincidence stories yet. Jackie Armstrong was driving home the other night, late, with Harry Roche sitting beside him, and as they were about to pass under

a bridge near Raynes Park, Harry started to tell Jackie about how, some while ago, he was driving under this bridge and ran into the back of the car in front... "just about where that car in front of us is now".

Suddenly this "car in front" stopped, and—wham!—Jackie Armstrong was into the back of it! Without a moment of hesitation he turned to Harry and said, "You mean like that?"

Harry tells me that actually Jackie was keeping an eye skinned for a fish shop, because he decided he wanted fish for supper and told his wife to leave it to him; he would get it on the way home!

LES MADDOX, popular violinist with Stanley Black's Orchestra, started in at the London Palladium on Monday week.

TED HEATH'S recently recorded "Alpine Boogie" is going to cause some fun amongst the fans, because Ted dropped his own pianist for the date and booked that fine performer Bill McGuffie.

HERE'S a nice little story which concerns drummers Jock Cummings, of the BBC Show Band, and Binky Morris, drummer with Phil Tate!

It seems that Binky was stuck getting home after a late date recently, and as he and Jock are strong friends (they both hail from Aberdeen), Jock offered to lend Binky his car, even though it meant he had to struggle to get himself home.

The only thing is that Binky managed to wrap the car around a lorry whilst driving back!

And now he can be seen, with Jock's drum gear piled upon his back, humping it from studio to studio... I understand he's to do this for the next fifteen years or so, until the debt is paid off!



Johnny Gray, his moustache and his Citroën 15 take their turn in our popular "Musical Celebrities and their Cars" spot. Johnny's auto is a 1940 model, GGT 97, a seven-seater which has often carried 11, finished in black, with red upholstery. Extras include a heater and radio, and it does 25 mpg, with top speed of around 75 mph.

Jazz at the Flamingo

MAPLETON RESTAURANT, 39 Coventry St., Piccadilly, W.1.

Calling all modern jazz fans!

Here's a new weekly feature to tell you exactly what's happening each Sunday at Britain's finest modernist club, "JAZZ AT THE FLAMINGO."

"JAZZ AT THE FLAMINGO" is for the fan for whom the best is almost good enough: the best jazz you'll hear anywhere; in the most luxurious, comfortable and pleasing surroundings you've ever enjoyed.

Next Sunday (28th) at 7.30, we're giving a special after-Christmas Party to celebrate the return home of our President, **KENNY GRAHAM**. This will be his first appearance with a new Afro-Cubist group from the great Jack Parnell Band. With him, among others, will be **Jo Hunter**, one of the finest and least-heard trumpet-players in Britain today; **Phil Seaman**, idol of every drummer; and bassist **Sammy Stokes**, the perfect foil to Phil's fantastic phrasing.

Sharing the musical honours will be the JATF regulars—**Joe Harriott**, the earthiest, most exciting altoist you've ever heard; **Terry Brown**; **Benny Green** (baritone); backed by the swiftest rhythm section in town—the amazing **Tommy Pollard** (piano); **Ken Ingerfield** (bass); and **Leon Roy** (drums). There'll be plausible patter between numbers by NME columnist **Tony Hall**, and another special surprise group.

All this for only 5s. We'll see you on Sunday? **Jeff Kruger** (Director)

HALL-MARKS

HERE'S a very brief "What's On in London Over Christmas" jazz club guide, which I hope will be of help, particularly to provincial readers who'll be in town over the holiday. There may be other clubs open, but I've only heard about the following:—

CHRISTMAS EVE
7.30 till 12—**Jack Parnell Band**, **Band**, **Kinsey Trio** ('51).

8 till 12—**Joe Muddel Quintet**, **Ambrose Campbell**, **Don Rendell** ("Blue Room").

12 till 5 a.m.—**Kenny Graham Afro-Cubists**, **Jimmie Deuchar All-Stars**, etc. ("Blue Room").

12 till 5 a.m.—**Tubby Hayes Group** (**Zan-Zeba**).

CHRISTMAS DAY
9 till 3 a.m.—**Dizzy Reece Band**, **Ronnie Scott** (**Down Beat—Mac's**).

BOXING DAY
5.30 till 12—**Parnell Band**, **Kinsey Trio** ('51).

12 till 5 a.m.—**Kenny Graham Afro-Cubists**, **Deuchar All-Stars** ("Blue Room").

SATURDAY (27th)
7 till 11—**Eric Delaney Group**, **Muddel Quintet** ("Blue Room").

7.30 till 11—**Kinsey-Whittle Group**, **Fred Perry Quartet**, **Dave Davani Sextet** ('51).

12 till 5 a.m.—**Rex Merris Group** (**Zan-Zeba**).

SUNDAY (28th)
Noon—**Toni Anton Club** (**Edgware**).

4 till 6.30—"Minton Matinée"—**Harriott**, **Courtley**, **Pollard**, etc. ("Blue Room").

5.30 till 10.30—**Ronnie Scott Quintet**, **Kinsey Trio** ('51).

7 till 11.30—**Kenny Graham Afro-Cubists**, **Harriott-Pollard Group**, etc. (**Flamingo**).

7.30 till 11.45—**Joe Muddel Group** (**Starlight Rooms**). It should be quite a Christmas, so enjoy yourselves.

★ ★ ★
DO WE SOMETIMES TEND TO TAKE CERTAIN BRITISH JAZZMEN FOR GRANTED?...

I think we do, and a case in point is trumpeter **Terry Brown**. For some reason, never accepted as one of "the chaps" (because he's just an ordinary guy with a family, and not a "character"?), it's always **Terry** who comes to the rescue when a group is short of a trumpet-player.

Though **Terry** is not a world-beater and (like every other musician) has his "off" nights, there are few more reliable or steadily improving hornmen to be heard around the clubs today. But don't take him for granted. There may come a time when he'll be wanted and won't be around.

★ ★ ★
A lucky break... for that comic couple, **Winstone** and **Wayne**, better known to you as drummer "Flash" **Winstone** and bassist **Bruce Swain**.

They've just landed a lucrative two-week contract over the peak Christmas holiday period at **Edmundo Ros's New Coconut Grove**. Maybe not the humour for the **Festival Hall**, but these boys have a crazy comedy routine which deserves to succeed.

★ ★ ★

MUSICAL HIGHSPOINT OF THE WEEK... Unquestionably the really brilliant tenor-playing of **Don Rendell** last Monday

TONY HALL'S Modern Gossip

night (15th), superbly supported by the other four **Dankworth Fugitives**, with a special word of praise for the regrettably under-publicised piano-playing of **Bill le Sage**. It's a long time since I've heard such spontaneous applause as that which greeted **Don's** solos.

Mike and I between us have raved about him for so long now that there's nothing much I can say that hasn't already been said, except that his playing was even more wonderfully warm than usual.

These sentiments were shared

by other tenormen present (**Messrs. Temperley, Hayes, Evans and Walker**). On the same session, **Cleo Laine** was also enthusiastically (and deservedly) appreciated.

★ ★ ★

"Off the envelope." New Year's Eve at the "Mapleton" should be pretty good. It's the début of a new **Ted Heath** group led by trombonist **Johnny Keating**. Line-up is four saxes, trombone and rhythm. **Bob Efford's** new band and **Benny Perrin's** mob are also on this 8 till 4 a.m. bill... The **Film Studios Club** are giving a special Christmas Party for the entire "Porgy and Bess" cast; a nice gesture.

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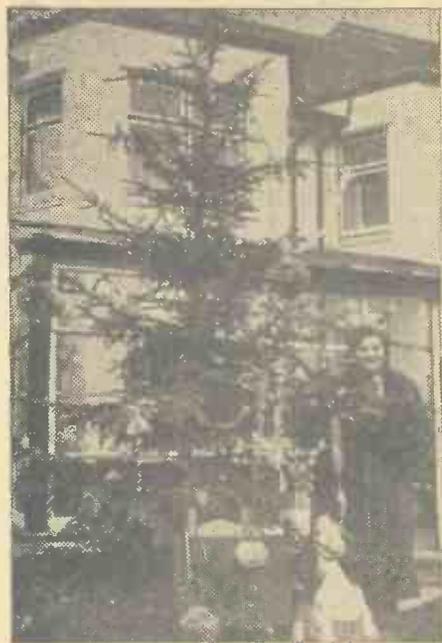
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Star singer Anne Shelton is seen here with the giant Christmas tree she has had erected in the grounds of her Dulwich home. She and her neighbours are loading it with presents for local sick children.

DIANA IS THE BAND PIN-UP GIRL!

As our front-page picture proves

JACK HYLTON has brought to Her Majesty's Theatre the American comedy, "Remains To Be Seen," by the writers of "Call Me Madam." He has also brought to the dance band business its Number 1 pin-up girl—glamorous, luscious, infectiously sparkling **Diana Dors**.

She plays the part of a vocalist in a small, touring dance band in the States, who is also a rabid fan of the big bands and leaders. She gives, she has all the band talk off pat (and delivers it in a most authentic and fascinating Bronx drawl), she plays a bit of drums and she fits the part as neatly and excitingly as she fits her gowns (and night-gown!).

Her performance is a gem of characterisation and observation. She is the embodiment of every dizzy dame who has ever sung in a small-town band and of every jitterbugging fan who ever went crazy at the name of Dizzy Gillespie. Her zestful youth, her figure, her personality and her strip-teases are cordially recommended as a certain tonic against the wintry weather. . . .

DYRENFORTH SCORES

Dick Henderson, Junior, has the rôle of an apartment-house manager who plays the drums. He throws himself about a bit too much, and his would-be innocent manner often borders on the hang-dog. As for his drumming—well, he's no Jack Parnell, but he can use the sticks adequately . . . and there's no stand-in off-stage when he beats out the rhythm.

Our old friend Jimmy Dyrenforth—of radio fame—is as competent and confident on the stage as he is before the mike, and gives a very good performance in the rôle of a lawyer who falls for Diana (and who wouldn't?).

The play? Well, it's a thriller with a sketchy murder-plot that serves as a shaky prop for lots of action (some of it quite incomprehensible!) with comedy detectives, sliding panels in the wall, a stabbed corpse, screams and gunplay.

The opening is slow and heavy, but once Diana Dors comes on, all is more than well.

R. S.

IT'S THE XMAS RUSH!

We apologise to our readers for giving them only eight pages this week. Christmas is a time of tremendous hustle in the publishing world, as all periodicals have to be put to press much in advance to be on sale before the holiday. Still reeling after the great amount of work needed to give you a 32-page Christmas issue the other week, we have had to cut down our pages in this issue to get out in time. But we'll be on sale again on January 2, 1953, with our usual 16 pages. Seasonal greetings to you!

JOE LOSS GETS THE SUNDAY LUNCHTIME AIR-SPOT

AFTER a nine-month absence, the Joe Loss Orchestra returns to the coveted Sunday lunchtime broadcasting spot (1.15 till 1.45 p.m.) in the Light Programme on December 28. They take over from the rumbustious Billy Cotton crew, whose final Band Show airs next Sunday (21st).

Titled—naturally—"In the Mood," the series is scheduled for a thirteen-week run, and although it will be devised to appeal to the same time of listening audience as the Cotton broadcasts, there is to be no attempt to copy the style of their predecessors.

Each week a surprise guest artist or artists will be featured. Not all of them will be well-known to the public, but every one will be a first-class performer in his or her particular field.

The first four programmes in the series coincide with Joe's thirteenth successive Christ-

mas residency at Green's Playhouse Ballroom, and producer Donald Maclean will therefore travel to Scotland overnight on the preceding Saturdays. The first and third broadcasts will come from the Glasgow studios; the second and fourth from Hillhead Borough Hall, as no studio is available.

The avowed policy of the programmes will be "based simply on the playing of popular dance tunes—without recourse to copying other bands which have occupied the same spot."

This Christmas will be a memorable one for the Loss family, as it will be the first time in their lives that Joe, his wife, and children Jennifer (12) and David (10), will have been all together at Christmas. Mrs. Loss and the kiddies travel North this week to join Joe, whose five-week annual Christmas season at Green's began on December 15.

DAVISON STAGING MODERN ALBERT HALL SHOW

SOME of the finest modern musical talent in Britain is to be presented in one big show at the Royal Albert Hall on Sunday, January 18. Under the banner "Music for Moderns," this ambitious Harold Davison presentation will feature top-flight bands and vocalists, including Ted Heath and his Music, with Lita Roza, Dickie Valentine and Denis Lotis; Jack Parnell and his Music Makers, with Maurice Allen; and the Johnny Dankworth Seven, with Cleo Laine and Frank Holder.

Britain's leading tenor player **Ronnie Scott**, will lead his own group—Harry Klein, Norman Stenfalt, Lennie Bush and Tony Crombie—and there will be an All-Star session showcasing in one group **Kenny Baker**, **Johnny Dankworth**, **Jack Parnell**, **Ralph Sharon**, **Ronnie Scott** and several names yet to be fixed. Popular "Swing Session" character **Paul Carpenter** will complete the show.

There will be one performance only, at 7.30 p.m. Tickets

are obtainable from the Royal Albert Hall, and usual agents.

NEW WORKS

Bandleaders **Jack Parnell** and **Johnny Dankworth** are to write original compositions featuring themselves, on drums and alto respectively, for the concert.

The new works will be played by the All-Star group, which will include **Ronnie Scott**, **Kenny Baker**, **Ralph Sharon** and several others not yet signed.

RIK GUNNELL MISSING

'Blue Room' Promoter Sensation

SENSATION in a minor key struck the West End's jazz sphere this weekend when it was found that club promoter **Rik ("Blue Room") Gunnell** had disappeared without trace. Enquiries at his home brought replies of ignorance as to his whereabouts.

After a dragnet, put out by his associates, had failed to find him, a meeting was held on Friday afternoon at the "Blue Room's" Garrick Street premises. We understand that the

musicians employed at the club were represented by bassist-leader **Joe Muddel**.

After the meeting a spokesman for this "emergency committee" told the NME in an exclusive interview: "... We wish it to be known that we disassociate ourselves from **Rik Gunnell** completely. It has been decided that the name of the club will in future be simply 'The Blue Room,' and that our entire Christmas and New Year programme will be carried out

exactly as published in your columns. Meanwhile we are seeking police aid in finding **Gunnell**."

We gather that talks are now proceeding that will bring the club under new management.

Readers will recall that this club was opened on November 29 by American bandleader **Cab Calloway**, supported by numerous famous personalities. The club, converted from the old studio of a dancing school, is decorated entirely in blue at a cost reputed to have run to £1,800. When the NME called last Friday evening business was as usual with the **Tommy Pollard Sextet** sharing the stand with **Joe Muddel's** group.

Klein Recovering

BRITAIN'S star baritone saxophone player, **Harry Klein**, has been ordered a complete rest by his doctor, and consequently will be spending five weeks in Scotland, taking things easy.

His place with the **Ronnie Scott** group is being filled by **Benny Green**.

BONE DRY

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B.B.C. producer John Hooper (left) and bandleader Ted Heath caught in a serious frame of mind as they talk over the new "Down beat" series, in which the Heath band will feature. As announced last week, Ted finds himself unable to undertake the tour of Germany, but Johnny Dankworth's Seven are now definitely going in the New Year.

BBC'S DISC-JOCKEY PROBE

A STORMY secret meeting, of which news has only just leaked out, was held behind locked doors at the BBC during the past week.

NATHAN GETS HIS GIRL SINGER

BANDLEADER Jack Nathan has completed the internal changes in his line-up by signing 20-year-old Jill Kinley to fill the vocal spot left vacant by the departure of Alma Warren (one-time Ross) to Geraldo.

Jill, married to altoist Pete Kinley, started her singing career in the straight groove at the Trinity College of Music, later making her professional debut in the "pop" field with Ken Mackintosh.

During a period of gigging she did a couple of airings with Jack Nathan, and then joined Jan Ralfini. Recently she has been singing with Sydney Lipton at the Grosvenor House.

The revised personnel is now Jack on piano leading Leo Wright (trumpet), Freddy Syer Bill Lewington (altos), Aubrey Frank and Eddie Mordue (tenors), Sam Bass (bass) and Peter Coleman (drums).

LJC's Xmas farewell to Oxford Street

AFTER a five-year stay at 100, Oxford Street, the London Jazz Club holds its farewell session last Saturday (20th), with a grand Christmas Party, at which many guests popped in to wish the Club success at its new Marble Arch abode.

Owing to a snag which has arisen in connection with LCC regulations, certain structural alterations have had to be commissioned before the club can open there.

These, coupled with the time still needed to complete extensive redecoration and lighting alterations in these ex-BBC studios, necessitate the LJC having an enforced four-week closure.

The date now set for the Gala Opening is Sunday, February 1; thereafter the LJC will open every Saturday and Sunday with the Christie Brothers Stompers and guest groups.

GERALDO CUTS FIRST PHILLIPS DISCS

GERALDO and his concert Orchestra of forty-five musicians, cut their first titles, "Ecstasy" and "La Cumparsita," on Monday (22nd) for the new Philips record label, to which Geraldo has signed, as reported in last week's NME.

The sides were recorded at Conway Hall, one of the two studios being used by Philips until their own recording studios are ready.

BLACK FIXES LINE-UP

DETAILS of the star-studded personnel to be used by bandleader Stanley Black, on his forthcoming series of one-night appearances all over the country, have now been announced.

As exclusively forecast by the NME many months ago, and confirmed in our issue of October 17, Stanley's 8½-year-old contract with the BBC expires on January 3.

Here are the names of the 14 musicians and three vocalists who go to make up the new Stanley Black Dance Orchestra: Saxes: Bill Povey, Harry Hunter (altos); Billy Amstell, Manny Winters (tenors); Jock Faulds (baritone).

AMBITIOUS PLANS

Brass: Frank Thornton, Bert Bullimore, George White (trumpets); Jack Irvine, Lad Busby, Nick Nicholls (trombones).

Piano: Ken Jones. Bass: Frank Clarke. Drums: Mickey Greeve.

Vocalists: Diana Coupland, Martin Moreno, Monty Norman.

As reported previously in the NME (October 17), there are big ambitious plans for the orchestra embracing many fields of entertainment outside the orbit of one-night stands and radio work.

Full details of these plans, plus the initial list of dates which the band will be playing, will appear in our issue dated January 2.

LATE FLASH.—The Joe Saye Trio opened at Ciro's Green Room on Monday (22nd), with new bassist Johnny Gunn replacing Laurence Anthony. On January 4, the Trio plays the Ted Heath Swing Session at the London Palladium and, on January 18, has another 'Star Show' broadcast.

MU PAYS ROY'S BOYS — BUT NOTHING FOR HARRY

THE NME learns that the members of Harry Roy's Band received last Friday (December 19) payment in full for the week's work which they were prevented from fulfilling by Union ruling at the Theatre Royal, Dublin. The money was paid to them by the Musicians' Union. Harry Roy received no payment, although he is also a member of the MU.

As stated last week, Harry is being sued for breach of contract, and the position regarding MU indemnity is still obscure. The MU executives will not commit themselves to any statement on the matter.

A STATEMENT

In the meantime, the following statement was made to the NME over the weekend by Mr.

Stanley Stevenson, Harry Roy's solicitor:

"Mr. Roy's attention has been drawn to Mr. Hardie Ratcliffe's statement published in the last issue of the 'Melody Maker.' Mr. Roy wishes to emphasise that, while the Musicians' Union no doubt secured what may be regarded as a victory of international magnitude, the Union will not fail to recognise that it did so by compelling him to break his contract to appear at the Theatre Royal in Dublin, and so exposing him to the rigours and penalties of the Irish law and, in particular, to the action which is now being commenced against him by the Theatre.

"Mr. Harry Roy, without the slightest knowledge of trouble which had arisen in Ireland between two Unions, found himself involved in this dispute with which neither he nor the Brit-

ish members of his band were in any way concerned. The British Union having apparently resolved to support the Irish Federation of Musicians, certain statements were made on behalf of the British Union both to members of Mr. Harry Roy's Band and to Mr. Harry Roy himself, and orders were issued by the Union for the purpose of assuring that the performance at the Theatre Royal would not take place.

'INNOCENT VICTIM'

"Mr. Harry Roy takes the view that, both legally and morally and as a member of the Union, he should receive every possible support which the influence and the resources of this great Union are capable of.

"He does not care for the rôle of an innocent victim in this international drama, and does not believe that it is the intention of the members of his Union that he should not receive its full support.

"Mr. Roy, unlike Mr. Ratcliffe, was at the scene of combat, and cannot attach any importance to that part of Mr. Ratcliffe's statement which ascribes the action of the Union to the employment of an expelled member at the Theatre."

Heath trombone Keating forms "New Sound" eight-piece group

TED HEATH trombonist Johnny Keating has formed an eight-piece group, tentatively titled "Johnny Keating's New Sounds in Jazz." Drawn from the personnel of the Ted Heath Orchestra, but totally unconnected with it in any other way, the line-up reads: Roy Willox (alto, soprano), Danny Moss, Henry Mackenzie (tenors, clari-

nets), George Hunter (baritone), Johnny Keating (trombone), Ralph Dollimore (piano), Johnny Hawksworth (bass) and Ronnie Verrall (drums).

"We are going to play jazz, and only jazz," Johnny told the NME. "Working regularly with a band as we do, we don't have to 'play commercial' in these small group sessions. Thank goodness!"

There will be several groups formed within the main body: the Henry Mackenzie Quartet—clarinet and rhythm—the new Ralph Dollimore Trio, and a group which was once a feature of the Tommy Sampson and Oscar Rabin bands—the Danny Moss Bop group, consisting of tenor, trombone, baritone and rhythm.

Commented leader Heath: "I'm glad the boys are getting together to form their own group; it'll give them a chance to let their hair down. I shall certainly listen to them, and if I like the noise shall quite definitely make use of it on broadcasts and stage shows."

The group's first date will be an appearance from 2.30 a.m. to 4 a.m. at Alec Brightman's Mapleton Club, Coventry Street, on the 8 p.m.-4 a.m. New Year's Eve Session.

LAST-MINUTE NEWS:

Manager-compere Bix Curtis informs us just as we close for press that the all-star "Jazz at the Prom" unit has been booked to support Sara Vaughan at her Royal Albert Hall Concert on January 31. They are also appearing at the Geraldo Swing Club concert at the Royal Festival Hall on February 15.

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U.S. STARS DUE HERE

JOCK JACOBSEN, of the Music Corporation of America, has a battery of famous stars lined up for a mass invasion of our shores next year.

Jock told the NME: "We anticipate bringing over the Four Aces, Gordon Macrae, and Doris Day, if conditions and film commitments permit.

Others lined up are film comedian Billy de Wolfe and the "Four Stepbrothers."

Jock has asked us to point out that if and when Dean Martin and Jerry Lewis appear in this country they will do so under the aegis of MCA, to whom they are contracted.

MUDDER PIANO SWITCH

IN addition to the impending loss of drummer Pete Bray (he joins Vic Lewis on December 24, as reported in last week's issue), bassist-leader Joe Muddel is also faced with the prospect of losing pianist Jack Honeybourne, who is due to join the Basil and Ivor Kirchin Band at Fountainbridge Palais, after Christmas. "I'm happy to say that Tommy Pollard will be joining us after Christmas on piano. I haven't fixed a drummer yet, though I have one or two people in mind."

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MORE RECORD DELETIONS

WILLIE the Lion Smith and his Cubs is yet another interesting Harlem outfit receiving a cut with "More Than That"/"Pm All Out Of Breath" (02463), and "Breeze"/"Sittin' At The Table" (02791). Connie Boswell's Blues disc, "Fare Thee Well, Honey" / "Mr. Freddie Blues" (02662) and Jimmy Lunceford's "Linger Awhile"/"Honest And Truly" (02418) are also out.

WOODY HERMANS

Ben Pollack's Pick-a-rib Boys' "You Made Me Love You" (02538), and the two O'Neil Spencer Trio couplings, "John Henry"/"Afternoon In Africa" (02632) and "Baby Won't You Please Come Home"/"Lorna Doone Short Bread" (02657) are now deleted, together with several numbers by Edgar Hayes and his Orchestra, the Casa Loma Orchestra and the Jimmy Dorsey Band.

Another famous swing band to suffer from this Christmas list of new deletions is the Woody Herman Band, now minus "Lazy Rhapsody"/"Intermezzo" (03256), "Three Little Sisters"/"Whisper That You Love Me" (03359) and "G'Bye Now"/"By-U By-U" (03471) whilst the Charlie Barnet aggregation drop "Gulf Coast Blues"/"Drop Me Off At Harlem" (03568) and "My Heart Isn't In It" (03645).

by James Asman

(Concluded from last week)

The coloured American star trumpeter, Hot Lips Page, has now lost "Gone With The Gin"/"Call Of The Wild" (03480) in company with Lucky Millinder's "Mason Flyer"/"Little John Special" (03406).

Amongst the more interesting and jazzlike titles now omitted from the 1953 Decca lists are the Spike Hughes' Orchestra's "Margie" (F.1815), "Moanin' Low" (F.2217), "Some Of These Days" (F.2259), "Darktown Strutters Ball" (F.2611), "Harlem Symphony" (F.2711), "Six Bells Stampede" (F.2844), "Elegy" (F.3004), "Buddy's Wednesday Outing" (F.3089), "Tiger Rag" (F.3311), "Doan You Grieve" (F.3399), etc.

Coleman Hawkins, accompanied by the Dutch Ramblers Orchestra, has "What Is Harlem To Me" (F.5775) and "Smiles" (F.6445) deleted, whilst the Quintet of the Hot Club de France loses several evergreens such as "Moonglow" (F.5831), "Them There Eyes" (F.6899), "Undecided" (F.7140) and "The Man I Love" (F.7390). Louis Armstrong's "Skeleton

In The Cupboard" (F.6145) is cut out, together with Leonard Feather's All Stars' "Ocean Motion"/"Men Of Harlem" (F.7753), and Bob Crosby's "Between 18th And 19th On Chestnut Street" (F.7475).

British ace trombonist George Chisholm drops out with "Penalty £5"/"No Smoking" and "Rosetta"/"You're Always Mine," Decca F.6939 and F.7015 respectively. Sid Phillip's Quintet joins him with "Serenata" (F.7845) and "Hot Time In The Old Town Tonight" (F.7888).

CASA LOMA OUT

Adelaide Hall's "Why Don't We Do This More Often" on Decca F.8092 is out, and so are "Missouri Scrambler" (F.7824) and "Ja Da" (F.7858) by the polished and lively Lew Stone Stonecrackers.

Decca, in company with Brunswick, also loses some Casa Loma pieces, such as "Star Dust"/"Morning In May" (F.7159), and "Riverboat Shuffle"/"Still Of The Night" (F.7161).

Danny Polo's Swing Stars are axed with "That's A Plenty"/"Blue Murder" (F.6550) now deleted.

TRADITIONAL XMAS FOR MANCHESTER

MANCHESTER jazz fans will have a "traditional" Christmas. Modern jazz will be in short supply, and the only music in this style will probably be heard at the Free Trade Hall from Nat Temple (Christmas Eve) and Vic Lewis (Boxing Night).

The New Orleans-Dixie clubs, however, have arranged for a plentiful supply of "figgish" music.

LANCASHIRE SOCIETY OF JAZZ MUSIC will hold a Christmas Ball and Double-up on Christmas Eve. The Saints, Chris Barber, and the Crane River Jazz Band will play at the Grosvenor Hotel and the Manchester Assembly Rooms in rotation. The Society will hold a New Year's Eve Party at the Grosvenor with the Saints and Ray Leclerq's Jazz Band.

APEX JAZZ CLUB at the Tatched House Hotel, Newmarket Place, holds its Christmas session on Saturday, December 27. Featured will be the Apex Jazz Band, the Unity Jazz Band, and Derek Atkins' Dixielanders.

MANCHESTER JAZZ CLUB, one of the few recitalists' clubs, held a Christmas Party on Monday (22nd) at the Nag's Head Hotel, Jackson Street, Albert Square.

BIG RHYTHM SHOW at Belle Vue on Sunday, December 28. With Mary Lou Williams, Cab Calloway, and Marie Bryant, of course.

Watch Ray Leclerq's Jazz Band. Forty-year-old Ray used to play bass with Fred Hedley, now leads an enthusiastic bunch of youngsters who play in the pre-classic Bunk-Lewis style.

Last Saturday week they had the Grosvenor Hotel crowd shouting for more. Fans of the group are mainly collectors who until the band came along preferred to stick to their collections. Ray's band will soon be a serious rival to the Crane River boys.

Behind the Record Counter

THE next time you go into a jazz record shop, keep an eye on the chap behind the counter — he may be jotting down notes about what you like and what you say!

For the jazz shop is just the place to hear the real opinions of the present-day record collector. It is also the place where the howlers of the jazz world are born.

PARKER!

The other day, for instance, a young and rather new recruit enquired about the new Vogue Charlie Parker LP just released. He gazed at the cover for several minutes and then asked me whether Humphrey Lyttelton was in the personnel!

It later appeared that he was just a trifle confused about the name of Humph's pianist, Johnny Parker!

Sometime ago the shop underwent certain structural alterations owing to the activities of two opportunist jazz fans. Originally the shop's sole listening booth was located downstairs in a small closet.

One day it was discovered that two enterprising enthusiasts had locked themselves in with a small batch of records. Instead of the expected sounds of hot music, a low buzzing could be heard.

Investigation revealed that the gram had been detached and that the shop's juice was

supplying the power to an electric razor occupied in removing masses of down from two young chins! Needless to say the gramophone is now in the shop!

One of the most curious facts about jazz record buyers is that few of them are interested in these days of revivalist music in local band recordings.

The biggest favourite amongst traditional customers seems to be clarinettist George Lewis, with the excellent Vogue and Tempo Lewis' discs in constant demand.

The moderns prefer Charlie Parker, Erroll Garner and Dizzy Gillespie to Dankworth, Scott and Deuchar.

In fact, with Christmas approaching fast and jazz fans busy digging deep into their wallets for their Yuletide ration of hot and cool music, modern and traditional revivalist music is rapidly losing ground to the real thing.

NEW ORLEANS GAIN

A year ago the reverse was the case. Best sellers Humphrey Lyttelton (Parlophone) and Lu Watters (Melodisc) showed a definite gain on New Orleans jazz.

All of which might easily have some bearing on the fact that attendances in many jazz clubs featuring live music have dropped recently.

See you all Behind the Counter again soon. J.A.

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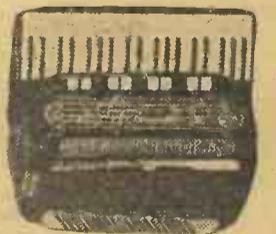
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EALING, FRIDAY. "Fox and Goose," Hangar Lane. **BOXING DAY PARTY: SOUTHERN STOMPERS** and Riverside Jazz-band. Doug's Razzamatazzers. Open till 12.

HOT CLUB OF LONDON, Sunday, December 28: CRANE RIVER JAZZ BAND. The band with a beat plus George Webb's **DIXIELANDERS** and guest artists. "SHAKESPEARE HOTEL," Powis Street, Woolwich. Trains to Woolwich Arsenal. Buses to door. Free membership. Doors open 6.30 p.m.

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

LONDON JAZZ CLUB, Wilcox Studios, Bryanston Street, Marble Arch, W.1. Re-opening with Gala Session, Sunday, February 1. Christie Brothers Stompers and guests.—Details 4 Earlharn Street, W.C.2. TEM 1762/3/4.

LONDON JAZZ RECORD SOCIETY. No meeting Boxing Day. Grand New Year session, January 2.

NEW YEAR'S EVE, Viaduct, Hanwell, 8 p.m. till 12.30 a.m.: **GEOFF KEMPS** Jazz Band, **LOCARNO**, etc.

SOUTHERN JAZZ CLUB, Leytonstone, Fridays 7.30. Eric Silk's Southern Jazz band. Valentine 7266. Closed Boxing Night.

CLUBS—MODERN

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CLUBS MODERN—Cont.

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JAZZ AT THE ZAN-ZEBA, Gerrard Street, 12 till 5, with all-stars Benny Green, Rex Morris, Lennie Metcalfe, Johnnie Gunn, Dickie De Vere, Ron Bershire, Lennie Breslow, and various guest stars. CHRISTMAS EVE AND NEW YEAR'S EVE: ALL-STAR BAND.

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FIRST JAZZ EVENT OF THE YEAR. See Traditional Club column.

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Music Business News and Chatter

HALLO, there! In the words of one of the seasonal songs, "Once More It's Christmas," so here's wishing you all the best of the best, and I'm sure you deserve it.

More big news comes this week from that very excellent Northern Variety Orchestra, under their conductor Alyn Ainsworth. These are the boys who whether accompanying a big variety show, or playing orchestral, really make with the fine music.

Seems this column is not the only one to appreciate their talents, as they are now to have a new spot on Saturday evenings from 7 to 7.15 p.m., on the Home Service, commencing January 24.

The title for this programme which will precede the "In Town Tonight" show, has not yet been decided, but your Alley Cat can tell you that something extra special is planned, and I hear that in addition to the orchestra, each programme will feature a four-minute spot by a top-line cabaret artist.

Have you heard the rumour about Ray Ellington? Lucky boy, if it's true!

The first major TV show from the North will take place on January 7, at 9.15 p.m. Producing will be Barney Colehan, and the transmission will come from City Varieties, Leeds.

The show will be entitled "The Story Of a British Music Hall," and sounds as though it is going to be most interesting as well as entertaining. Selected to conduct the specially picked TV orchestra is, of course, the Northern genius whose name seems never out of this column, Alyn Ainsworth.

Quite a change! A year ago, young Joni James entered a talent contest at the Copa in Pittsburgh. She reached the final but unfortunately didn't win. However, as a finalist she received twelve and a half dollars for her efforts. Today, a year later, she is booked to appear in the same spot for the sum of one thousand dollars a week, and her record of "Why Don't You Believe Me" is the most popular disc in the States. Yes, quite a change!

I know a lot of people searching for unusual voices in this business. I'd advise them to give a listen when next time the Peter Knight Singers are on the air. When I heard them last week on "Forces Show" giving out with "Belle Of The Ball," I found the lead female voice really glorious. Surely here is a voice that can benefit with exploitation.

Visitor to Europe within the next few weeks will be American publisher Robert Mellin, whose first plug, since opening his company in this country, has reached the top place on the British Hit Parade. I refer, of course, to "Here In My Heart." Mr. Mellin will be arranging to open offices in Paris, Berlin, and Brussels.

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THE ALLEY CAT

Fans of singer Vic Damone will be pleased to note that he is due for release from the U.S. Forces early in the New Year, and I've an idea that this young man is really going to reach the very top pinnacle of fame.

I hear a whisper that fine singer Bryan Johnson is likely to be combining his acting qualities with his vocalising, in a most unusual way, early in the New Year. Incidentally, why is it that we don't hear of any more records being made by this young man? Can it be that this age of gimmicks has killed off yet another promising voice?

Things the public don't hear about: Just four minutes before he was due to go on recently at the Metropolitan, Edgware Road, Tony Brent on his way from his dressing-room to the stage, fell the complete length of the stone steps, and sustained a severely bruised back, and a cut and equally bruised elbow. Despite being in intense pain, Tony went on in true stage tradition and did a fine show. Just another page in the book "The Show Must Go On."

Off to Austria shortly are Issy Bonn and Eddie Calvert, who will be going for four weeks to entertain the troops. On their way back, they will probably be airing over the Luxembourg and Hilversum networks. Around March or April, Issy and Eddie will be taking out their joint variety show on a nation-wide tour, thus presenting to the public "The Golden Voice and The Golden Trumpet." Sounds like a sound bet to me.

BRENT—WITHOUT FISHER—SLAYS 'EM!

THE much-heralded contest between Tony Brent and Eddie Fisher for the World's Lightweight Vocal Championship, scheduled for Weisbaden a week or so back, was finally cancelled.

A phone call to the NME's Les Perrin, then in Germany, from singer Tony Brent, brought the news that the U.S. authorities had put "kaput" to the whole idea. Officialdom had—justly—rated the Brent abilities high

enough for him to make out alone, without Eddie Fisher as an additional draw.

Tony opened his series of entertain-our-allies appearances with a concert at the Neroburg Club, just outside Frankfurt. The Club has what discreet circles call a "discerning audience"—and what show business knows as a "tough house."

So it says much for Tony that he set out with a five-song programme and had to do three encores—each carrying an "absolute demand" tag.

With good backing from the

German Lutz Two, he slammed over a bazooka in the form of the Frankie Laine special "I'm Gonna Live Till I Die" . . . and from then on he was IN.

"Walking to Missouri" and the new "The Way That I Feel" had 'em yelling; "High Noon" slapped 'em between the eyes; and then came another from Memory Laine—"That Lucky Old Sun." After that, the crowd were really on pleasure Brent.

With a little more attention to individuality, this boy can clean up back home—if the Yanks don't nab him first.

BBC's XMAS JAZZ PARTY

ON December 27, Charles Chilton's "World of Jazz" airing in the Light Programme is to be given over to a Jazz Christmas Party, in which some of the finest musicians from both worlds of jazz will get together in a BBC studio to play together, with the bars well and truly down.

Already signed for the programme are trumpeters Kenny Baker and Humphrey Lyttelton, trombonist George Chisholm, clarinetist Wally Fawkes, alto-man Johnny Dankworth, violinist Stephane Grappelly, pianists

Ralph Sharon and Mike McKenzie, guitarist Don Fraser, bassist Jack Fallon and drummer Jack Parnell.

Marlon McPartland, star British pianist from the States, will be one of the guests.



At the 75th anniversary dinner of Francis, Day & Hunter, Ltd., last Wednesday, the two groups here show (on right), l. to r. Mrs and Mrs. Benny Lee, Matt Heft, Bob Monkhouse, Spanish composer and publisher Augusto Alguerro, of Barcelona, and Jimmy Phillips. (Below): Managing director Fred Day with some young members of the FD & H staff—(l. to r.): Barbara Price, Beryl Combe, John Pecorini and Megan George.



Seems these disc-jockeys have talent as well as the gift of the gab. My reason for saying this is that Marcel Stellman, the young man who has just finished his series of gimmick records, has now had a very cute song placed with Leeds Music, who will be plugging it next month. I wonder what Marcel had in mind when he wrote this first song. Its title? "I Collect." Not a bad idea. I hope he does!

if that's not a good start off for any song, then I'm not the Alley Cat.

I am now fully prepared to wager that people will consider that "Forgive and Forget" is a great song. After all, aren't there four AMERICAN records of it? Oh, what a business this is!

Had an interesting fan letter this week asking me whether the Alley Cat was psychic? Seems in my column of May 30, I doubted the possibility of any girl living with the voice of Johnnie Ray for the rest of her life, when he announced his betrothal.

Seems now that the news has broken that his young wife has already left him, my fan is anxious to know whether she has much longer to wait for a tall dark stranger to enter her life. That's one thing I'm afraid the Alley Cat can't tell you, dear! Never mind, I'm still around. (Is that good?)

A XMAS PRESENT FOR CHILDREN

THROUGH the columns of NME, agent Harry Dawson invites the sick, disabled and crippled children of the country to attend—free—either a performance of the "Big Rhythm Show of 1953," on Sunday, January 4 at a big London cinema, or a performance of Jack Hylton's Circus at Earl's Court, on Monday, January 19.

When members of the Big Rhythm Show cast offered their services free for such a concert, Harry Dawson—at the suggestion of George and Alfred Black—approached Jack Hylton for the loan of a theatre.

In his letter of reply, Mr. Hylton regretted that circumstances made it impossible for a theatre to be loaned, but offered to admit free for this one performance of his circus, any sick or disabled children whom Harry Dawson cared to send along.

This offer was gratefully accepted.

Any musician or reader of the NME wishing to take advantage of this most generous offer by Mr. Hylton and the Big Rhythm Show cast, and who wishes his or her sick or disabled children to attend either show, should write to Harry Dawson at 12, Orange Street, W.C.2, or to the NME, marking the envelope "Free Show Offer."

It is emphasised that no child will be admitted free at the doors, unless holding a ticket issued through the Dawson office.

I hear that Charlie Ventura, the famous saxist, has a sixteen-year-old son who looks likely to follow in the old man's footsteps. He's already a regular member of pop's band.

They say that Dave Toff has another hit in "They Say" by Leslie Julian-Jones.

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