

new MUSICAL EXPRESS

ALL THE LATEST DANCE BAND NEWS, PICTURES, TOP TUNES AND RECORDS



No. 328 (NEW SERIES)

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(Above): The Johnny Dankworth Seven facing a jam-packed Royal Albert Hall, with close on 7,500 fans enjoying every minute of the show, featuring the cream of British bands and artists.



Pictures taken at the sensational NME Poll-Winners' Concert last Sunday show (above) glamorous American film star, Mary Castle, presenting Ted Heath with his Crown (inset).

(Left, top): The All-Stars group in action, with Ronnie Scott, Johnny Dankworth, Bill McGuffie, Johnny Hawksworth and Kenny Baker well in evidence. Jack Parnell is behind Kenny.

(Left, centre): The Ronnie Scott front line 'on their toes' in more ways than one, Jimmie Deuchar is on the extreme left, of course, and is not Derek Humble, as his music stand suggests. Blame the bandboy!



(Above): American film star, Scott Brady—and a great favourite with British filmgoers, judging by his welcome!—finds a real pleasure in presenting Lita Roza with her Crown.

Crombie Again

IN adding to the attack on Crombie, Mr. Gladwell (NME 10.4.53.) did not need to say that he is no expert on drumming technicalities as this is painfully obvious from his letter.

I don't wish to reiterate the remarks I have previously made in favour of Crombie, nor do I wish to answer his criticisms of the "Jazz at the Prom" Tony Kinsey versus Tony Crombie solos, but I must beg space to refute his inference that my previous letter debunked Krupa and Heard at Kilburn.

My letter stated that I did not applaud the duet, which implied that for the non-solo spots they received my wholehearted applause.

The duet and its creed of "Anything Heard can play, Krupa plays louder" was to me as significant psychologically as the near hysteria it provoked amongst the grunting members of the audience, and almost as laughable as Mr. Gladwell's suggestion that if Crombie or any other British drummer (including myself) can do better, he would like to hear us.

Unfortunately, I am no expert either, but I have attempted and still am trying to gain enough knowledge of drumming and jazz to share the experts' point of view, and would suggest that Mr. Gladwell does likewise, for the basic fact remains that Crombie is the selected drummer with Europe's leading small modern group.

E. BATESON-MAY.
Crawley Green Rd., Luton.

Miller Records

I HAVE been following the letters which you have so far published concerning record collections with some interest and eventually saw (in your last issue) the one I have been waiting for. Mr. Bert Marsden (enclosing a photograph of a very pretty wife) wrote saying that he had "every record issued by the Glenn Miller Orchestra—43."

On the assumption that Mr. Marsden is referring to British issues only, I can assure him that he is slightly under par. To my knowledge, 69 records were issued in England (not counting reissues and the Columbia recording of the 1935 band). Of these, I own 62.

With issues of American and other origins my collection comes to 75, and I am on the look-out for many others. Something like 300 altogether have been issued and I understand



Well-known South London semi-pro big-band leader Fred Faulkner spends his business hours building the bodies for some of Britain's fastest racing cars. This picture shows him with the Allard Special with its 30 h.p. Ford V8 engine and the Faulkner airflow body. Driven by H. J. Goldschmidt, the car won its race a few hours after this shot was taken last Saturday.

(HOW MUCH IS)
THAT DOGGIE
IN THE
WINDOW

Everybody will soon be singing
THE SONG FROM THE MOULIN ROUGE
ORCHESTRATIONS READY SHORTLY

Campbell Connelly & CO. LTD.
10, DENMARK STREET, LONDON, W.C.2. TEL. BAR 1653

that there is at least one Englishman with the lot. 300 records by one band should put everyone else in the shade, but there might be a Kreisler or Boston Prom or Caruso collector who has more—I wouldn't know!

For the benefit of Mr. Marsden, the following details are relevant, concerning issues made in Great Britain of the civilian Glenn Miller bands of 1937 and 1938-42:—

1937 Band on Brunswick, 2 (both still available). 1938-42 Band on Regal Zonophone, at least 5 (one still available) . . . on HMV Home issues, at least 52 (some issued on overseas list) . . . on HMV Overseas List, 10 (52 HMV still available). Total issued in Britain at least 69. Total still available (Home and Overseas List) 55.

It therefore looks as though Mr. Marsden has explored neither the possibilities of the HMV Overseas list nor the Brunswick catalogue. Incidentally, the figures above include three brand new issues made since January, 1952, two on the Overseas list and "Jersey Bounce" on the Home catalogue.

I hope you will publish this letter as I think it will be useful in two ways, (a) put many people, who might be interested, wise about many Glenn Miller records still available ("Blueberry Hill," "Blue Orchids," "Sweeter Than The Sweetest," "Chapel In The Valley," etc.); (b) more important from the point of view of the correspondence I mentioned—above—put an end to the letters on record collections. I should think, as I said above, that the gentleman with 300-odd records, all of Glenn Miller and his Orchestra caps anything anyone else is likely to achieve (my seventy-five included). Best wishes for your continued success.

W. G. MANLEY.
Matthias House, N.16.

Baker Fans

WE hope most sincerely that you will print our letter as it is a true reflection of our views and of our friends' views on this subject: "Let's Settle for Music."

Why take such a superb programme off the air? Surely Mr. Baker's show is the best of its kind on the air at present.

When a trumpet player (who must rate as one of the world's best three) of Kenny's calibre is taken off the air it makes one wonder what the BBC are coming to.

I wonder if the Baker fans have heard his latest recording "Round

About Midnight"? It is the best British recording we've heard since way back.

As for Britain not having a rhythm section, these boys don't do too badly for amateurs. If you have not been fortunate enough to hear Kenny Baker's programme, this record (although not the actual Dozen) gives you an idea of the calibre of music they play.

L.A.C. BARNES,
RAF, Brampton, Hunts.
L.A.C. KERSEY,
S.A.C. MITCHELL

P.S. I think that through the writings of your critics and staff, the Poll Winners this year are of a better choice than any previous poll we've ever seen.

Kirchin's Airing

AFTER very much controversy about the Kirchin Band, I feel that I must say what a great pleasure it was to hear their broadcast on Friday (17th). This band definitely had a distinctive sound, in fact, it's a great pity we can't hear more of them on the BBC.

The BBC have given them a start, now let's hope they follow through and give the band a chance to show what they really can do. After all, they did it for Parnell and having heard both bands in the flesh many times, there is not that much difference between the two, if any.

I must add that I am a regular reader of your very interesting paper and would like to take this opportunity to express how much I enjoy and look forward to reading it every week.

JOSEPH WILSON.
Murdoch Terrace, Edinburgh, 11.

Sowden Praise

WHILST having complete sympathy with H. E. Cooper's remarks, on the demise of the fine Jimmy Walker Band, the point of "originality" comes to note.

The Geoff Sowden Band surely comes pretty close to the top of the originality list.

The British music policy they are following amounts to the most important development in British Jazz since Humphrey Lyttelton went on a New Orleans kick.

In fact, Hump would seem to have taken a leaf from the Sowden book according to the article "Irene Scruggs On The Air" on your page 10 last week (sub-heading "Folk Music").

Keep bashing the Sowden Band. You'll get there.

F. BRERETON.
Vincent Square Mansions, S.W.1.

It Was Plummer!

I WOULD like to point out to the News Staff of the NME and to E. J. Hayward that the letter entitled "Thanks, Geraldo" which was published 10.3.53, and in which E. J. Hayward stated "and a very tasteful Ivor Mairants," EJH should have stated "and a very tasteful Roy Plummer," as Roy Plummer is now the guitarist with the Geraldo band and not Ivor Mairants.

B. BAXTER.
Holland Rd., N.W.10.

Peterson On Wax

THANK goodness that Norman Granz is finally going to exploit his Mercury records over in this country.

At last we shall be able to hear the great Oscar Peterson on wax, and not a bit before time, might I add.

The fact that we shall be able to hear Peterson is enough for me, but to hear Parker with Strings, Flip Phillips with Machito, and JATP waxings as well—roll on the first

LETTERS



The NME's Poll-Winning trumpettman Kenny Baker, took his band to the new Queen's Hall dance hall at Twickenham for the opening festivities last Saturday (18th). Our picture shows Ken with Mrs. Ivor Kirchin and Len Walters, proprietors of the hall.

release of Mercury records!

Whilst writing I would like to agree with H. E. Cooper's letter of last week re the Jimmy Walker Quintet. Thanks, Jimmy, for a grand little outfit that was original and appealed to most tastes. The re-formation of the quintet is eagerly awaited—don't be too long!

BBC please note. Let's settle for more music from Kenny Baker's Dozen, and just in case the NME is barred from Broadcasting House, my letter of request is on its way.

A. G. MAYBURY.
Gale St., Dagenham.

Good For Collins

ALTHOUGH in existence for only a very short time I must say that for an out of town palais band Bill Collins and Orchestra at the Embassy, Welling, is one of the finest orchestras I've ever heard, with superb arrangements and a good style and vocalists.

Having followed in the footsteps of veteran leader Stan Atkins, the Bill Collins outfit is most popular with local dancers and fans.

R. HEEL.
Sidecup, Kent.

Day Discs

NO doubt reader Doubleday (17/3/53) will be delighted to hear that Doris Day's disc "Lullaby Of Broadway" has been issued here, on Columbia DB2933 in 1951.

PHILIP RADFORD.
Pembroke Rd., Weston-super-Mare, Somerset.

Two Hands For Lotis

HAVING heard Ted Heath's vocalist on numerous occasions at the Palladium, etc., is it possible for your paper to publish a photograph of Dennis Lotis in action, also some gen on Dennis, please?

His two last recordings of "Wild Horses" and "On The First Warm Day" are great.

Thanks for a most interesting paper.

B. RUSHOVICH.
Inverness Terrace, W.2.

I READ with great interest your articles on Poll Winners Lita Rosa and Dickie Valentine recently published.

I should now be interested to know if it would be possible to have the life stories of popular runners-up, Dennis Lotis and Cleo Laine. I am sure their many fans would be delighted.

While on the subject of Dennis Lotis, I think he is overlooked too much in respect of the other Heath singers. He has a wonderful personality and charm, and I think he deserves a big break.

His voice has great warmth and clarity and he can certainly sing with expression. He even makes some of these rubbishy up-tempo numbers like "Feet Up" sound convincing. I have every record he has made. Incidentally, I do hope we can have his life stories illustrated by photos, too.

E. HUMPHRIES.
Rochester Way, Bexley Heath.

Scott's Debut

I THOROUGHLY enjoyed reading your Ronnie Scott feature last week, but would like to put on record that the Scott Group's London debut was at the Regal, Edmonton, and not the Palladium.

Ronnie played to two houses at the Regal before moving over to the Palladium in the late evening.

Furthermore, the audience did not "rave" about Scott on his showing in Edmonton, although he appears to have played the same arrangements—but then maybe a Palladium audience is more appreciative of "musician's" music?

By the way, Jack Parnell was on

the same programme and literally brought the house down.

A. L. SMITH.
Hinton Rd., Edmonton, N.18.

Billy May

MAY I endorse some of your correspondents in the recent Billy May studio band versus road band controversy which appeared in your very fine paper.

Some time ago, I had the pleasure to hear Billy May at the Hotel Statler, and I must say I was very disappointed, for most of the time the two altos just could not get together on the unison slurs, which are now the May trade mark.

The sounds which came out were most unmusical, also the soloists were obviously pick-up men and very mediocre.

Being an Englishman, I thought of Ted Heath's fine band which was always as great on one-nighters as on discs and airings. His band is very popular here, and very often heard on jazz programmes, but why not some originals instead of U.S. compositions?

Also I feel sure that Jack Parnell's Band, which I have not heard, would be well accepted if discs were available. I am also not forgetting very popular Johnny Dankworth. May I add that if anyone would care to correspond with me about jazz I would be glad to forward copies of "Down-Beat," etc., and thanks for a very fine magazine.

ALAN W. BROWN.
297, Buffalo St., Hamburg, New York, U.S.A.

Mancunians' Music

MAY we take this opportunity—through the medium of your excellent paper—to thank the Ronnie Scott boys for the great music which they gave us during their four weeks' stay in Manchester.

This band really caters for all tastes in music, and were a terrific success both in the dance hall and the Jazz Club.

Indeed, it was a great honour to witness the birth of this wonderful and original band, and we sincerely hope to see them again very soon.

B. ATHORN,
J. HALLIWELL.
Manchester.

AFN HIGHLIGHTS

344, 271, 547 METRES

SUNDAY
A.M. 7 Requestfully Yours; 9.10 Americana Melodiers; 10.45 Piano Portfolio; 11.15 In the Miller Mood.
P.M. 1 Music by Mantovani; 1.30 American Music Hall; 2 Highway Of Melody; 4.30 Record Parade of Hits; 6.5 Jack Benny; 5.30 Phil Harris; 6.30 Ozzie and Harriet; 6.55 A Story and a Song; 7 Charlie McCarthy; 7.30 The Big Time; 8.5 Twenty Questions; 10 One Night Stand; 10.30 Stein Serenade; 10.40 The Vocal Touch; 11 Midnight Rendezvous.

MONDAY
A.M. 6 Bandstand; 6.45 Western Songtime; 7 Musical Scrapbook; 8 Repeat Performance; 8.30 Jack Smith; 8.45 Music's No Mystery; 9.05 Merely Music; 10 Hot Off the Record Press; 10.45 Bob Hope; 11.10 Duffie Bag.
P.M. 12.30 Curt Massey; 12.45 Lina Romay; 1.02 Latin-American Carnival; 1.45 Winged Victory Chorus; 2 Hillbilly Gasthaus; 3.02 Outpost Concert; 4 Off The Record; 6 Music in the Air; 7 Father Knows Best; 7.30 Arthur Godfrey; 8.15 Monday Blues; 9.30 The Great Gildersleeve; 10 Late Date (Part 1); 11 Late Date (Part 2).

TUESDAY
A.M. As for Monday.
P.M. 12.30 Curt Massey; 1.02 Hawaiian Melodies; 1.30 Musical Scrapbook; 2 Hillbilly Gasthaus; 3.02 Outpost Concert; 4 Off The Record; 6 Music in the Air; 7 People are Funny; 7.30 Doris Day; 8.15 Club Fifteen; 9 Hollywood Music Hall; 11 Late Date (Part 2).

WEDNESDAY
A.M. As for Monday.
P.M. 12.15 Piano Penthouse; 12.30 Curt Massey; 1.02 Latin-American Carnival; 1.30 America Calling; 2 Hillbilly Gasthaus; 3.02 Rias Symphony; 4 Off the Record; 6 Music in the Air; 7 Life with Luigi; 7.30 Martin and Lewis; 8.15 Club Fifteen; 9 Gordon Macrae; 10 Hot House; 10.30 The Square Corner; 11 Late Date.

THURSDAY
A.M. As for Monday.
P.M. 12.30 Curt Massey; 12.45 Organ Intermezzo; 1.02 Hawaiian Music; 2 Hillbilly Gasthaus; 3.02 Outpost Concert; 4 Off the Record; 6 Music in the Air; 7.30 Vaughn Monroe; 8.15 Club Fifteen; 9 Bing Crosby; 11 Late Date (Part 2).

FRIDAY
A.M. As for Monday.
P.M. 12.30 Curt Massey; 1.02 Latin-American Carnival; 1.30 America Calling; 2 Hillbilly Gasthaus; 3.02 Rias Symphony; 4 Off the Record; 6 Music in the Air; 7 Life with Luigi; 7.30 Martin and Lewis; 8.15 Club Fifteen; 9 Gordon Macrae; 10 Hot House; 10.30 The Square Corner; 11 Late Date.

SATURDAY
A.M. 6 Bandstand; 6.30 Western Songtime; 7 Musical Scrapbook; 7.45 Special Fifteen; 8 Repeat Performance; 8.30 Music for You; 9.05 Merely Music; 11.10 Duffie Bag.
P.M. 12.30 Mustland USA; 1.02 Combo Corner; 1.30 Symphonies for Youth; 2.30 Stan The Man; 3.02 Saturday Serenade; 4 Off the Record; 6 Music in the Air; 7 Broadway's My Beat; 7.30 Grand Ole Opry; 9 Jubilee; 9.30 Record Parade of Hits; 10 Garmisch Revue; 10.25 Late Date (Part 1); 11 Late Date (Part 2).

SUNDAY
7 p.m. Time Out For Teddy; 7.30 Songtime; 7.45 Winifred Atwell; 8.05 Music For Everyone; 8.30 Movie Magazine; 9 Carroll Gibbons; 9.15 Curt Massey; 10 Jo Stafford; 10.30 Bing Sings; 11 Top Twenty; 12 Music At Midnight.

MONDAY
7.30 p.m. Smash Hits; 8 Music For Everyone; 10.30 Graeme Fields; 10.45 Monday's Requests; 11.30 Music At Midnight.

TUESDAY
7.30 p.m. Among My Souvenirs; 7.45 Time Out For Teddy; 8 Music For Everyone; 8.45 Musical Comedy

Memories; 10 Tuesday's Requests; 10.30 Bing Sings.
WEDNESDAY
7.35 Music For Everyone; 9.45 Curt Massey; 10 Max Bygraves; 10.30 The Voice Of Romance; 10.45 Wednesday's Requests; 11.30 Music At Bedtime.
THURSDAY
7.30 p.m. Among My Souvenirs; 7.55 Music For Everyone; 8.30 Jay Wilbur; 9.45 Musical Comedy Memories; 10.15 Thursday's Requests; 10.30 Bing Sings.
FRIDAY
7.30 p.m. Music For Everyone; 9.50 Friday's Requests; 10 Dreamtime.
SATURDAY
7.15 Irish Hour; 8 Scottish Requests; 10 Quiz Time; 10.10 Saturday's Requests; 11.30 Music At Bedtime.

HAIR TREATMENT

A book about Hair Troubles by a Consulting Hair Specialist, fully illustrated with enlightening diagrams and interesting photos is offered to readers of the "NEW MUSICAL EXPRESS." Readers who would like a free copy can obtain it by posting the adjoining coupon.

Thousands of men and women who have already sent for Mr. Pye's book have reported astonishing results from the treatment. The following is a typical letter recently received:

"My hair was terrible, falling out and very thin, with no colour at all; now I am not embarrassed any more."—W. L., Wpton.

Address your application for the book to:
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Please send Free Book offered.

NAME (Block Letters).....
ADDRESS (Block Letters).....
24/4/53 "New Musical Express"

The NME Poll-winners' Concert reported

It was the night of the year!

WE on the NME are feeling very proud of ourselves this week. Although this paper has only been going for just over a year, we took on a major undertaking that might easily have brought grey hairs to a hardened promoter with many years of experience.

We decided to put on a concert of the winning bands, vocalists and soloists in our recent Poll, and after having blinked more than somewhat when we found out what all that would cost us, we plunged even deeper and engaged, as the venue, no other place than the Royal Albert Hall.

We won't tell you of the weeks of activity and preparation that nearly drove our whole office mad; what we will tell you is that the concert duly took place last Sunday evening (April 19) and resulted in a most enormous success in every respect.

The attendance was capacity. Every seat in this enormous hall was filled (except those few owned by Albert Hall "season ticket holders" which no one is allowed to sell), and there were nearly 1,000 hardy souls standing in the gallery. The total number of people who enjoyed 3½ hours of super musical entertainment was 7,500.

As for the show itself—well, the atmosphere throughout was electric. This was an OCCASION, and well did the crowd and the performers know it. Everybody on the bill treated the concert as a special night, reserving something new, something spectacular and something exciting for this great and auspicious event.

The bands have never played better... the vocalists have never sung better... Everybody was at the peak of his or her form, keyed up to pull something out of the bag. And pull it out of the bag they did—one after another.

To mark the occasion, the NME artist, David Kemp, designed special crowns for the five Poll-Winners—Ted Heath (Top Large Band); Johnny Dankworth (Top Small Band); Ronnie Scott (Outstanding Musician of the Year); Lita Roza (Top Girl Singer) and Dickie Valentine (Top Male Singer).

The crowns are made of gilt metal, with each of the points in the form of a quaver, and five bands (representing a musical staff) round the base. The crowns rest on a velvet, tasselled cushion, which in turn is mounted on a wooden base and, to complete the award, an individually inscribed plate on each crown gives all details of the winner and the section which was won.

As for the musicians who were adjudged tops on their respective instruments, they were awarded handsomely engraved scrolls. These were Jack Parnell (drums); Bill McGuffie (piano); Kenny Baker (trumpet); Johnny Dankworth (alto); Ronnie Scott (tenor) and Johnny Hawksworth (bass).

To present the awards, we were fortunate enough to secure the services of two American film-stars now in this country to make "Three Steps to the Gallows"—Scott Brady and Mary Castle. Their appearance received an enormous ovation, and they performed their duties with charm and friendliness. The NME is most grateful to them for rounding off so wonderful an evening.

The compèreing was in the hands of radio-star Harold Berens, who kept everything moving at a fine pace and told the audience all that they wanted to know, clearly and slickly. He did a great job of

work, never obtruding, but never allowing any sort of a lag.

Oddly enough—for amateur producers like ourselves—there were no lags. The presentation was smooth and speedy. Nothing went wrong. Nobody missed a cue, nobody fell over a microphone, and the audience was never kept hanging about for a minute. Call it beginners' luck, or what you will, but we must modestly say that the slickness of the production surprised even ourselves.

We owe a debt of gratitude in this respect to the Royal Albert Hall stage staff, who leaped into action with skill and enthusiasm throughout.

It was certainly a night that will be long remembered, and we are most grateful to the fans and the bands and artists who made it possible.

As the NME staff were walking round in a daze (generated by joy and relief!) most of the evening, we had Mike Butcher in the audience taking notes of what was going on. And here, for the benefit of readers who were unlucky enough to miss this wonderful occasion, is his report of the proceedings.

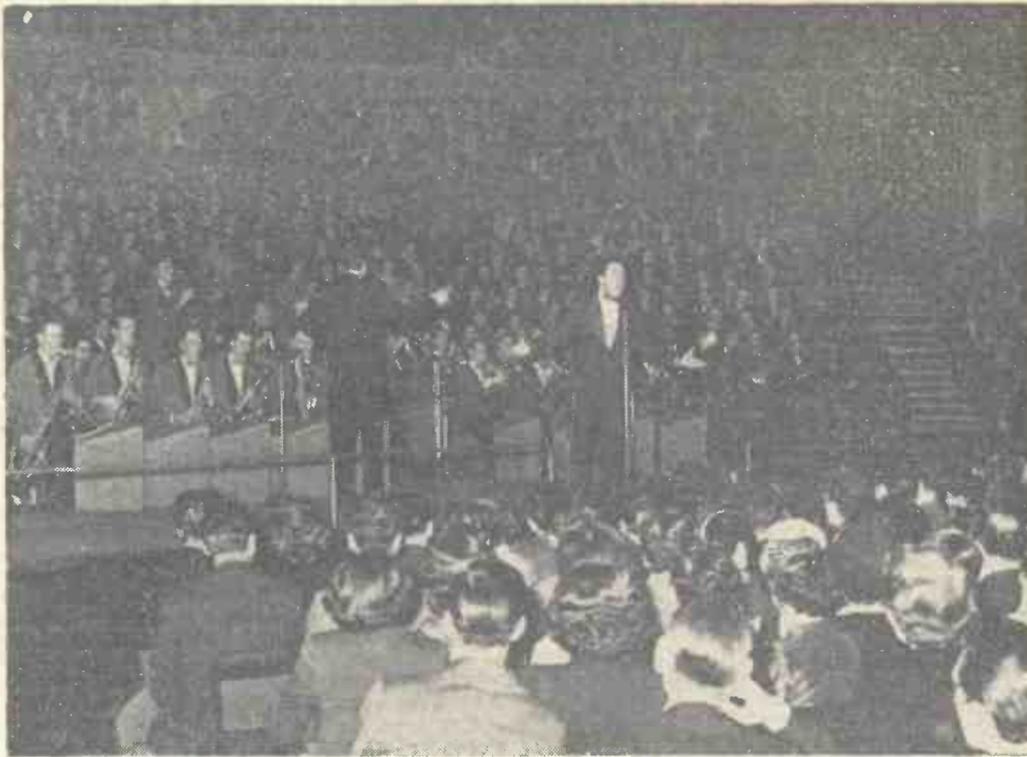
IN the opening spot, Jack Parnell and his Music Makers came on to an ovation—and went off the same way. During a cunningly paced set, the highlights to me were Lad Busby's mournfully moving trombone solo ride on "Night Train"; the delicately tinted "Blue Shades"; an exceptionally fetching trumpet section figure that punctuated Maurice Allen's vocal speciality, "Funny"; Jo Hunter's contribution to "Don't Get Scared"; and that ever-effective drum duet finale for which Allan Ganley now partners Jack as slickly as Phil Seaman used to.

Aural considerations aside, there isn't a drummer in the world more fascinating to WATCH than Parnell whose wrists are as eloquent as Pearl Bailey's hands.

Jack still has a band of individualists, which means that the front-line men often sound more effective singly than together, but with section leaders as good as Jimmy Watson (trumpets), Busby (trombones) and Bob Burns (reeds) it can only be a matter of time before the whole equals the sum of the parts.

On the distaff side, Marion Davis looked be-

This picture gives a good idea of the scene at the Royal Albert Hall during the great NME Concert on Sunday. A packed mass of eager spectators revel in the playing of Ted Heath and his Music, and the singing of show-stopper Dickie Valentine (at mike).



witching in her close-cut off-white gown and sang "Lover Man" in a husky monotone.

Next came the group NME readers hailed as Britain's Top Small Band of the Year, the Johnny Dankworth Seven, musicianly and showmanly as ever, completely in control of the hall's tricky acoustic properties and amplification system.

Johnny and tenor saxist Don Rendell sprang a surprise by sandwiching a Bach two-part invention between Frank Holder's "I Get a Kick Out Of You" and the leader's original "Two Ticks"—an interlude that thoroughly appealed to us.

But above all we liked everything that trombonist Eddie Harvey did this evening, right through from "Salt Peanuts" to "Great Day." He may have sounded as good in the past, but certainly never better!

Cleo Laine, visually resembling some rare tropical bird, sang "Easy Living," leading up to a plaintive Delius-like coda, and returned to imply a key-change during the second eight bars of her "Great Day" chorus that composer Vincent Youmans never wrote. No matter, though. The whole thing was swinging so much that it would be churlish to quibble about one single semi-tone. And full marks to Johnny's own gracious tribute to the occasion.

By now the atmosphere was supercharged, to the extent that when Ronnie Scott and his new Orchestra took the stand they were a hit before they had blown a note! Production-wise, Ronnie has taken a leaf out of the Dankworth book, never letting the scene become static, and the sheer voluminous impact of his ensemble is guaranteed to lay the customers in the aisles.

With an enthusiasm that carried all before it, the Scott boys whipped their multitudinous fans into a hysterical frenzy, and no one could have brought the first half to a more climactic close. Yet one must hope that such subtleties as shading, blend and balance will be attended to before long, for without them, definition is so easily lost.

"Have You Heard?" had patently been rehearsed with care. With the same discipline applied to its jazz, this band will be right up there in the championship class.



"Gee, this is cute!" Ronnie Scott seems to be saying as he receives his Musician of the Year Crown from film-star Mary Castle.



More pictures taken at the NME Concert. Left to right: (1) Compère Harold Berens goes over his script with Heath vocalist Dennis Lotis (who was runner-up in the NME Male Singers' Poll); (2) Mary Castle presents his Crown to Top Small Band leader Johnny Dankworth, while Scott Brady (at back) and NME Editor Ray Sonin seem very pleased with everything!; (3) Jack Parnell at the drums with his Music Makers. They gave a terrific show to get the Concert off to a great start; (4) Top Singer Dickie Valentine is presented with his award by Mary Castle.

After the interval, a trio of titles by the NME Poll Winners Sextet quickly brought enthusiasm back to boiling point, right from the moment when Kenny Baker hit his first trumpetic high F with the ease of a coloratura soprano.

Here were six virtuosi—Baker, Dankworth, Scott, Parnell, Bill McGuffie at the piano, and Johnny Hawksworth on bass—and what an object lesson they gave in instrumental technique!

Many a young student musician in the auditorium must have resolved there and then to put in an extra half-hour's practice each day!

The last frantic bars of "Keen And Peachy" let loose a storm of applause that grew into a tempest when NME editor Ray Sonin announced the distinguished guests who were to distribute the trophies to each of the bandleaders, players and singers whom you had elected victorious.

The engaging presence of Hollywood's Scott Brady, (most warmly remembered by us for the part he played in that delightful comedy "The Model and the Marriage Broker"), and his beautiful partner, Mary Castle, ensured that the presentations of crowns and scrolls would count as a vital part of the entertainment, and would not be a mere formal necessity.

Then, just before Ted Heath and his Music came on stage to provide the last musical offerings, there was a surprise item.

A handsome gold watch which members of the Dickie Valentine Fan Club had donated as a tribute to their idol was handed to Dickie by Bill O'Connor, the West End musical comedy star, who had believed so strongly in the youngster's future when he was unknown that he had paid for Dickie's first year's singing lessons out of his own pocket.

We can imagine Bill's inner glow of satisfaction when the time came for his former protégé to face the microphone in front of the Heath band, to acknowledge the cheers and countercheers, and give out with his songs and impressions. For almost at the end of a show crammed with good things, Dickie's act topped them all.

He began with "L" pitching wildly at the soon settling down to a con-virile bravura display. Next came his recording success, "All The Time And Ev'rywhere," projected with radiant warmth, and lastly, the Billy Daniels, Mario Lanza and Johnnie Ray take-offs with which all London Palladium Swing Session goers are familiar.

And the way he did them all proved conclusively that someday, before long, Valentine will be a star of world importance. He has everything that it takes, and the knowledge how to use it to perfect advantage.

The mob simply wouldn't let him go, and I was yelling myself hoarse along with them!

I hardly need say that Ted's stint was all that you would expect from our number one band, quite apart from the wonder of Dickie. Nowhere this side of the Atlantic can one find better-sounding sections, a bass and drum work-out to surpass that of Johnny Hawksworth and Ronnie Verrell, a girl singer superior to Lita Roza at her best.

Reg Owen's "Jazz Age" suite (PLEASE TURN TO PAGE 7)

It's Question Time again for NME Readers

and this week's Answer Man is— TENNESSEE ERNIE

JUST as we expected, a large number of people took immediate advantage of the scheme announced in our issue of April 10, whereby questions addressed to this office concerning any artist, British or foreign, at present appearing in this country will be presented by us to the notability involved for a personal reply.

Also not surprisingly, most of the first inquiries received were directed at hillbilly singer Tennessee Ernie, the latest American topline to head the bill at Britain's Showplace of the Nation, the London Palladium.

Some of your letters seeking information from Ernie and others have already been answered by post; one or two meant for performers not so easily accessible are still awaiting attention. We promise those of you who have not yet heard from us that you won't have to wait much longer, however, and meanwhile trust that you will be interested to read the things that Tennessee Ernie had to say for the enlightenment of fellow NME readers.

★

Q. Congratulations on the new Question Time feature which will certainly be of interest and help to all readers. If you happen to see Tennessee Ernie, will you ask him how he came to choose the song "Celebratin'" for his latest Capitol recording? I remember this as a pre-war British hit, and it would seem to be a little out of Ernie's usual line, though admittedly he does a fine job with it.—Harry Johnson, Kingston-upon-Hull, Yorks.

A. Actually, "Celebratin'" was written by the American composer Harry Woods, but I am told that it was featured in an old British film called "Limelight"—nothing to do with the song—which was suggested by a Capitol representative, and the disc was made primarily for England; it hasn't yet been released back home.

★

Q. As a jazz enthusiast, there is a point that interests me about modern Western songs and I'd be interested to know what Tennessee Ernie has to say on the subject. This is it; a large number of these items feature traditional jazz characteristics, such as a boogie woogie rhythm and the 12-bar blues harmonic sequence. How did this connection between the two types of music come about?—Noel White, Heywood, Lancs.

A. Now this may not be a reply that will please a true jazz fan, but it's the way that I see it. Boogie woogie is one heck of a commercial rhythm! It pleases the juke-box operators, and they are important men in the entertainment business. Similarly, the 12-bar blues with its repeated lines is very catchy and easy to grasp so folks can learn this kind of number real quickly. That, to me, is why these formulas are used so much—because they sell!

Q. I like the idea of Question Time, but think that some of the most interesting things a star would have to say may not be in reply to things we might ask him directly. Will you, therefore, question your next subject about the most thrilling moment in his life, or the most disappointing one? This will give him lots of scope.—Dorothy Croker, East Ham, E.6.

A. That's not as easy to answer on the spur of the moment as our friend might think! I can't recall a thrill that I'd definitely say was my biggest ever, but something that gave me great unexpected pleasure not long ago was when I first found out that I was known to, and popular with, the English public. I don't say this with any intention of conceit, quite the reverse in fact. For when I was told that my act was liked by a nation six thousand miles away, to whom it was entirely foreign, it seemed unbelievable. My big disappointment was a fleeting one; when I learned that my second baby wasn't a girl. Then I saw what a cute little son I had, and was as proud as could be!

★

Q. Taking advantage of your excellent new Question Time service, I wonder if you'll be able to ask Tennessee Ernie whether his song "Anticipation Blues" was autobiographical? I see from your story about him that he has a three-year-old son, and I first heard "Anticipation Blues" about three years ago.—Joy Palmer, Cambridge.

A. But definitely! I wrote the number myself when I was about to become a father for the first time, and added the bit about a "bouncing boy" after Jeffrey was born. Incidentally, there was a follow-up that Joy may have heard called "Feed 'Em In The Morning Blues."

★

Q. I have a record by Tennessee Ernie called "Kentucky Waltz" on which he sings a duet with himself, and the lower voice sounds deeper and darker than Ernie's usual one. Will you please try to find out whether this effect was achieved by recording the second track higher and faster than the first, then slowing it down? If not, Ernie has a formidable bass register!—S. Marks, Leamington, Warwick.

A. No, that was a straightforward multi-dub job. I have to reach a low D at the end, but after a few tries I made it!

★

Q. Having seen Tennessee Ernie at the Palladium, I realise how much better he would have sounded if he had had his authentic accompanying group with him—this by the way, is not meant to belittle Ernie's own likeable performance. Is the band that he uses on record a regular

outfit, or just got together for the occasion?—Roy Elliott, New Cross, S.E.14.

A. That's Cliffie Stone's Band. Cliffie is my personal manager and bass player, and the rest of the boys are Speedy West, who plays steel guitar; Jimmy Bryant, the electric plectrum guitar soloist; Billy Strange, unamplified rhythm guitar; Billy Leibert, piano and Roy Hart, drums. It is a permanent unit that takes part on all my radio and TV shows apart from discs. I, too, wish I could have

brought them all with me; but you know the difficulties...

new-NME: Question Time coverage?—J. P. MacLean, Bridlington, Yorks.

Q. Realising the many differences between our two countries, I'd like to hear an American artist, maybe the current Palladium bill topper, talk about the different reactions, if any, that he or she finds come from a British audience, compared with those across the Atlantic. Can this be arranged through the

A. Well, so far as I'm concerned, the reaction of British crowds has been overwhelming, but not essentially different from those back home. Certainly the so-called English reserve is nowhere apparent in your theatres; the people genuinely seem to have themselves a ball. One small thing, though; I've discovered that a couple of my biggest successes

This Man Martino

THE last time this writer had occasion to type Al Martino's name was for the NME dated January 30. That was when Al's extraordinarily successful "Here In My Heart" recording had just toppled from top position on Britain's "Best Selling" charts, and nothing by the same performer seemed destined to take its place.

Follow-up

Al's concern that he might then be dismissed as a one-record fluke was easy to understand, but as things turned out he need not have worried.

Quite suddenly, "Now" started to move like mad from Land's End to John o' Groats, so Martino—and Capitol—had the follow-up hit they had been searching for.

For two and a half months the disc has been right up there among our Top Ten, and its popularity has led directly to an offer, reported in our news pages the other week, for Al to head the London Palladium bill as from June 8.

Thus can we bring up to date the story of a very fortunate young man whose name was known only to a handful of friends and

By MIKE BUTCHER

acquaintances in Philadelphia less than a year ago.

The only question that remains to bother us is, how can such a supersonic rise to fame be justified or even explained?

Just about every critic who has ever been sent a Martino disc for review agrees that Al is not a good singer, by any technical or artistic standards.

Yet despite all his serious drawbacks, there is quite an occasionally appealing vocal quality, a never-failing conviction about his work that made us refer to his "natural talent" when last writing about him.

Voice Volume

Furthermore, Martino came out of obscurity exactly when BIG presentations were all the phonographic rage. Lanza had bulldozed his way into the hearts of millions through the pompous strains of "Be My Love," assisted by a chorus and orchestra of gigantic-sounding proportions, and in the words of Columbia's canny Mitch Miller, record buyers no longer wanted to be sung to, but sung AT, as if from a stage.

With the aid of a wide-open echo chamber, Martino can suggest

a volume of voice that would shake both heaven and earth, and although some of us would state that another young newcomer like Steve Lawrence does much the same sort of trick much more attractively ("Poinciana"), not to mention the incomparable Frank Sinatra when he feels in an expansive mood (the end of "Old Man River"), Al emerges victorious; if mere loudness is the criterion.

New Hit?

The chest-beater has always had a basic advantage over the whisperer on personal appearances—an instance of the public's mistaking quantity for quality, perhaps—so we think it more than likely that Martino will keep the Palladium customers happy while he is working there.

And in the meantime, there's a far-from-sleepy little number called "Rachel" which is beginning to bring smiles of satisfaction to the faces of the Decca people.

It may be that Artie Wayne's original version on London will catch on. Or perhaps Al's Capitol coverage will matter most in the long run.

If it be the latter, then Val Parnell can be SURE of good business during those post-Coronation weeks!

Aleon Bennett's HOLLYWOOD REPORT

KAREN CHANDLER used to go as Eve Young on the London label. Karen's recording of "Hold Me" is selling strong across the U.S. Her new disc, for Coral, is "Goodbye, Charlie, Goodbye" backed with "I'd Love To Fall Asleep."

The divine Sarah Vaughan has brought out "Spring Will Be A Little Late This Year" and "A Blues Serenade" on Columbia label. Percy Faith is backstopping Sarah, but give her a real gone jazz combo and the gal puts out much better.

Norman Granz, returning to the States after a 10-week concert tour, spoke through the top of his head when he said "Jazz in Europe is not worth listening to. It is dated and imitations of our stuff here in the U.S." (Granz further contends that

jazz across the pond is a poor imitation of American jazz recordings done without taste, imagination or discrimination).

He liked European audiences because they are quieter and give the performer much more attention, although he was displeased with the artistic reception of his offerings in certain overseas places. But Mr. Granz made money on his tour!

Oh, yes, Norman believes that France, Sweden and Germany have the best jazz to offer the public. "Popular music in Europe uninspired," says Granz, is a headline quote in a U.S. paper.

Louis Armstrong's "Chloe" is being played on my radio as this column is being writ and this columnist does a flip whenever he hears the great Satchmo. The ugly sweetness of his voice brings forth

a feeling of sincerity and an earthiness.

Kid Ory and his Dixieland Jazz group are packing them in at the Beverly Cavern. The Kid is still making with old time music.

Mercury came out with four sides from Norman Granz. Buddy Rich, John Simmons and Teddy Wilson combine on "Tea For Two" and "The One I Love." Stan Getz and his Quintet are on "This Autumn." Lester Young and Benny Carter stand out on "Street Scene" and "I Can't Get Started."

Stella Brooks, Beverly Alber, Bobby Short and the Dick Hazard Trio are jumping at the Cafe Gala. Bobby just returned from Paris and the voyage must have done him good, for he is great on this date.

Rosy McHargue's Raptimers at The Hangover getting audience reaction, favourable.

back home never amounted to much here, and vice versa. For instance, "I'll Never Be Free" was my second biggest seller for American Capitol, but overseas it apparently didn't do very well. It was a duet with Kay Starr, you may remember. And in reverse, I only put in "Summertime" for a change of pace at the Palladium; it's not a song that American listeners associate with me. Yet of all the things I have been featuring here, this has been the most widely appreciated.

Tennessee Ernie's afterthoughts

"Quite apart from the pleasure of working in England, I'd like to tell NME readers how wonderful my London trip has been, from the tourist's point of view. To see St. Paul's and Westminster Abbey, Big Ben and the Houses of Parliament, all the things that had before just been pictures in a book was an incredibly moving experience.

"I also took a trip to Stratford-on-Avon, and my wife, Betty, and I stayed at an Elizabethan hotel there. And do you know what knocked us right out? To turn back the sheets and find a hot water bottle in the bed! It was like home hospitality! Shakespeare may have left his widow his second-best bed, but this was a first-best one!

"One thing I can't understand; I have lost seven pounds in weight since we've been here. It can't be anything to do with the food, because that has been sensational. Guess I must put it down to the pressure of our itinerary.

"Betty and I hope to be back very soon, and next time maybe we'll be able to visit many more places and meet many more people. Till then, it's been great knowing you!"

BAND CALL

Week commencing April 24

WINIFRED ATWELL
Week, Empire Theatre, Edinburgh.

CARL BARRITEAU'S BAND
Saturday, New Ballroom, Guildford. Sunday, Empire Theatre, Swindon. Monday, RAF Camp, St. Athan.

TITO BURNS' SEXTET
Tonight (Friday), Drill Hall, Staveley. Saturday, Welfare Hall, Edinstowe. Sunday, Hippodrome, Dudley. Wednesday, Orchard Ballroom, Purley. Thursday, Ashurst Park Hall, Friday, Cherry Tree Ballroom, Welwyn Garden City.

JOE DANIELS' BAND
Friday, Recording, Saturday, Bedworth. Sunday, Hippodrome, Dudley. Monday, Week, Palace Theatre, Bath.

JOHNNY DANKWORTH SEVEN
Tonight (Friday) Miners Hall, South Emsall. Saturday, Gaiety Ballroom, Batley. Sunday, Theatre Royal, Bolton. Monday, Grafton Rooms, Liverpool. Tuesday, Carlton Ballroom, Kew. Wednesday, Bink, West Hartlepool. Thursday, Town Hall, Kendal. Friday, Coronation Ballroom, Belle Vue, Manchester.

RAY ELLINGTON QUARTET
Resident, Plaza Ballroom, Manchester.

TEDDY POSTER'S ORCHESTRA
Tonight (Friday) and Saturday, Oxford Galleries, Newcastle. Monday, Broadcast. Wednesday, Music Hall, Shrewsbury. Friday, Shire Hall, Hereford.

REGGIE GOFF'S BAND
Tonight (Friday), Savoy Ballroom, Noursea. Saturday, USAF Brize Norton. Friday, Royal Star Hotel, Maidstone.

HARRY GOLD'S BAND
Tonight (Friday), Palais, Barrow. Saturday, Pavilion Gardens, Buxton. Sunday, Hippodrome, Derby. Monday, Resident, Green's, Glasgow.

VIC LEWIS' ORCHESTRA
Tonight (Friday), Royal Forest Hotel, Chingford. Saturday, Palais, Brighton. Sunday, Empire Theatre, Kingston. Thursday, Olympia Ballroom, Scarborough. Friday, Astoria Ballroom, Rawtenstall.

SID PHILLIPS' BAND
Tonight (Friday), Palais, Stockton-on-Tees. Saturday, Royal Hall, Harrogate. Sunday, Rialto, York. Monday, Returning to residence at the Astor Club, London.

OSCAR RABIN'S BAND
Resident, Lyceum, London.

FREDDY RANDALL'S BAND
Tonight (Friday) and Saturday, Gaiety Ballroom, Grimsby. Sunday, Ritz Cinema, Doncaster. Thursday, Overseas Broadcast.

BONNIE SCOTT'S BAND
Tonight (Friday), Town Hall, Hornsey. Saturday, Coronation Ballroom, Ramsgate. Sunday, Empire Theatre, Kingston. Friday, Royal Forest Hotel, Chingford.



STAR BANDS AT 'STAR' BALL

AT Empress Hall, Earls Court, last Monday (20th), the London evening newspaper "The Star" held its annual Ballroom Dancing Championships.

Three famous bands were in attendance—those of Joe Loss (left), Victor Silvester (right) and Geraldo.

Joe Loss also helped Anna Neagle with the presentation of awards, and it was disclosed that Miss Neagle had herself come sixth in the "Star" Championships at Wimbledon Palais, when the judge was Victor Silvester.



NICE to see Derek Boulton around town again, after having been on the sick list for six weeks, with a severe kidney ailment. Derek is still under doctor's orders and will be for some time to come. He is allowed to resume light duties only.

MOVING house this week is veteran trombonist Joe Cordell. Joe has lived in his district for some time now, but recently has bought himself a house at Eltham Park. He is retaining his existing phone number.

Another musician just moved house is Carroll Gibbons trumpet-man Ray Davies, who is now at Denmark Hill, S.E.5, and has a new phone number, Brixton 3730.

TWO Scotsmen in town on Saturday evening, well pleased with the result of the International, were Show Band trombonist George Chisholm and his brother Bert, who came down from his hometown, Glasgow, for the game.

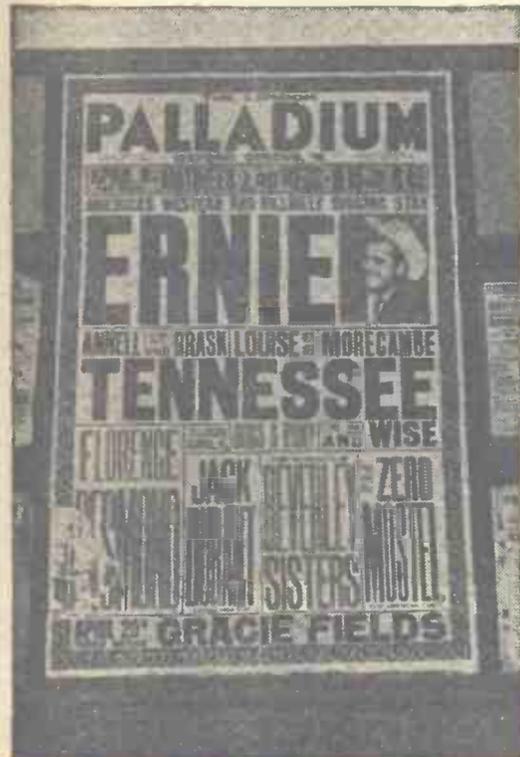
Being an ex-footballer of some considerable merit in the junior football circles around Glasgow, Bert was most interested to see the English side on their own ground, and whilst giving them all praise, particularly the English skipper, Billy Wright, considered his own side had played well enough to win.

STARTING May 21, a further edition in the "Gently Bentley" series comes back on the air, to feature British songstress Dorothy Carless, recently back from the USA.

Music will be in the hands of composer-arranger Malcolm Lockyer, who will be conducting a twenty-piece orchestra.

PRIOR to his leaving for his vacation in Canada and the USA, Bob Farnon has been busy at Decca, putting some of his better-known arrangements on LP records, conducting a fifty-piece outfit, which should make good listening.

Discs are for release in America in the near future, and it is hoped they will also be issued in this country, where Bob, of course, has a large following.



VINDICATED! Just have a good look at the picture above, because this poster referred to in "Ad Lib" the week before last, really started something!

Jack Baverstock, our Assistant-Editor, spotted this wrongly posted Palladium bill one day whilst driving through West London; unfortunately, he could not remember exactly where he saw it... in fact, until the advertising department of the Palladium phoned on the day the issue carrying the story came out, he did not rate it as anything highly important, rather as something amusing.

However, two days later he received a very strongly worded letter from the advertising department, suggesting (a) he had never seen such a poster; (b) it was a physical impossibility for one

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Ad Lib

BY 'THE SLIDER'



In the NME box at the Royal Albert Hall on Sunday. (L. to r.): Mrs. Ray Sonin, BBC producer Donald MacLean, stage star Bill O'Connor, film stars Scott Brady and Mary Castle.

(Standing): NME Editor Ray Sonin and Assistant-Editor Jack Baverstock.

of their bills to be so posted; (c) the bill-posters had spent the week-end examining every bill in West London, and reported all correct, and (d) obviously Jack had never seen it, and it was in pretty poor taste to make a story on such lines.

Following a telephone "conversation" (!) with the advertising department, with Jack still sticking gamely to his story, came a phone call from the Palladium boss himself, Val Parnell, who explained in no uncertain manner that for such a thing to happen was a physical impossibility, and therefore, he (Jack) could never have seen it, etc., etc.

Feeling that perhaps, after all, he should see his doctor, Jack decided to close the whole affair by saying he had never seen such a bill—and that was that, we thought.

Until one morning last week he was driving up to the office when he SAW IT AGAIN!

Checking with a postman the name of the street (St. Quentin's Avenue, W.10), the locality he was in (and making sure the postman could see the poster, too!) he drove like a maniac to the office, grabbed a phone and reached Val Parnell.

The conversation was extremely one-sided, terse, and most interesting! Then came the turn of the advertising department, on very similar lines.

The final act in this little drama came an hour or so later, with a phone call from Val Parnell admitting that such a bill was showing, that the billposter must have been crazy, or had scissors with him, or something, and that full apologies were due to Jack for all the things that had been insinuated during the previous few days.

Just to clinch things, the NME photographer was sent haring down to grab a picture of THAT POSTER before it was changed!

LATINFORMATION

by GOURD
TIME CHARLIE

AND so the battle commences. Two weeks back I wrote of a statement made by Herbert Marks, that "The Mambo is Passambo." I emphatically disagreed with him; now, as if in support, comes a statement from George Goldner, executive of the American Tico Recording Company.

In the trade magazine, "Cash Box," he says: "I can, without a doubt in my mind, state that anyone who thinks that mambo music is waning is 100 per cent. wrong."

What do you say to that, Mr. Marks?

The Tico concern is a "Latin only" label. They particularly cater for mambo fans, and list the orchestras of Tito Puente, whom I raved about some three months back, Tito Rodriguez, Jose Curbelo, and the Joe Loco Trio, whom I also spoke of recently, as some of their top talent, so Mr. Goldner should know what he is talking about.

Don't be surprised to hear some big news regarding the Hermanos Deniz band; I'm expecting it to break any day now. Incidentally, the "It-could-only-happen-to-me" man, Frank Deniz, recently received a fan letter. It read: "Dear Sir, I know of Laurie Deniz, I know of Joe Deniz, I also know of Frank Deniz, but who the heck is Hermanos Deniz?"

For those who may be interested, the word "hermanos" in Spanish means "brothers"!

Latin fans look like being in for a treat this summer. Ambitious plans have just been finalised for Edmundo Ros and his full orchestra to play spells at Scarborough, Llandudno, and Bournemouth. Coupled with these dates are three Sunday concerts at Blackpool.

Obviously this entails a deputy band for the Coconut Grove during his absence, and Edmundo tells me that he has fixed the popular Hermanos Deniz.

Knowing that Frank Deniz has other plans afoot, I telephoned him. He confirmed the Grove engagement and added that it will in no way interfere with his future plans for the band.

But to revert to Edmundo. He is still looking for a drummer able to read, and play, Latin music.

I would like to take this opportunity of thanking reader Mick Millar, who wrote me last week and raved about the drumming of Barry Morgan, who until recently, was with the Ros Orchestra. However, as reported in last week's "Alley Cat" column, Barri Marandez, as he is now known, has plans of his own.

They are, to take a Latin group into the Orchid Room when it opens shortly.

If any reader thinks he is capable of handling this very lucrative job all he has to do is drop a line to Edmundo Ros, The New Coconut Grove, 177, Regent St., W.1.

The anticipated Coronation boom is naturally having its effect on the music biz, and another Latin group shortly to shoot back into prominence is Francisco Chavez and his Latin Rhythm. Contracts for a West End residency are, so I am given to understand, in the process of being signed this week.

I'll say nothing more except "Big Mamou." Now wait and see what happens!

"I love you with such a tender

Jim Reno's life was saved by his bank-notes!

JIM RENO, the noted Manchester musical instrument dealer, had a freak escape last Sunday (19th) when his new Morris eight van was involved in head-on collision in the main street of Atherton, while he was on his way to London.

In the split second before the impact, Jim wedged his legs against the dashboard and tensed himself for the crash.

As the vehicles collided, the force of the impact pushed the engine about a foot into the coachwork, and the steering column and wheel disintegrated.

However, Jim's greatest stroke of good luck was his escape when the steering wheel broke. One of the spokes would have "stabbed" Jim like a knife but for the fact that a packet in his pocket took the full force of the blow and saved him. The packet contained £100 in notes.

NOTICED a very thoughtful gesture in Francis, Day and Hunter's, in Charing Cross Road, this week. They have the complete side window tastefully displayed with copies of his songs, headed "A Tribute to the late Bruce Sevier." Bruce, of course, was the very popular and well-known figure in Tin Pan Alley whose death is reported elsewhere in this issue.

WHAT well-known girl singer is hopping mad that she bought her new Ford Consul just a few weeks before the purchase tax was reduced? You should have waited a while, Lita, dear!

RAN into exBBC producer John Forman looking as usual his immaculate self, and much fitter than the days when he handled "Variety Bandbox" (no worried lines!).

John now runs the "White Horse" at Chilgrove, near Chichester—an assignment, he says, right up his street. A keen motor-man, John runs a Green Label racing Bentley, but on the occasion of our meeting was most enthusiastic about his baby Renault, which he claims will see any car of equal size off the road.

AMUSING story from Maurice Kinn, who was in the main entrance of the Albert Hall last Sunday, on the occasion of the NME Poll Winners' Concert.

A few moments after the start of the show, two very elderly ladies were leaving the building, muttering such things as "Horrible row, terrible noise," etc.

Turning on the charm, Maurice asked the two ladies why they had come to such a show, as it was obviously not their cup of tea. They explained they had been given two tickets and had been expecting to hear Sir John Barbirolli conducting the National Children's Orchestra!

EARLY holidaymaker this year is Palladium pianist, Pat Dodd, who leaves by plane on Tuesday, with his wife Mary, for sixteen days in Allasio, Italy.

PANIC time for Heath trumpeter Stan Reynolds a few nights ago. Whilst driving his 1950 Vanguard he was more than startled to hear the most weird and ominous metallic sounds coming from under the bonnet.

Not being a brilliant mechanic, Stan decided to leave well alone, and next morning called in at a local garage—who quickly found the trouble. A worn fan-belt had sheared off a blade from the fan, causing a lot of noise but fortunately not much damage.

PROUD poppa this week is Geraldo trombonist Maurice Pratt, whose wife Cecily presented him with a baby daughter. Congratulations, Maurice!

FAMILIAR figures back in town are the American vocal group, the "Merry Macs," with new member Dick Baldwin. Before signing up with the group, Dick worked as a musician playing sax and singing with many top-line U.S. outfits, the last being hotel bandleader Lawrence Welk.

First British band Dick heard was the new Ambrose band on their Wednesday lunch-time airing, which he claimed sounded pretty good, being most impressed by the arrangements of Malcolm Lockyer, rating them absolutely first-class.

RESOURCEFUL young bandleader, whose band did much to popularise "The Champ" in this country, was told he could not play the number on a concert recently, as another leader wanted it for his programme.

As this number is a big feature on their concert dates, the young bandleader was quite a bit annoyed, but at very short notice extracted from his arrangement all the solos, riffs, routines and chords, changed the melody a little and renamed it "The Stroke."

Sounded just as good, too!

THERE is no truth in the current rumour that 'Doc' Hunt, the drum specialist, is going around in a red coat, following his advert. last week which read 'Hunt with Hunt.'

Actually, it should have been 'Punt with Hunt'! OK—you work it out!

VERY nice action by bass-player Johnny Hawksworth, early last Monday morning. He phoned the NME because, he said, "Although everybody has been thanking everybody else for the wonderful Albert Hall Concert last night, nobody has thanked the paper which put it on, so I'd like to be the first to do so."

Thank you, Johnny—much appreciated.

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PERCY C. DICKINS



At the "Star" Ballroom dancing championship at Empress Hall on Monday (20th), the Amateur Championship was won by blonde Sheila Wilkinson and her partner Eric Lashbrook. The reason why Sheila's success is of special interest to NME readers is illustrated in our picture above. Eric Lashbrook watches Sheila receive a congratulatory kiss from her husband, the well-known conductor of the Oscar Rabin Orchestra, David Ede. Can David dance? "Hardly a step!"

SIMONE LEAVING CIRO'S: O'DELL IN WITH OCTET

AS we forecast exclusively some weeks ago, there have been big changes in the executive positions at the famous West End nightclub, *Ciro's*, Orange Street, W.

When the Club reopens on Monday next (27th), Sydney Simone will not be returning with his Orchestra. In his place, well-known pianist-leader Ronnie O'Dell will be taking in an octet.

Ronnie has been working on the publishing staff of Edwin Morris, a position that he vacates to return to fronting a band.

Johnny Kerrison, who played opposite the Simone band prior to the recent closure, will be returning with a four- or five-piece Latin-American group.

Interviewed by the NME at his home, Sydney Simone said, "Frankly, at the moment, I cannot give you any information as to my future plans, but I have some important projects lined up."

The NME understands that a meeting took place at *Ciro's* last week between Mr. Reubens, one of the brothers owning the premises, Roy Bowles and Alec Mitchell (of the Musicians' Union) and Sydney Simone to discuss the situation which has been precipitated by events at the Club.

A further meeting between these parties took place on Tuesday (22nd) when, it is stated, an amicable arrangement was reached about the outstanding notice claimed by the MU for the deposed Simone Band.

FRANKIE LAINE FOR PALLADIUM

Scott tries for Dutch girl singer

ON Wednesday (22nd), the Ronnie Scott Orchestra—still without a girl vocalist—sent a cabled invitation to Holland, asking the well-known Dutch singer-bandleader, Rita Reys, to join them.

Rita will be remembered as the leader of the sextet that came over here some fifteen months ago to play at the West End Restaurant in Edinburgh.

During her stay in London, her group was featured at the Studio 51. Rita made a big impression on the musicians present, and this offer by Ronnie is the direct outcome of her visit.

She has toured the Continent with her own band, and was featured last year very successfully in Sweden.

Musicians' Union reaction to this offer, however, is that "Any entry by foreign musicians to this country must be governed by our rules and regulations."

Basically interpreted, this means that foreign musicians (including vocalists) must have a twelve-month residential qualification in Britain and then application for membership will be considered by the Executive Committee of the MU.

On the other hand, members of the union are forbidden to play with non-members.

Don Phillips Solos

DON PHILLIPS, accompanist to Alan Jones, is being featured as a soloist in the act currently appearing at the Empire, Glasgow. He plays one of his own compositions, "Concerto In Jazz."

Two more of Don's compositions are to be featured by Jack Billings in a new 3D film which is to be made shortly.

JOHNNY GRAY LEAVING LOCARNO

JOHNNY GRAY and his Band of Today are leaving the Locarno, Streatham, this week-end at the conclusion of their contract. The NME understands that the option on the Gray band's contract was not taken up.

As we went to press, the Mecca organisation, on whose circuit the Locarno operates, had no statement to make as to any replacement, and, in spite of the brief period left before the change-over, the ballroom had no advance publicity in hand to announce the new band.

Another item of interest is that Johnny's two-year resident drummer, Jimmy Benson, is leaving the band to freelance.

LEAVING TERNENT

AFTER a two-year association bassist Johnny Drew has handed in his notice to bandleader Billy Terner. Johnny leaves on Saturday week (May 2), to join an orchestra of the Gerald O'Connell organisation on the Southampton-New York luxury liner service.

AUG. 31

THE date for Frankie Laine's re-appearance at the London Palladium has been fixed for a season commencing on August 31. This follows our exclusive forecast that this great American singer would return, after the fantastic reception he received last summer.

In New York the idea of Frankie Laine buying Rodin's statue, "The Kiss" (now in the Tate Gallery) has been shelved as it was feared it might be misconstrued as a publicity stunt.

Laine's offer to buy this famous statue came after it was learned that it is up for sale. Although £12,500 has been offered for it by an American, the owner had promised that if £7,500 could be raised by public subscription, he would sell it to the British nation.

It was Frankie Laine's intention to buy "The Kiss" out of his Palladium salary and give it to Britain, in appreciation of the warmth of their reception to him.

U.S. BANDLEADER MARTIN'S SON LOOKS IN

"BOP isn't music"! That's the opinion of Freddy Martin, jr., son of the famous American bandleader whose records of "Bumble Boogie" and "Hora Staccato" were such big hits over here.

Freddy, who flew into London last Thursday (16th) evening on a short visit, is anti-bop, preferring two-beat jazz. When at home in California he is a regular visitor to the Beverly Cavern where the Kid Ory Band is resident.

Just released from the U.S. Army, Freddy told us that he had been planning this trip for some time, and his idea was a general sight-seeing tour of Europe, geographically and musically.

After a few days in London he goes to Amsterdam, Copenhagen and other places on the Continent, arriving back in London for the Coronation.

Father busy

Speaking of his father's activities, he said, "Dad is pretty busy right now with one-nighters, broadcasts, etc., and a probable summer season at a lush hotel in Los Angeles. He also has another big seller in his record of 'April In Portugal.' Incidentally, it's funny, but nearly all of Dad's best selling discs have been his arrangements of classical pieces."

I asked Freddy what British bands he had heard in the States on records, radio, etc. He promptly answered, "I haven't heard many, but I have heard, and liked very much the band of Ted Heath. I certainly would like to hear your Poll Winners' concert to hear him and all the other bands, but I'm afraid I have to catch the boat train for Holland at 7.30 on Sunday evening."

He did get his quota of jazz, however, as he visited the London Jazz Club on Saturday night and was very enthusiastic about the music of George Webb's Dixie-landers. D.S.

Ken Colyer returns home

KEN COLYER, the British jazz man recently released from a New Orleans jail after an alleged immigration infringement, arrives back in this country today (Friday) after undertaking a tour of Scandinavia.

His band will get into harness immediately as resident group at the London Jazz Club.

To open their Saturday and Sunday permanency at the LJC tomorrow (Saturday) a special session is being run at the Bryanston Street, W, premises of the club. This will celebrate the debut of the Colyer Jazzmen, and also the club's fifth anniversary.

Laurie Deniz leaving Ray Ellington Four

AFTER a four-year association, guitarist Laurie Deniz will be leaving the Ray Ellington Quartet shortly. He has handed in three months' notice, and finally leaves on July 20.

Laurie's only reason for moving is that he feels that after such a long stay he would like a change of environment. He is departing with his partners' best wishes for his future success.

Ray Ellington tells the NME that he now invites applications from musicians who feel they might be able to fill the place in the Quartet vacated by Laurie. Any guitarist interested should communicate in writing, giving full details of experience, etc., to Ray's personal manager, Dick Katz, at 80, Lauderdale Mansions, Maida Vale, London, W9.

Auditions

Ray emphasises "All applications received will be treated in the strictest confidence, and when the Quartet returns to London on May 25 for a fortnight at Ilford Palais, I shall conduct auditions."

Meanwhile, the Quartet continues to appear on the "Goon Show" every week, and broadcasts in "All Star Bill" on May 12. On May 24 at Kingston Empire they play their first Sunday concert for many months.

Last Sunday Ray Ellington and Dick Katz cut two more sides for Columbia, with Norrie Paramor's Orchestra. The titles were "Little Red Monkey" and "Kaw Liga," due for release May 1.

Peach joins Stone

JACK PEACH, well-known West-End drummer who has been freelancing around town for the last few weeks, is to join the Lew Stone Band at the Pigalle Restaurant, W, on Monday, May 11.

He will be replacing ex-Edmundo Ros percussionist Barry Morgan, who is leaving to take his own band into the Orchid Room when it reopens.

HERTFORDSHIRE promoter

Brian Delorme commenced a name band policy at the Parkway Restaurant, Welwyn Garden City, last Friday, (April 17) with the appearance of Johnny Dankworth.

The next name-band presentation is on Friday, May 1, when Tito Burns will be playing at the Restaurant.

Brian, who has only recently entered into the promotion business, is conducting his own poll at the Parkway, and intends to bring the winning bands to the restaurant.

Savoy, Burnt Oak

(EDGWARE)

THIS SUNDAY, APRIL 26th
at 7.45 p.m.

(By arrangement with
Maurice Kinn Entertainments, Ltd.)

Personal Appearance of—

JACK PARNELL

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with Supporting Artistes
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ALL-STAR CONCERT

Tickets: 4/6, 3/6 and 3/-
Obtainable from Savoy, Burnt Oak
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SUNDAY, MAY 10th at 7.45 p.m.
SID PHILLIPS
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"HOT TODDY"

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W.C.2

Benny Goodman collapses— now in Oxygen Tent

SERIOUS NEWS REACHED LONDON ON MONDAY ABOUT THE HEALTH OF BENNY GOODMAN, FAMOUS AMERICAN CLARINETTIST-BANDLEADER, WHO IS REPORTED TO BE LYING IN AN OXYGEN-TENT IN BALTIMORE, FOLLOWING TWO COLLAPSES WITHIN THE SPACE OF EIGHTEEN HOURS.

Goodman is 43 years of age. It was recently announced that he was re-forming his almost legendary 1939 band for an extensive tour of one-nighters throughout the States.

Our information is that he has had to cancel several of his concerts owing to his sudden ill-health, which is causing considerable concern.

4.30 a.m., Thursday, New York News

At 4.30 a.m., Thursday morning, the NME newsroom put through a transatlantic phone call to Bill Coss, our New York correspondent, for the latest news on Benny.

Bill confirmed that last Saturday night, at Baltimore, Benny broke down before his concert, and was immediately rushed to hospital and placed in an oxygen tent. It is believed he suffered a heart attack.

According to his closest friend, John Hammond, he will shortly be moved to his Connecticut home to rest for perhaps some time, before he returns to fronting his newly re-formed band.

While confirmation of the visit of Ted Heath and his Band to Carnegie Hall is still awaited from the American Federation of Musicians, the situation (Bill Coss told us) seems to be considerably more hopeful than ever.

James Petrillo, the AFM president, told Bill: "The position is much brighter than it was a year ago this time. The recent entry of the Granz JATP Unit to London is one of the main causes for this improvement in relationship."

Also reported on by the NME's New York man was another invalid, this time Nat (King) Cole. Nat is still in hospital, following his collapse prior to a Carnegie Hall concert recently. He is suffering from internal hemorrhage, and doctors have stated that his condition was terribly serious, but a critical stage has now been averted.



Jimmy Deuchar, as seen through the strings of the harp used by the Ronnie Scott Band on their first recording session last week. Jimmy is playing a mellophone.

Randall fixes his men for Glasgow

FREDDY RANDALL, who returns to Green's Playhouse, Glasgow, for a three-week residency commencing Monday (June 1), has fixed the personnel for his specially augmented outfit.

In addition to his normal line-up, Freddy will be leading many well-known modernist stars, and the complete personnel is Saxes: Bill Flemming, Johnny Rogers, Micky Dean, Betty Smith and Art Ellefsen; Trumpets: Jimmy McCormack, Hank Shaw, Dennis Rose; Trombones: Gibb Wallace, Roy Crimmins; Bass: Ronnie Stone; Drums: Lennie Hastings; Piano: Dave Fraser, and Clarinet: Archie Semple. Once again two vocalists are being used for the Glasgow period, these are Don McCrea and ex-Leslie Hutchinson girl singer Frankie Smith.

After the three weeks at Green's, Freddy and his normal six-piece Dixie outfit will be travelling to Ireland for a week of one-night stands, starting June 22.

WINNIE RECORDING

TRINIDAD piano star, Winifred Atwell cut another two sides for Decca last Sunday (19th). This was almost the last disc for Decca before Winnie switches over to Philips.

One of the sides was an original by Winnie entitled "Coronation Rag" and the other was "Bounce The Boogie."

Another two discs are scheduled for release from Decca before the switch takes place.

CAVEZ L/A GROUP FOR COPACABANA

PLANS for the new luxurious Copacabana Club which club-owner tycoon Eustace Hoey is to open at the premises of the erstwhile Bristol Grill (as we exclusively reported last week) are going ahead, and this week one of two bands which will be featured has been booked.

The leader to get this coveted position is well-known composer-accordionist Francisco Cavez, whose record includes playing in many of the best spots in the

Julie Dawn for the '96'

BBC Show Band singer Julie Dawn is opening in cabaret at the "96 Piccadilly" next Monday (27th).

"96 Piccadilly" which has been closed, is reopening on that night, and is featuring a new idea in the way of cabaret. Instead of the whole floor show coming on in one spot, they intend to present one act every hour, so that no matter what time you should enter the club you will see at least part of the cabaret.

Other names booked with Julie are, Bob Harvey, singer Lynd Joyce and calypso singer Cy Grant.

Julie will be featured at 1 a.m. every night.



SUDDEN DEATH OF JOE FERRIE

Cotton-Fox-Stone-Geraldo stalwart

IT IS WITH DEEP REGRET THAT THE NME ANNOUNCES THE DEATH OF JOE FERRIE, WHICH TOOK PLACE EARLY ON MONDAY MORNING (20th) IN LAMBETH HOSPITAL, LONDON, SE, FROM BRONCHIAL PNEUMONIA. HE WAS FIFTY-FIVE.

Until his retirement from active playing some eighteen months ago, Joe Ferrie was one of the best-known trombone players in Britain, and had been an outstanding figure in many of the country's top-line bands.

He began his career with Billy Cotton's Band at Southport, and

another member of that original Cotton band was Clem Bernard, who is still with the band as pianist-arranger.

After this, Joe played with Roy Fox, Lew Stone, Jack Jackson and with Geraldo. He stayed with Geraldo for eleven years prior to giving up active playing in order to become an agent and music publisher in Denmark Street. Throughout his playing career, he was a prolific sessioneer, and most of the outstanding dance band records of the thirties featured his consistently high standard of trombone playing.

Geraldo paid Joe Ferrie high tribute when he spoke to the NME on Wednesday. He said:

"All I can say of him is nice. He was one of the few musicians whom one could count as a loyal friend as well as a good employee. We never had a single disagreement in all the years of our association. His passing is a great and sad loss to the profession."

Besides being an outstanding trombone player, Joe was also an expert on close harmony singing, and was no mean vocalist himself. It was he who formed the "Top Hatters" for Geraldo, and he was also responsible for discovering Gerry's war-time singing star Doreen Villiers.

Lew Stone said of him on Wednesday, when talking to the NME: "Joe played for me for some three years, and was in my famous Monseigneur band. He was a very fine musician and, as a man, a pattern to the whole music profession."

Joe Ferrie had been in poor health for some time, and was taken to hospital last Sunday. The seriousness of his condition was not apparent, so the shock to his relatives can be imagined, when he

NO KENTON CONCERTS FOR LONDON

Charity offer refused

STAN KENTON'S offer to play in England with his full band this autumn for any charity the Musicians' Union care to name, has been turned down. It will be recalled that the NME announced this generous offer on Kenton's part in an exclusive news story two weeks ago, following a transatlantic telephone call that we put through to London agent Harold Davison, at that time in New York.

On his return, Harold Davison made written application to the MU seeking sanction for the acceptance of Kenton's offer.

The NME now learns that a letter has been sent in reply by Ted Anstey, Assistant General Secretary of the Union, informing

Harold that official permission cannot be granted for the charity appearance of this famous American orchestra.

From a high MU executive, it is gathered that the context of the letter is similar to that sent to Norman Granz when he first made application for his Jazz at the Phil. unit to play in England.

Late on Wednesday night, Harold Davison told the NME: "Negotiations are still proceeding with the Union; that is my official statement."

ROBEY REJOINS IVY BENSON

IVY BENSON has re-signed her ex-trumpet star, 18-year-old Australian girl Robey Buckley... but this time Robey rejoins as a featured guest star, for two weeks in May.

She will appear for the week of May 4 at Wood Green Empire, and at the Chelsea Palace for the week commencing May 25.

Other big news about their association is that Ivy and Robey are to visit Holland as guest stars in an International Radio Show next October.

This should be a busy month for Ivy, as the Benson band undertake a tour of Ireland from October 5 and then come to London for a variety date during the week of October 26.

All this has meant that Ivy has had to turn down a German resident season of four months, as acceptance would have meant starting in September and as much as she would have liked to accept, Ivy is already heavily committed until late autumn.

TRUMPET star Leslie "Jiver" Hutchinson and West Indian singer Uriel Porter are leaving this country next Wednesday (29th), to do a week of stage appearances in Iceland.

Leslie and Uriel will be travelling up to Prestwick Airport in Scotland to fly to Iceland. On their tour they will be accompanied by Icelandic musicians.

KERRY KERRISON, General Manager of the Alf Preager Agency, issued a statement this week to the effect that the Preager Organisation no longer has any association with Jack Blake or Jack Blake Productions.

COUNCIL BANS JAZZ

THE West London Town Council of Ealing this week banned jazz in its Town Hall. This decision was arrived at during a council meeting on Tuesday evening (21st), and the main reason given was "irregular and unruly behaviour" by dancers at the well-attended Jazz Band Balls, jointly promoted by the London and the Locarno Jazz Clubs.

Commenting on the ban, Bert Wilcox, the LJC promoter, said: "This charge of unruly behaviour is sheer unadulterated bunkum. As I see it, this prohibition is nothing more than a prejudice against jazz as a music. I shall strongly challenge the Council's charge. Council officials were at our last dance; they walked around the hall, watched the dancers, spoke to me, yet never made a complaint. If the behaviour was such that it now merits such drastic steps, I would have thought that suppression of the cause at the time was the thing."

Mo Brown, secretary of the Locarno Club, said: "This ruling is staggering. Our club has invested all its capital in the presentation of the next Ball at the Town Hall in May. We have had the tickets and posters printed, and the Ken Colyer and Wood Green Jazz Bands have been booked; this means we lose our outlet."

The NME could not get a statement from the Mayor of Ealing, estate agent Alderman Rowland Clay, as he was away in Cardiff on business.

Eve Boswell to Holland

SINGING star, Eve Boswell, flew to Amsterdam last Monday (20th) to take part in the first Dutch TV show before a live audience.

She arrives back in this country on Friday (24th) and will take a short rest before starting a week in variety at the Kingston Empire on Monday (27th).

Eve has a very full date book and is working almost continuously until June, when she commences as leading lady in the George and Alfred Black production of "Show of Shows" at Blackpool.

Before the Blackpool engagement, she has several broadcasts, including a regular spot in a new series entitled "Variety Playhouse," which stars Vic Oliver and takes the place of "Forces All-Star Bill" coming off the air shortly.

British Songwriters lose their champion with tragic passing of Bruce Sievier

BRITAIN'S music profession was shocked last week to learn that Bruce Sievier, famous lyric writer and champion of British songwriters, had committed suicide.

Author of such great hits as "J'Attendrai," "Love's Last Word Is Spoken," "Speak To Me Of Love," "Her Name Is Mary," "Au Revoir," etc., 58-year-old Bruce Sievier was seen in his usual haunts in and around Charing Cross Road last Wednesday (16th). He entertained some friends at the Tin Pan Alley Club, in Denmark Street, and seemed in a particularly cheerful mood.

Patriot

The following morning he was found dead, and at the inquest held at Hendon on Tuesday (21st) the Coroner returned a verdict of suicide by gas poisoning.

An intensely patriotic man, Bruce served in both world wars; in the first, in the Royal Flying Corps, where he gained the Military Cross, and in the recent war, in the RAFVR as a Squadron Leader.

In his profession his patriotism came forth in his fight over many years for fair dealing for British writers, and he waged an untiring

campaign on their behalf. It was mainly through his efforts that the British Songwriters' Guild was founded, and on its formation he became its first Chairman, in 1947.

He had long cherished the idea of the formation of a guild, and through his efforts it became firmly established and a power in the world of music.

For a number of years he was also a director of the Performing Rights Society.

Although many of Bruce's greatest successes were written many years ago, he was confident that one of his newer numbers would make the grade.

He has three numbers ready for publication at this moment—"I Live Every Day With You," "The Beat Of My Aching Heart," and a vocal version of Rudy Weidoff's saxophone solo "Valse Vanite," which has just been brought out in the States.

High esteem

The funeral took place at Golders Green Crematorium on Tuesday (21st) and the high esteem in which he was held by his fellow song-writers and the music profession was evidenced by the large number of distinguished mourners.

BRITISH JAZZMEN IN BALLET SEQUENCE

WHEN the Federation of Film Societies presented two whole days of private viewing at the Institut Francaise in London last week, both cinema enthusiasts and jazz lovers saw a preview of "Between Two Worlds," featuring the music of Jimmy Deuchar, Ronnie Scott, Jack Parnell and Tony Crombie.

"Between Two Worlds," which was made by the Oxford University Film Society, is an extremely futuristic ballet featuring a jive sequence. It was made at Cheltenham College at the end of 1951 for an overall cost of £700.

It will not be seen as a general release, but those interested should contact their local film society.

DIXIELAND AT **DAYBREAK** 44 GERRARD STREET 11.45 p.m. till 5 a.m. 25th APRIL and EVERY SATURDAY ADMISSION 5/6 **BOBBIE MICKLEBURGH AND HIS NEW BOBCATS!**

West End and on the Continent. He will front a seven-piece Latin-American band.

Speaking to the NME at the Wardroom Club, which her husband also owns, Mrs. Mary Hoey said: "As my husband told you last week, we aim to make this the finest late-night spot in London. How much has it cost to date? Well, we have spent £75,000 so far, and we haven't stopped yet."

"The Club is scheduled to open around the 27th or 28th of May, in good time for the Coronation festivities."

Mrs. Hoey added that she was unable to give the name of the main band, as certain negotiations had not yet been finalised, but hoped to be in a position to do so in time for our next issue.

Luxembourg's Phil Jones to wed

PHILIP JONES, the advertising director of Radio Luxembourg, is to be married to the girl who used to be his secretary, Miss Florence Green.

The wedding will be on June 12 at St. Mary Abbots Church, Kensington, at 2.30 p.m.

MU DANCE

ON Wednesday (29th), the East London branch of the Musicians' Union are holding a dance at the Public Hall, Canning Town, E., in aid of the Flood Relief Fund.

Guests for the evening are the Ronnie Scott Quartet and Dickie Valentine and the five local bands appearing are those of Bill Birch, Ted Keating, Freddy Rees, Bob Liley and his LA Orchestra, and Al Collins.

All artists are appearing voluntarily and the entire proceeds are going to the Lord Mayor's Fund.

STOP PRESS

NME CONCERT

(Concluded from page 3)

added that final touch of distinction to the programme that a flag-waving closer almost certainly would not have done. Denis Lotis—in brilliant form—rounded off a peerless vocal contingent.

It only remains for us to add that comperé Harold Berens tied everything together with his customary efficiency. Aptly enough in Coronation year, it was a package fit for a Queen.

Many thanks to all the readers who have written to congratulate us on the Concert. A selection of their letters will appear next week.



Recorded on Decca F10110

Another Smash Hit by **WINIFRED ATWELL**

The **CORONATION RAG**

Prices: Piano copies - 2/- each Orchestrations in the press

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WITH the debate still raging in Britain as to whether or not commercial radio should cross our shores and enter into competition with the BBC, it seemed a good idea this week to take a survey of what might be in store for us if the sponsors were of the same mind as those using Radio Luxembourg at the moment.

Consequently, as Sunday appeared to be the highlight of their weekly schedule, I unkindly invited myself over to the flat of Heath trumpeter Stan Reynolds for a night's listening.

This move wasn't quite as Machiavellian as it might seem. Firstly because the Reynolds family were away nearly all the time at the NME Poll Winners' Concert; secondly, because they possess a tape-recorder (enabling me to pop over to the Albert Hall for a while!), but mainly because after much enquiry I found few other listeners living in Central London who can receive this station without difficulty and much interference.

Unless, of course, this was the nicest way of telling me that a healthy homestead can do without critics and lepers!

However, after five and a half hours on 208 metres, conclusions can be drawn from the following reactions.

I still have hair, and it's the same colour. The Reynolds' silver, their decanter and maid are in the same state as when I found them, and after returning from a short sojourn at the NME concert, I actually went on listening.

On the other hand, there isn't much likelihood of the Reynolds having to undergo this worrying time again, or of my taking up residence in Luxembourg.

For this apathetic attitude I am less ashamed than disappointed. Commercial radio over here would give the whole entertainment business a tremendous fillip, but there is so much public prejudice against it that only the very best of programmes would win over the cynics, and on the present standard of sponsored offerings, the cause would be lost before it had begun.

Funnily enough, the main objection (i.e., that shows would be overloaded with long entreaties to buy somebody's deodorant or something), was not at all irritating because of their inclusion, but only because of the uninteresting way they were presented.

Not only the commercial pluggers, either. The programme compères, who have so little competition from the BBC (and who are not nearly so hard-worked) should at least have had something to say, even if it was usually said by voices in two categories—too-smooth or too-strident.

Musically, there were some very

good records played, although here again, the commercial in commercial radio was certainly the operative word, and at least jazz lovers can get an occasional quaver or so from the BBC.

Not here, though! Generalising apart, however, let's run briefly through the programmes.

7 p.m. Time Out For Teddy.

This was vocalist Teddy Johnson, who presented some well chosen records, including an excellent version of "Hora Stacata," by Ray Martin, but verbally the listeners might have got the im-



A reunion of old friends and colleagues is pictured here in this NME shot of Dorothy Carless with her erstwhile boss Geraldo and producer David Miller, with whom she broadcast last week. Dorothy has been away in the States for close on seven years, but her holiday visit here soon brought her to the mike.

A DAY TRIP TO LUXEMBOURG

JACK BENTLEY'S Radio Reviews

pression he was addressing a class of backward two-year-olds.

Personally, I would suggest that if he cannot forget this wheedling style, Teddy takes more time-out.

7.30 p.m. Songtime.

This show was preceded by commercial salesman Geoffrey Everett.

Here again, were some good records, plugging the fact that the Heath standard is as internationally high as its compère could easily be, but on this occasion wasn't.

7.45 p.m. Winifred Atwell.

Not very good, Miss A. A piano pounded so hard that the wrong notes in the left hand were mountains that might have been molehills. An accompanying rhythm whose unsteady beat also told that the pounding was not always in tempo. The compère a little better, and the first one to show that it's unwise to drop the voice very often on this rather undulating wavelength.

8.5 p.m. Music For Everyone.

Well, perhaps not everyone, but

it certainly had a wide appeal.

Patriotism was the key note, first-class representatives like Heath and Shelton firmly waving the flag, with a cute little ditty by the children of Benny Lee and Harry Gold holding hope for the future.

But a song by film actress Joan Dowling proving vocally she hasn't got one.

Nobody has much to learn from the USA here, except the compère.

8.30 p.m. Movie Magazine.

I'm not a movie critic, but as a movie-goer I liked the excerpts immensely. The compère, Wilfred Thomas, however, being the only one during the evening worthy of note, deserves a mention, as opposed to the one plugging a haircream on this show. Such banalities I cannot believe worthy of any product.

Specimen: "Don't forget that your hair is your most important feature." This should worry Bing

to death and make Johnny Gray a happy boy.

9 p.m. Carroll Gibbons.

Carroll Gibbons, vocally and pianistically, has a charm that could sell me 'most anything.

With the addition of the band and vocals used on this programme, the adverse reaction is that it is I who have been sold!

A male and female compèred this show, and any rivalry between them couldn't have a more apt description than the Bore War.

9.15 p.m. Curt Massey.

Spectacular violinist and full-

throated vocalist Curt Massey with partner Martha Tilton, and orchestra, could have put the USA many points ahead with this show, and from a point of view of dialogue, they certainly did.

Three-quarters of an hour of it, however, proved to be too much for them, and almost too much for me.

10 p.m. Jo Stafford.

Yes, sir, that's my baby!

10.30 p.m. Bing Sings.

And perish the day that he stops!

11 p.m. Top Twenty.

This programme might contain the top twenty hits, but I'm certain that it didn't contain the top twenty performances of them.

A certain Peter Murray also, in his efforts to sell a well-known brand of perfume, didn't improve the odour either. His ramblings weren't worthy of him, and the voice he puts on for those commercials...

Incidentally, what explanation there is for not being able to procure a record of "Celebration Rag" must be quite interesting. The publisher concerned should have insisted on his right to have the show renamed Top Nineteen.

Music At Midnight.

Peter Madren made much ado about playing a tune for a young lady who hadn't missed one in the series.

She, no doubt, had a much stronger constitution than I, for this show only missed being heard through a yawn by the inclusion of Peggy Lee in "Goodbye John."

GERALDO & HIS ORCHESTRA
Saxes: D. Robinson, Bill Jackson, K. Bird, B. Adams, P. Goody. Trumpets: D. Abbott, A. Franks, Albert Hall. Trombones: J. Bain, M. Pratt, J. Thirivall. Piano: S. Bright. Guitar: Roy Plummer. Vocals: Jill Day, Alma Warren, Bob Dale. Staff Arrangers: A. Roper, R. Shaw.

TEDDY FOSTER'S ORCHESTRA
Saxes: Lew Smith, G. Robinson, A. Hamilton, Len Wood, Conrad Knowles. Trumpets: B. Sharpe, C. Shafto, D. Harris. Trombones: Frank Dixon, B. Lamb, Clarry Banes. Drums: Alex Elliott. Piano: Reg Quest. Bass: Alan MacDonald. Vocalists: Brian Clarke, Annette Klooger.

WOOLF PHILLIPS AND THE SKYROCKETS ORCHESTRA
Saxes: Issy Duman, Bill Apps, Pat Smuts, Norman Impey. Trumpets: Harry Letham, Les Lambert, C. Moss. Trombones: Jimmy Wilson, Don Macaffer, Arthur Very. Piano: Pat Dodd. Bass: Jack Reid. Drums: Len Johnson.

BILLY COTTON'S BAND
Saxes: F. Kenyon, C. Swinnerton, Stan Quiddington, E. Spiegel. Trumpets: G. Farfel, L. Dunn, E. Fern, R. Landis. Trombones: A. Reece, F. Wilson, Banjo: Laurie Johnson. Guitar: B. Herbert. Piano: C. Bernard. Bass: E. Field. Drums: R. Bryant. Vocals: Allan Breeze, Doreen Stephens.

BBC SHOW BAND
M.D.: Cyril Stapleton. Saxes: Teddy Thorne, Jack Goddard, Dave Stephenson, Bill Griffiths, Tommy Whittle. Trumpets: Tommy McQuater, Stan Roderick, Bill Metcalfe, Bert Ezzard. Trombones: Harry Roche, Jackie Armstrong, George Chisholm, Ken Goldie. Piano: Bill McGuffie. Guitar: Ike Isaacs. Bass: Tim Bell. Drums: Jack Cummings. Hammond Organ: Harold Smart. Vocals: Julie Dawn, Stargazers.

JOE LOSS ORCHESTRA
Saxes: Manny Prince, Danny Miller, Alan Beaver, Bill Unsworth, Tony Beck. Trumpets: Joe Ward, Reg Arnold, Sid Pollitt. Trombones: George Wilder, Don Clark, Harry Simons. Piano: Sid Lucas. Bass: Joe Quinlan. Drums: Ray Cooper. Staff Arranger: Leslie Vinnall.

STANLEY BLACK'S ORCHESTRA
Saxes: Bill Povey, Harry Hunter, Manny Winters, Billy Amstel, Jack Faulds. Trumpets: Frank Thornton, George White, Bert Bullimore. Trom-

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BAND PERSONNELS

A monthly list brought up-to-date for our readers

bones: Jack Irving, Frank Dixon, Nick Nicholls. Drums: Derek Price. Bass: Frank Clarke. Piano: Ken Jones. Vocals: Monty Norman, Diana Coupland, Martin Moreno. Staff Arranger: Ken Jones.

EDMUNDO ROS & HIS BAND
Saxes: E. Butcher, K. Dryden, R. Gibson, L. Royle, B. Wolwod. Trumpets: L. Trueman, J. Bassett, W. Kear. Piano: E. Spencer. Bass: J. Davies. Guitar: L. Argent. Vocals: E. Ros, L./A. Rhythms: D. Misso, G. Johnson, B. Meredith. Staff Arrangers: E. Hamner, E. Spencer.

SID PHILLIPS' BAND
Saxes: George Bayton, C. Glover. Trumpet: Cyril Ellis. Clarinet: Sid Phillips. Trombone: B. Lloyd. Piano: Arthur Fall. Bass: R. Phillips. Drums: Michael Nicholson. Vocals: Denny Dennis. Staff Arranger: Sid Phillips.

JOHNNY DANKWORTH SEVEN
Alto: Johnny Dankworth. Tenor: Don Rendell. Trumpet: Eddie Blair. Trombone: Eddie Harvey. Piano: Bill LeSage. Bass: Eric Dawson. Drums: Eddie

Taylor. Vocals: Cleo Laine, Frank Holder.

ERIC WINSTONE'S ORCHESTRA
Saxes: Harry Bence, R. McAulay, B. Deeks, Alan Nesbit, J. Brown. Trumpets: A. Moorhouse, Bill Limb, R. Heasman. Trombones: B. Fisher, S. Smith. Piano: Ralph Dollimore. Bass: Colin Prince. Drums: Martin Aston. Vocals: Michael Holliday, Elizabeth Batey. Staff Arranger: A. Moorhouse. Vibes: Roy Marsh.

RONNIE SCOTT ORCHESTRA
Saxes: Ronnie Scott, Derek Humble, Pete King, Benny Green. Trumpet: Jimmy Deuchar. Trombone: Ken Wray. Drums: Tony Crombie. Bass: Lennie Bush. Piano: Norman Stenfalt. Vocals: Johnny Grant, Staff Arrangers: Jimmy Deuchar, Tony Crombie, Harry South, Norman Stenfalt.

CABL BARRITEAU'S BAND
Alto: L. Warburton. Tenor: G. Alderson. Baritone: Al Cornish. Trumpet: Chic Mayes. Piano: B. Annable. Bass: B. Stark. Drums: Les Dawson. Vocals: Mae Cooper.

OSCAR RABIN'S ORCHESTRA
Saxes: Oscar Rabin, Cec Pressling, J. Hughes, R. Bull, D. Plashey, V. Bovill. Trumpets: Ted Lowe, M. Campbell, Harry Smart. Trombones: B. Geidard, L. Monk, T. Russell. Piano: A. Green-slade. Bass: Dave Willis. Drums: K. Clare. Conductor: David Ede. Vocals: Marlon Williams, Marjorie Daw, Franklyn Boyd.

TITO BURNS' BAND
Trumpet: Johnny Oldfield. Alto: Don Savage. Tenor: D. Butterworth. Piano: Bobby Heath. Drums: D. Cooper. Bass and Vocals: Coleridge Goode. Vocals: Paul Vaughan, Barbara Jay.

FREDDY RANDALL'S BAND
Trumpet: Freddy Randall. Clarinet: Archie Sempie. Trombone: Roy Crimmins. Drums: Lennie Hastings. Bass: Ronnie Stone. Piano: Dave Fraser. Staff Arrangers: Norman Cave, Freddy Randall.

TED HEATH & HIS MUSIC
Saxes: Les Gilbert, Roy Wilcox, Henry McKenzie, Danny Moss, George

Hunter. Trumpets: Bobby Pratt, Duncan Campbell, Stan Reynolds, Ronnie Hughes. Trombones: Wally Smith, Jimmy Coombes, Don Lusher, Rick Kennedy. Piano: Frank Horrox. Drums: Ronnie Verrall. Bass: Johnny Hawksworth. Vocalists: Dickie Valentine, Dennis Lotis, Lita Roza.

VIC LEWIS ORCHESTRA
Saxes: Ronnie Chamberlain, Vic Ash, Johnny Evans, Roy Sidwell, Jimmy Simmonds. Trumpets: Bobby Benstead, A. Spooner, D. Loban. Trombones: Buddy Hill, Brian Perrin. Piano: Clive Chaplin. Bass: Martin Gilboy. Drums: Peter Bray. Vocals: Roy Garnett, Jane Freeman.

AMBROSE AND HIS ORCHESTRA
Saxes: Geoff Cole, Des Lumsden, Jimmy Walker, Tubby Hayes. Trumpets: Charlie Rowlands, Pete Pitterson, Bill Burton. Trombones: Charlie Messenger, Johnny Keating. Piano: Ken Moule. Bass: Arthur Watts. Drums: Phil Seaman. Vocals: Lorraine Desmond, Wally Carr, Carmel Quinn.

HARRY GOLD'S BAND
Trumpet: Bruts Gonella. Trombone: N. Cave. Tenor/Bass Sax: Harry Gold. Clarinet: E. Tomasso. Bass: B. Howard. Piano: Jimmy McKnight. Drums: Danny Craig. Vocals: Geraldine Scott, Jon Clark. Staff Arranger: Harry Gold.

HUMPHREY LYTTLETON'S BAND
Trumpet: H. Lyttelton. Clarinet: W. Fawkes. Alto: Bruce Turner. Piano: J. Parker. Bass: M. Ashman. Drums: G.

Hopkinson. Guitar: F. LeGon. Staff Arrangers: H. Lyttelton, J. Parker.

JOE DANIELS' BAND
Drums and Leader: Joe Daniels. Clarinet: Don Cooper. Trumpet: Alan Wickham. Trombone: Harry Brown. Piano: Norman Long. Bass: Johnny Oxley. Vocals: Mike Stevens.

GRACIE COLE'S BAND
Saxes: M. Mortimer, M. Louis, Lena Kidd, B. Duke. Trumpets: Gracie Cole (and leader), D. Burgess, June Robinson. Trombone: Laura Lynne. Piano: G. Marshall. Drums: June Hunt. Bass: J. Marriott. Vocals: June Robinson.

JACK PARNELL'S MUSIC MAKERS
Saxes: Joe Temperley, Ronnie Keen, Joe Adams, Bob Burns. Trumpets: Ronnie Simmonds, Jimmy Watson, Joe Hunter. Trombones: Mac Minshull, Laddie Busby. Piano: Max Harris. Bass: Sammy Stokes. Drums: Allan Ganley and Jack Parnell. Vocals: Marion Davis, Maurice Allen. Staff Arrangers: Jimmy Watson, Jack Parnell, Laurie Johnson.

BILLY TERNETT'S ORCHESTRA
Saxes: D. Walton, L. Dawson, B. Humphreys, B. Wicks, B. Humphries. Trumpets: H. Luff, S. Howard, E. Todd. Trombones: J. Davis, H. Akehurst. Piano: J. Dove. Bass: J. Drew. Drums: T. Callaghan. Vocals: Eva Beynon, Johnny Webb, Don Rivers.

GEOFF SOWDEN'S BAND
Trombone - Leader: Geoff Sowden. Trumpet: Cyril Dackombe. Clarinet/Alto: Tom Sterne. Tenor/Baritone: Johnny Clarke. Drums: Trevor Glenroy. Piano: Stan Butcher. Bass: Don Whaley. Staff Arrangers: Stan Butcher, Tom Sterne.

NEWS ROUND-UP

Hove MORE than 30 dance musicians will be working part-time at Hove Lawns again this summer, when the Corporation will be running open-air dancing for a 12-week season.

Contract to supply four bands who will share the work on week-days has been secured by Ken Wickham, who had a similar arrangement with the Corporation last year.

The bands will be the Hove Riviera Dance Orchestra, the Hove Riviera Barnstormers, Rex Owen and his Modern Music and Archie Newgeritz and his Orchestra. The latter will play for old-time dancing.

Aberdeen

THE Argosy Ballroom, Aberdeen, has solved the problem of keeping the dancers amused during the band's interval—without the expense of a relief band.

The ballroom doubles as a cinema a couple of nights a week, so the management take advantage of that fact.

Consequently, when the band finishes its first half, down comes the cinema screen—and on comes a short feature, starring name bands.

"The Argosy is the only ballroom in Britain to have Woody Herman, Tex Beneke and our resident group on the same bill," is how the manager puts it.

The resident group, incidentally, have a big reputation up north. Their nice combination of jazz and commerce is getting good notices from both the listeners and the dancers.

Line-up is Swanson McKenzie (trumpet); Billy Innes (alto); Leslie Jack (tenor); Angus Munce (piano); Johnny Porter (bass) and Chris Buchan (drums).

Bournemouth

NEW Bournemouth dance-spot, the Ritz Ballroom, opened on Saturday when local dancers packed the hall to dance to Alan Donaldson and his Music, presented by Syd Fay.

This group, which has been together since Christmas, is led by piano stylist Don Hardiman and guitarist Johnny Brennan is featured vocalist. Rest of the line-up is Roy Christofoli (tenor); Dennis Taylor (accordion); Alan Fleming (bass), and Ernie Randall (drums).

Running this new ballroom is Mr. W. G. Hire, who had a dance-hall in Uxbridge for 14 years. The Ritz will have Saturday dances as a start, but week-day dances will be staged as the demand grows, says Mr. Hire.

Cowdenbeath

THE second in the Cowdenbeath (Fife) Palais series of one-nighters by name bands brought out the "House Full" signs—and established a new gate record.

It was Joe Loss and Band—attracting a record crowd of 1,600 to the Palais.

Manager Alan Ritchie's new policy (NME 5/4/53) has paid off and future dates are now being lined up in a much happier frame of mind.

The dates include Dr. Crock's Crackpots on April 28; Harry Gold, May 12 and August 25; Johnny Dankworth, July 7; Freddy Randall,

July 21; Tito Burns, August 4, and Leslie Douglas, September 22.

Wednesbury

AFTER operating at the Conservative Hall, Wednesbury, for over two years, bandleader Jack Harrison has left. Another local bandleader, Keith Hampton, has been given a three months' lease and Harrison is expecting to return afterwards.

In the meantime, Jack is filling in his engagement book by promoting dances at Wednesbury Town Hall.

There have been several personnel changes lately, and the complete line-up is now Jack Harrison leading on alto; Les Hatton (alto/bari.); Dave Ash, Charlie Hearnshaw (alto/clts.); Jack Osborne (tenor); Dennis Hearnshaw, Bob Barrett, Billy Wildman, Roy Pullen (pts.); Norman King (pno.); Geoff Morgan (drms.); Frank Hill (bass/vcls.), and Pearl Johnson (vcls.).

Sutton Coldfield

AN innovation at the Orange Grove Ballroom, Sutton Coldfield, has been the formation of a Jazz Club by manager Bill Matty. Its second meeting was held last Wednesday.

Attraction at the club is Ken Rattenbury and his band, who are also resident each Saturday.

Last Saturday (18th) Jack Parnell's Band appeared, in addition to Ken Rattenbury.

Ken has added former Nat Temple vocalist Beryl Turner to his group and is busy penning a series of original compositions to feature each soloist in the band.

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HUMPHREY LYTTTELTON JOINS THE NME AS JAZZ RECORD REVIEWER

And in this introductory article, he gives what he calls his 'declaration of critical faith'

THE Editor of the NME has asked me to take up the job of record reviewing in the "traditional" field.

And I believe it's usual in these circumstances for the new boy to burst in with a declaration of his critical faith.

This is easy for those whose interest in jazz is on the wane, and who hold the view that things will never be the same as they were in the old days. They have only to look back into the past to find their yardstick cut and dried. But my arteries are still, I hope, as soft as the next man's, and I regard jazz as a music which is

very much alive and kicking. In fact, I suspect that there is quite a large common area over which Tony Hall, Mike Butcher and I could gambol quite happily without hacking each other's shins. By inclination, I'm a traditionalist. And my interpretation of a traditionalist is one who, having acquired a taste for the early forms

of jazz, finds in them certain qualities which he is unwilling to see junked in the cause of "progress," commercialism or any other side-tracking influence. This doesn't rule out change by any means—in fact, it's significant that as modern jazz becomes more advanced, so the boundaries of traditionalism advance also.

I can remember a time when Teddy Wilson was the epitome of modernism, not to be touched with the proverbial barge-pole. But nowadays, he shares with Fats Waller and Count Basie a very comfortable position well inside the territory of traditionalism. And the day may not be far off when the traditionalist will be defending Parker and Gillespie against the jibes of the more "progressive" Tristano followers.

Another point I want to stress about my sort of traditionalism is that it has nothing to do with the "purist" approach which regards New Orleans jazz as being the only real jazz.

But the aspect of revivalism which writes off all post-1930 jazz with a stroke of the pen, which believes that in every case the old is better than the new, and which urges a full-scale retreat over the last thirty years—that, to me, is a form of masochism compared with which banging one's head against a brick wall is a profitable and exciting occupation.

No Prejudice

So I hope that, in my record reviews, I shall find it possible to judge traditional jazz from every era according to the highest standards set during that era, and to avoid prejudice towards any particular style. After all, an art critic can have pronounced views about the rise and fall in the art of painting, without falling into the error of criticising a French impressionist because he doesn't paint like an early Italian.

On the other hand, being a traditionalist, I shall look for certain qualities which I think are essential to jazz of all periods—I don't intend to list them here, partly because they will become quite apparent week by week, and partly because many of them can't be expressed in simple terms. I hope I shall not be guilty of undue debunking—or of undue reverence.

Knocking down Aunt Sallies is a corny old critical gimmick, but equally boring is the attitude which refuses to acknowledge the fact that, on occasion, Johnny Dodds played perfectly stinking clarinet, or that Louis occasionally had an off day.

And finally, I'd like to make one plea—please don't write in and say that something I've written is a "matter of opinion."

Of course it is, and everything that appears in my column will naturally be my opinion.

Newspaper space is too short nowadays for one to clutter up copy with phrases like "I think" and "In my opinion." If I don't think it, I shan't write it. And that's all for now, so I'll see you next week.



A characteristic photographic study of Humphrey Lyttelton

IT'S HOLDING, THRILLING, KISSING WEEK!

JIMMY YOUNG
"Hold Me, Thrill Me, Kiss Me"
"I'm Walking Behind You"
(Decca F10080)★★

GERRY BRERETON
"Hold Me, Thrill Me, Kiss Me"
"Windsor Waltz"
(Parlo. R3671)★★

MURIEL SMITH
"Hold Me, Thrill Me, Kiss Me"
"I'd Love To Fall Asleep"
(Philips PB122)★★

JOAN DOWLING
"Hold Me, Thrill Me, Kiss Me"
"Windsor Waltz"
(Col. DB3265)★★

SPRING is in the air—and the recording companies have been staging a "hold me, thrill me, kiss me" week!

This is a big song, which demands a sensitive yet emotional performance from a singer to register well. I know what Al Martino would do with it—but let's see what these four British artists have to offer on this out of the rut ballad.

Jimmy Young's version is so very polite that he emotes the soul-stirring line "When you take me in your arms and drive me slowly out of my mind" as nonchalantly as if he were asking someone for a match.

Gerry Brereton sounds masculine enough, but his pleasantly light and airy singing completely fails to capture the mood of the song, which is purple passion unlimited. His backing consists of feeble sustained strings, a sloppy rhythm section and a coda which just shouldn't happen.

Muriel Smith sings it dead on the beat, with clumsy jerky phrasing. Her "out of my mind" line second time through is much more like what is needed, but then, instead of sustaining the intensity, she allows the excitement to die, and the side goes out on an anticlimax. Backing features some thin-sounding strings and a plodding rhythm section.

The Joan Dowling version hits the best tempo but her voice lacks warmth and feeling and is strained. Backing is very ordinary and features drearily-recorded piano fills.

I'm not impressed with any of these four vocals, and while I'm dishing out brickbats I must express my utter disappointment with the four arrangers concerned.

The song is worthy of a big production type treatment, but each arranger has treated it like any other third-rate pop. Seeing that all concerned have failed to rise to the occasion, what about trying Hermione Gingold backed by the Lutan Girls Choir and Kenny Graham's Afro-Cubists? At least it would be different!

★
BUDDY DE FRANCO
(Orchestra conducted by Richard Maltby)
"Street Scene"
"Over The Rainbow"
(MGM 612)★★

SEEING that Buddy has such a wonderful quartet, which is capable of turning out great sides like "Carioca" and "Just One Of

RALPH SHARON'S Record Survey highlights George Shearing and Doris Day



Buddy De Franco (left), whose record is reviewed on this page, is here "crossing swords" with fellow-clarinetist Edmond Hall.

Those Things," it seems a pity that his studio have harnessed him to a big string orchestra.

Do strings really make an artist more acceptable to a wider public? I doubt it. Think back on Artie Shaw's stringless efforts, like "Begin The Beguine," which were every bit as popular as his latter-day string-laden offerings.

"Street Scene" gets a bitty arrangement, with too much chopping and changing of tempo, although one recurring double-tempo 4-bar bridge is effective. But the rhythm isn't relaxed, and Buddy only shines in one *ad lib* passage.

Ray Anthony's "Scene" is in a much more acceptable street than this version.

"Rainbow" has the clarinet man using a straight "no vib" tone which comes through the wax sounding pretty thin. There's a clever use of shading by the strings in the second release, but the side is lifeless and doesn't move.

A disappointing coupling from De Franco, whose heart doesn't seem to be in this type of thing.

★
DORIS DAY
"April In Paris"
"Your Mother And Mine"
(Col. DB3256)★★★★

IT'S funny how much singers vary. I suppose it is because a voice is so hard to control consistently, and in this respect is very different from an instrument, whose "voice" is more or less a permanent fixture.

I've had cause to criticise Doris's recent discs, mainly because of intonation trouble, but there's no such worry on this coupling.

On "April" she is really fine, and her top register is just great. This is the first warm Day for many a chilly week!

Reverse is more excellent singing, but I must confess that I loathe "mother" songs—they always sound so darned insincere. Doris asks "What makes mothers all that they are?" Ask father.

GEORGE SHEARING QUINTET
"Love"
"Night Flight"
(MGM 606)★★★★

THE oldie introduces Shearing's vocal find, Teddi King, and very good she is, too. A grand style, an attractive vibrato, and though she isn't a jazz singer, she has all the attributes and assets for a top commercial proposition and should go far.

The side gets an LA-tinted background, but in one instrumental passage the block piano is over-recorded, and the guitar and vibes are lost.

Flip is a new Shearing original with an interesting chord sequence which moves along nicely. There's some fantastic guitar (R. J. Garcia), a "jolly jazz" vibes solo (J. A. Rowland) and some typical piano from George, particularly one excellent octave triplets phrase. An enjoyable disc.

★
FRANKIE LAINE
"I Believe"
"Your Cheatin' Heart"
(Philips PB117)★★★

ON "I Believe," Frankie sounds as if he really does! There's a lot of emotion let loose here, but it's convincing and sincerely done. The heavenly choir, in glorious Technicolour, "believe" along with the singer nicely.

Reverse is more good Frankie, who sells the Western opus in typical Laine style, against a steel guitar background. But some of those vocal "bends" and stunts almost don't make it!

★
ROSEMARY CLOONEY
"Lovely Weather For Ducks"
"Haven't Got A Worry"
(Philips PB121)★★★

BOTH of these numbers are from Rosemary's film "The Stars Are Singing," and the gal shows once again that she has a way with a pop. These are good examples

of her natural relaxed and easy style.

"Lovely Weather For Ducks" (known here as the "Cricketer's Chorus") has some pretty lilting woodwind, and "Worry" a driving muted trumpet. Pleasantly poppish.

★
CLYDE McCOY'S ORCH.
"Mr. Wah Wah"
"I Love To Hear A Choo Choo"
(Cap. CL13897)★★

MEET Clyde McCoy, King of the wah-wah mute, who modestly informs us "he takes the blues and rides 'em sweet and when he plays it's with a beat." There's a novel echo gimmick employed on this side, and strange as it may seem, a good passage comes from the clarinet-led sax team.

Second-side is based on the first four bars of the bopper's National Anthem, "Move," and the vocal trio blending in with the unison saxes is a pleasant sound. But weird cackling noises emerge from the leader's horn, sounding suspiciously as if he's laying an egg—not just an imitation, but the real McCoy!

★
CHAMP BUTLER
"Fit As A Fiddle"
"Kaw-Liga"
(Philips PB125)★★★

MARRIAGE is supposed to be a serious business, so spare a thought or two for poor Champ Butler, whose rocking bride "marched down the aisle swingin' all the while, to the strains of Lohengrin with a hey-nony-nony and a hotcha-cha!"

But Champ is not perturbed by his frau's fanciful frolics, and turns in a beaty and humorous job on the ditty. Background spotlights a hearty tubular bells chorus, right out of the Jerry Shard gimmick box.

A good side, as is the reverse. Butler comes across with a punchy performance, marred only by some weird throaty growls which sound like the mating call of a sealion. This cute novelty is all about a wooden Indian who falls for an Indian maid he spies in an antique store.

Recommended, with reservations.

★
CARIBBEAN CARNIVAL ORCHESTRA
(Conducted by Stanley Black)
"Mexican Hat Dance"
"Cielito Lindo"
(Decca F10073)★★

SEÑOR BLACK and his Bond Street Gauchos running down a couple of LA standards.

"Hat" is a gay samba, and although there's a nice understanding of the idiom and the musicianship is commendable, the true blue British reserve is always present. A few well-shouted "oles" and "si si's" would certainly have helped to disperse the chilly studio atmosphere apparent here.

Reverse, the "Honeysuckle Rose" of the LA library, has some good piano from Stanley, but the brass and saxophones are boomily recorded and consequently lose the edge and bite which is so necessary for this kind of music.

New Orleans

I have a private opinion that jazz probably reached its highest peak during the 'twenties when the music of New Orleans spilled out into the world by way of the Chicago recording studios.

And I applaud the New Orleans Revival, which threw the spotlight on a lot of great jazz which had never been heard before. But since then jazz has changed, and there's nothing you or I can do about it.

If we feel that the music played since 1930 has no appeal for us at all, then we should gather up our records and tiptoe quietly away. The last thing we should do is to establish ourselves as critics of contemporary music.

In my view, the New Orleans Revival has done its job. It has established the great New Orleans players in their rightful place in the scheme of things, and has uncovered a wealth of information

Ralph Sharon's WEEK'S BEST BUYS

Instrumental:
George Shearing's
"Night Flight"

Vocal:
Doris Day's
"April In Paris"

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KEN COLYER'S NEW ORLEANS DISC SCOOPS

by JAMES ASMAN

SENSATIONAL tape recordings of a last-minute session made by British jazz cornetist and band-leader, Ken Colyer, in New Orleans, with pioneer Negro jazzmen have been bought up by Vogue Records.

The recording session, which took place on February 23 and 24 at coloured clarinetist Emile Barnes' Laharpe Street house in the French Quarter of New Orleans, was taken down by John Bernard on a small portable machine.

Barnes, one of the finest jazz clarinetists still living, works by day as a mattress maker. He was born in the Crescent City in 1892, and learnt to play his music following the parades and listening to Big-Eye Louis Nelson or Sidney Bechet.

His first instrument was a flute. He was bought a clarinet by Bunk Johnson, and carried it into the infamous district of Storeyville hidden under his first pair of long trousers.

Emile Barnes has long been acknowledged as the ace clarinetist in coloured New Orleans. In a bygone contest he emerged the victor over the celebrated Johnny Dodds. He has played with practically every band of importance around the city of jazz, including the Superior, the Olympia, the Camellia and with such great leaders as Buddy Petit, Chris Kelly and Wooden Joe Nicholas.

"He was the best, no one in the city could touch him," Nicholas once told American critic Bill Russell.

Ken Colyer, leading the group on cornet, chose Harrison Brazely as his trombonist. Brazely, who is over 60 years of age, was yet another of those home-loving jazz veterans who preferred to stay at home to the rough-and-ready touring of the Oliver and Keppard groups. Today he plays regularly with De De and Billy Pierce at Luthjens.

15-year-old Banjoist

One of the surprises in the band selected for the recordings will be the 15-year-old Billy Huntingdon. Billy was taught to play banjo by Lawrence Marrero, of the George Lewis band.

"I can't teach him any more," Marrero said to Colyer one day. On the recordings his rhythm work is indistinguishable from that of his tutor. He, together with Ken Colyer, comprise the only two white men on the session.

The eighty-three-year-old Albert Glenn, also from the Pierce outfit at Luthjens, collapsed because of the heat in the small parlour at Emile Barnes' home, and was replaced on the second session the following day by a young Negro bassist named George Fortier.

Glenn was a member of the almost legendary Buddy Bolden band. In those days he was 7 years senior to the one-time King. Today he still plays with immense vigour and swing. His fellow musicians have nicknamed him the "Stone Age Man of Jazz."

The drummer, Albert Jiles, is well known as a parade man. His father was a drummer in Henry Allen Sr. Brass Band before the jazz era captured the heart of the city.

Ken, apart from playing lead cornet and singing, also organised the date. His selection of tunes cover the better-known New Orleans Blues and Stomps with one or two pops. "Winter Wonderland" and "Ciri Biri Bin" rub shoulders with "Panama," "Climax Rag," "Gravier St. Blues," "That's A Plenty," "How Long Blues," "Frankie and Johnny," "New Orleans' Hop Scop Blues" and "Buddy Bolden Blues."

Emile Barnes, familiarly called Mile (pronounced Meelay), is also to be heard on a slow Blues named after him. Ken Colyer vocalises on

both "How Long" and "Buddy Bolden's Blues."

Vogue, who now have obtained sole rights to these historic recordings, will be releasing an LP early in June. The original tapes, which were held by the Customs for several weeks following Colyer's arrival back in Britain, may also be used for the release on 78 rpm of the other masters of the numbers included in the Vogue LP.

Meanwhile, the Ken Colyer band, at present concluding a successful tour of the continent, will be opening this Saturday at the London Jazz Club on Bryanston St., Marble Arch, as the new LJC resident group.



14-year-old trumpet at jazz club

When Freddy Martin, jr., son of the former American band-leader, visited the London Jazz Club last Saturday night he heard 14-year-old Nigel Carter on trumpet when the boy sat in with George Webb's Dixielanders. John Lang is on trombone, and Alec Revell on clarinet.

HALL-MARKS Tony Hall's Modern Gossip

ALWAYS ON THE LOOK-OUT FOR SOMEWHERE NEW

... for you to look-in at, we went to a place we hadn't visited for nearly six months—the Club du Faubourg in Old Compton Street. We hardly recognised it: the bandstand had been shifted to the far end of the room... several walls had been knocked down... a long and spirit-ed bar had been installed... and some peculiar tin stools had replaced the chairs.

But what a wonderful atmosphere there is here, and we definitely recommend it to those who want a change of surroundings and a drink with their jazz.

The latter is mainly of the Dixieland variety, and the night we went along (Tuesday), the stand was occupied by the Mulligan-and-Melly-less Magnolians. These boys really seem to enjoy blowing, and the rhythm section has improved tremendously: guitarist Jimmy Currie is on a very modern kick, and played some interesting solos. Paul Simpson, whom we first met at one of those Dill Jones parties, and who seems to be the "trad" equivalent to E. O. Pogson, was featured mainly on soprano.

Former Jimmy Walker singer, Mike Lawrence, is now with the band, and seems to go down very well with the Faubourg clientele—which, by the way, is as mixed as they come nowadays, and a refreshing change from the apathetic average bop club crowd. There was also a girl whose name wasn't announced, who sang with a lot of beat and more than a little style.

Several of the Vic Lewis and Berriteau boys were among the audience, and Joe Harriott often sits in. Altogether an enjoyable evening.

and if you're not too much of a modern purist in your musical likes, it's well worth a visit... but let me warn you good readers: go easy on the vin blanc!

"Italy is a wide-open market for British bands." So said Vogue Records chief Doug Whitton, who's recently been on holiday there. "We should step in quickly before the Americans realise its potentialities. Dizzy's band and JATP are the only foreign bands who've been there, and they were fantastically successful." Other news given us by Doug over lunch the other day concerned the Gillespie band's recording activities in Paris recently.

The full outfit cut sixteen sides; vocalist-showman Joe Carroll, eight, and the brilliant 19-year-old pianist, Wade Legge, a further eight (all for French Vogue, so we're hoping to see some of them out on Doug's label soon). It's rumoured that Diz also taped another eight sides with the Paris Opera strings for Blue Star.

If you look at the Clubs (Modern) column on page eleven... you're bound to come across the "Jazz Incorporated" crew. The personnel's reasonably settled at last, and you'll hear Johnny Rogers, Hank Shaw, Lennie Metcalfe, Bruce Wayne, Leon Roy—and a predominantly Parkerish book of themes. Pianist Metcalfe, by the way, is playing exceptionally well these days.

When we first wrote about this unit, we praised them for cutting down those abysmal intervals between numbers. This point's still in their favour, plus an enthusiasm rarely found these days, and an exhilarating (if somewhat blatant) sense of showmanship. "Jazz Inc's" slogan may be "Retrögress to progress"...

ACROSS THE COOL ATLANTIC

PROGRESSIVE RECORDS, latest label to make a serious play for the jazz-buying public, has guitarist Chuck Wayne, tenor saxists Al Cohn and Brew Moore and bop singer Dave Lambert signed for future sessions. Wayne will use his regular Quartet, long resident at Le Downbeat, New York. A previous Progressive release featuring George Wallington at the piano set the fans talking.

Bassist Nelson Boyd, one of the most underrated and least heard of men on his instrument, may at last receive some of the acclaim that is his due now that he's playing with the new Bud Powell Trio. Bud has been given a medical "OK" to work regularly again, and his Trio is being booked by the Gale agency. Drummer Roy Haynes completes the unit.

After a year's run at Manhattan's Hickory House, broken only by her trip home late in 1952, British-born pianist Marian MacPartland finally moved out on April 12th, making way for a unit led by Dough Duke, whose Hammond Organ sounds were persuasively blended with Lionel Hampton's vibes and orchestra in the past. Marian's Savoy LP comprising easy-to-take transcriptions of "It's Easy To Paper Moon," "Moonlight In Vermont," "Hallelujah," "Lullaby Of Birdland," "A Nightingale Sang In Berkeley Square" and "Limehouse Blues" has been selling well, despite the fact that there are only three tracks on each face instead of the more customary four.

With the entry of Decca into the field, all the major U.S. diskeries are now handling Extended Playing (EP) catalogues, and Victor executives, who started the scheme are calling it "The most successful promotion in years." The platters, which have been mentioned in these columns before, revolve at 45 rpm and are ten inches in diameter, thus allowing an average of six minutes playing time per side. Usual selling price is \$1.40.

Seems we spoke too soon in reporting that the Dorsey Brothers Tommy and Jimmy were set to reunite for a joint bandleading venture. The project is still a possibility, but the brothers' separate contractual obligations are putting plenty of difficulties in the way. Meanwhile, Tommy continues to tour with his group and Jimmy is temporarily inactive.

Briefly... saxophonist Herbie Stewart whose latest Vogue release was favourably reviewed on the NME jazz page last week is currently playing alto with Harry James... Pearl Bailey has recorded Duke Ellington's new song, "Ain't Nothin' Nothin' Without You" for Coral with ex-Ellingtonians Tyree Glenn and Taft Jordan in Don Redman's accompanying band... And altoist/bandleader Johnny Hodges has dedicated an original-to-his former boss, calling it "Duke's Blues"...

but we personally would like to see a bit more progress in their conceptions.

Calling John Blyton, of MGM...

It's within your company's power, John, to make a lot of Sarah Vaughan fans (and others) very happy. Your U.S. people have just put out an LP comprising eight of the earliest and best things Sarah ever sang (including Tad Dameron's truly great ballad, "If You Could See Me Now"; "Waterfront," "Man I Love" etc.). "Down Beat" gave the album four stars. We received a copy last week, and wholeheartedly support their reviewer's verdict. What hopes of an early UK release, John? And also the Ronnie Ball-Diz "Hot vs. Cool" LP? Over to you, Sir

"The week's best-selling Jazz record"... Herbie Stewart's "Passport To Pimlico"/"Medicine Man" (Vogue V.2154), which we reviewed on this page only last week.

Jazz in the provinces. News in brief from... Coventry, where former Rabin tenorman Peter Warner is leading the resident group at the Coventry Jazz Society which meets Sundays at the Sir Colin Campbell Hotel, Gosford St. A tape recorder's available and judging by their well-presented publicity handout, this sounds a most enterprising club.

From... Malvern, a letter from former Rowberry trumpeter Peter Gunster tells me of his successful Rhythm Club which is going great guns at the Beauchamp Hotel. Line-up's Peter (trumpet), Fred Rogers (alto), Jack Mulligan (tenor), Mick Price (trombone), Ted Davy (piano), Ross Trull (guitar), Les Marrell (bass), and Trevor Burton (drums).

And nearer London, at... Wimbledon, the relief band at Merton's "Jazz at the Pub" contains some Croydon boys, among them Eric Delaney pupil Dean O'Malley (drums); Bill Hatfield (piano); and an enthusiastic tenorman, Frank McNeill. This week's guest group (23rd) includes Ivor Mairants.

At... High Wycombe, Bob Lord runs one of the most successful of all the suburban clubs—at Cadena Hall on Sunday afternoons. Squads tenorist Red Price is a regular visitor, along with the Kinsey Trio etc.

At... Hornchurch, the "Frozen Robin" himself, secretary Tony Curtis, has been called up for the Forces, and the local gang plus some Geraldo boys gave him a tremendous farewell session.

At... Wokingham, Dennis Sharon (Ralph's brother) has been featured with his own group.

"Off the envelope"... Former Joe Daniels bassist Cliff Dickens (who doubles tuba) wants to form a Miles Davis-type group. If you're interested, write to him at 1, Peak Hill Gardens, Sydenham, S.E.26.

Sammy Walker (tenor) and Bruce Turner (alto) have each recorded solos for Polygon, backed by Mike McKenzie's Paseo Band. "They want me to do an Earl Bostic," says Sammy... Bob Efford has replaced Art Allesen on tenor with Harry Klein's Seven at the Flamingo.

Resident band at Studio '53 will probably comprise Ralph, Sharon, Terry Brown, Art Ellefsen, Cliff Ball and Don Lawson. Thanks, Humph, for an excellent "My Kind of Jazz."

THE BBC SHOULD GIVE US THIS SORT OF SHOW!

Say Mike Butcher & Tony Hall

CALLING ALL MODERNISTS... Even if Rex Harris (on the other week's "My Kind of Jazz") did frighten you away for ever from the BBC, that's still no excuse for you not hearing the "Panorama of American Jazz" on Paris-Inter (1829 or 48.39 metres) last Saturday morning.

This is the programme Mike has told you about so often, and for these two writers it's usually the high spot of the week's broadcast jazz.

Last week's show starred some of the outstanding combos to be heard regularly round the New York jazz-spots. The first two discs were Blue Note sides by Bud Powell Trio on a Cuban kick.

"Un Poco Loco" must have been a revelation to those who had previously only heard it featured by Ronnie Ball in the old '51 days. Good as Ronnie and Co. were, the original is so vastly superior.

The fantastic figures by Powell's left hand, sometimes in unison with Curly Russell's incisive bass and Max Roach's "ridiculous" drumming, make this a great and different record.

HIGHSPOT

After the Trio's "Night in Tunisia," came two things by tenorman Wardell Gray with Al Haigh on piano—"Easy Living" and "Twisted." (This coupling is available here on Melodisc, by the way).

"Living" is the beautiful Billie Holiday number, and the sort of tune we wish British musicians would try out once in a while.

Then came the high spot of the show: our very favourite vibesman, Milt Jackson, and two lovely ballads from his recent Blue Note LP (which we believe will be issued here shortly on Vogue).

"Willow, Weep For Me" had the legendary Thelonius Monk on piano; while "Bags" Jackson's exquisite minor-key original "Lillie" featured his vibes supported by John Lewis' super-sensitive piano chordings, Percy Heath's bass and Kenny Clarke on drums.

44-BAR THEME

A James Moody Swedish-made disc followed: a quite-close-to-the-melody version of "Out Of Nowhere," with Moody's rather strangled alto-sound and a mass of above-average ideas well in evidence.

Charlie Parker then took over with "Dark Shadows," waxed some six or more years ago, which is included in Vogue's second Bird LP, and features a vocal in the Eckstine tradition by Earl Coleman. There's also a gem of a delayed-action Garner solo.

The programme ended with The Miles Davis band, recorded at the Royal Roost, doing a 44-bar-theme called "S'il Vous Plait," a rather weird and wonderful conception that needs to be heard many times to be really appreciated. Lee Konitz and the fluent Gerry Mulligan were the other featured soloists apart from Miles.

Yes, it was a darned good show... the sort that the BBC could so easily put on: but, between ourselves, can you just imagine it happening!

Meet a new NME columnist — another Tony, but Mills this time — who will report on events in the traditional world under the title of MILLSTONES

IF you find yourself in the vicinity of Manchester and wish to take in your jazz ration any night of the week, you won't be disappointed by the city of smoke, where new clubs are springing up regularly. Latest addition is the Forum, and April 15 saw the reopening, at the Wheatsheaf Hotel, of the Piccadilly Jazz Club by Eric Scriven.

The Forum, a coloured club, features the Lord Kitchener Trio and is open on Friday, Saturday and Sunday, while the Piccadilly is a Wednesday nighter, Derek Atkins' Dixielanders doing the honours. The Saints are now resident at the Clarendon.

Regular customers at the New Crown, Highbury, found it difficult to penetrate the saloon bar on Thursday last when Charlie Galbraith's new group held the first of a series of weekly sessions there.

With an ex-Mike Collier man in both rhythm and front line, the Galbraith outfit still maintain a good, though not altogether original, Chicago style; the only inventive phrasing coming from Charlie's trombone. Collierites are Gerry Salisbury (trumpet) and Vic Farino (drums). Guitarists Pat Moore and Mick Berger (bass) both contribute well to a powerful rhythm section which serves up an almost vicious beat throughout.

Following the Chris Barber disbandment, clarinetist Alec Revell last week joined the George Webb Dixielanders, bringing the personnel total to eight. At the London Jazz Club on Saturday, the sweet-sounding Alec seemed quite at home with the band and took full advantage of every solo to demonstrate some well controlled pattern weaving.

The Dixielanders now have that happy blend of youth and experience and possess one of the liveliest front lines in the country, no small credit being due to the driving but toneful trumpet of Ron Abbott.

Fourteen-year-old Nigel Carter looked in on the session, set a fast pace for "Panama," which left everybody breathless, cooled off with "Dippermouth," and left us wondering what sort of a trumpeter he'll be in ten years' time.

At the end we fought our way through the soccer fans from over the border to Gerrard Street, where

one of those "all-nite" parties was about to commence at the Club Creole.

On this occasion, in addition to the resident Phoenix and Eagle outfits, Terry Lightfoot's Jazzmen were in attendance to help keep everyone awake. Unconventional trait of Ray Orpwood's Phoenix Jazz Band which includes four ex-Crane River men, is that the front liners play at the back: Scared, or just modest?

Hitherto a disc of some rarity, "Red Hot Dan," with the "Fats Waller Stomp" for backing, by the Thomas Waller and Tim Morris Babies, has now been made available by HMV, as part of the Fats Commemoration Week. Featuring Waller on organ, Morris on cornet, Charlie Irvic (trombone) and an unknown guitarist, the record is numbered B.10472.

The BBC (bless their hearts!) are the only radio network not broadcasting any special programmes to mark the Waller Week, May 16 to 22. So you Waller fans will have to tune into the European and Scandinavian programmes for your quota.

Still without a regular trombonist, the Eric Silk Southern Group are not having any luck with auditions, none of the prospects so far being up to standard. Meanwhile, Len Beadle continues to stand in occasionally and give the useful front line a nice balance.

I hear that pianist Ralph Sutton, currently at Condon's, is planning a somewhat strenuous Swiss tour for August. He hopes to cover thirty concerts in three weeks! Good job he doesn't have to take his instrument with him. TONY MILLS

NEW reaches the NME this week of pianist Ronnie Ball who, as readers will remember, emigrated to the USA in January, 1952, and has recently been confined to hospital with lung trouble.

Ronnie's health seems to be well on the mend! In fact, he's still taking lessons from Lennie Tristano whilst in hospital. He is shortly to be given a 31-hour pass to appear as featured guest with Lennie's own group.

Before going into hospital, Ronnie recorded four sides for MGM with Dizzy Gillespie, Buddy de Franco, etc., and was offered a six-month contract to appear at a Broadway club.

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Music Business News and Chatter . . . by

THE ALLEY CAT



A BRITISH GIRL MAKES GOOD IN THE STATES

Here is Cathy Ryan, dynamic singing personality who is fronting the famous Art Mooney Orchestra at the Paramount, New York. Her records with the band have sent her rocketing to the top—but readers will be surprised and interested to know that she is an English girl, who at one time sang and broadcast with Teddy Foster and his Band over here.

Her real name is Dorothy Edith Wood, and when she first jumped a boat for Canada, she worked under the name of Dotty Brien. She took a job as a chorus-girl at the Copacabana Club, New York, changed her name again to Cathy Ryan and secured an audition with Art Mooney.

Now she is being hailed as a new and original singing star. Good for you and congratulations, Dorothy-Edith-Dotty-Cathy!

IN the latest "Down Beat" to reach these shores, James C. Petrillo, President of the American Federation of Musicians, complains about the state of the dance-band business and suggests that new blood is required.

Might the "Alley Cat" respectfully suggest that Ted Heath could do just that thing for you, and give your business the shot in the arm that it so obviously needs.

charge of BBC dance-music, yet "Wild Horses," which is the adaptation of Robert Schumann's famous melody "The Horsemen," gets by. It's a good tune, anyway.

If the BBC are interested, there is a new hit song on the way over, entitled "Now That I'm In Love," which is taken from Rossini's overture to "William Tell."

There are umpteen records on the song, so I suppose they'll ban it, just to prove how right we are when we say how inconsistent they are.

HEAR that Teddy Foster is doing capacity business at Oxford Galleries, where he is holding the fort while George Evans takes a well-deserved holiday. Our business certainly has no complaints when it can report that the doors were closed three times in one week. Our blood is OK, don't you think, Mr. Petrillo?

GLAD to see that the dance-band business is coming back into its own over in the States. For the first time for ages, a dance music instrumental is No. 1 best-seller for a major label.

Ralph Flanagan's "Hot Toddy" has ousted all the famous vocal stars on the RCA-Victor label as

An NME picture of Hollywood harpist Bobby Maxwell, who is currently starring at the London Palladium in a bill topped by Gracie Fields. A swing-harpist whose multi-harp recordings on Oriole have been big sellers, Bobby Maxwell plays a specially built 7ft. harp of his own design. A big feature of his act is his version of "St. Louis Blues," backed by some brilliant trumpet-playing by Harry Letham, of the Skyrockets.



HELLO, there. With the advent of double summer time, and the gloriously warm weather, comes the first change of address of the new season for popular Roy Berry.

getting quite a few plays on the air recently, and is certainly very cute.

BERNIE WAYNE, who wrote "Vanessa," has come up with another. This time he's called it "Rendezvous," and first reports say that it's another smasher.

Camarata has recorded it on American Decca, so I expect you'll soon be able to buy it on Brunswick.

He will be leaving Chappell's today, and will be returning to the Alley to take over, on Monday, the Jean Aberbach catalogue, that Reg Connelly has just acquired on his recent American trip.

WALKED past the Brixton Empress Theatre this week, and saw Lee Lawrence billed as "the singing fool." I bet he was pleased!

Best of luck, Roy, and we all know that you'll make a great job of it. Name of the new firm will be Aberbach (London), Ltd.

THERE'S another of those hilarious Dean Martin and Jerry Lewis movies on the way. This one is called "Scared Stiff," and also features Carmen Miranda and Lizbeth Scott.

DID you see the film "Rube Gentry"? If so, you'll probably remember the wonderful haunting theme that ran through its entirety. Johnny (Leo Feist) Franz is working on this beautiful melody, and I've no hesitation in saying that I believe that this can be another "Laura."

There's a host of good songs in it, including the oldies "Mama Yo Quiero," and "I Don't Care If The Sun Don't Shine."

There is a new release on the title by Lew Douglas and his orchestra, and I hear that there are several other discs on the way. Remember your Alley Cat tipped you off on this one, as I think it can, and probably will, be very big.

I MENTIONED a few weeks back that Bourne Music would be handling the theme music from the film "Limelight," which starred Charlie Chaplin. Now I hear that Frank Chacksfield has cut his first sides for Decca, featuring this music, and that they will be issued on May 1st. Another side to the Chacksfield activities will be when he leads his dance band opposite that of Sidney Lipton at the previously postponed VAF Ball at the Grosvenor House Hotel on May 21.

NO further news yet as to the issue of Coral Records in this country, but they are certainly building up their stable over there. Two of their latest signings include Peggy Mann, who used to be Benny Goodman's vocalist, and the orchestra of Aquaviva, whose pressings for MGM have been played by Jackson and other disc-jockeys many times over here.

I'LL enjoy being a BBC Disc-Jockey," says James Mason, in a special interview with the "Radio Times." Hope he'll still be of that opinion after the contact men have been at him!

PUBLISHER David Toff is very pleased with his disc of "Limping Man Theme" by Henri Rene. It features a very fine alto solo by Alvy West. I now hear that Cyril Stapleton has waxed the composition on Decca, and I wouldn't be at all surprised if the Show Band conductor's version tops 'em all.

A RECORD that should prove equally popular with the kiddies as with the grown-ups is that by Bill Hayes, singing "The Donkey Song (Come on, come on, come on)" which is adapted from the Italian song, "O'Cuicciariello" on MGM. This disc has been

YOUR Alley Cat can reveal that on June 5, the BBC will really be going overboard with one of the biggest productions they have ever attempted. Of course, I don't have to tell you that this will be during Coronation week, and it all seems to add up to one great headache for producer Dennis Main-Wilson.

He will be presenting an all-star bill, "Pleasure Boat Show," on a real pleasure boat, to a real audience. The BBC are taking over one of the huge Woolwich ferry-boats, complete with paddles and skyscraper funnels, which will sail up river to Greenwich and give the local inhabitants a top-line one-and-a-half-hour show at Greenwich pier.

The audience will be accommodated on board ship, and there will be space for some three thousand spectators on the pier promenade, surrounded by candy-striped awnings and a full naval "dressed" ship.

I understand the show is to be mounted on the open-air upper deck with full Ray Terry orchestra and George Mitchell choir plus umpteen star guest attractions.

A mammoth show like this looks to me to be costing a pretty penny. ALLEY CAT QUESTION: I wonder what happens if it rains?

MESSAGE TO MUSIC PUBLISHERS: Who said you couldn't get a song away without the aid of a record? I'd like to congratulate British writers Jimmy Harper and Rodd Arden on writing their highly successful "Celebration Rag," which entered the Hit-Parade last week without any coverage at all from the record companies. Well done, boys, and that includes the publisher, Bradbury Wood.

the best money-spinner, and at the moment Ralph Marterie's "Caravan" is second-best seller for Mercury, so at long last it seems as if the bands are making their presence felt again.

I GUESS I just don't understand some of those BBC decisions. Seems some songs CAN be adapted from the classics and just as surely others CANNOT. Songs like "Till The End Of Time," "There's No Tomorrow" and "Concerto For Two" have run into trouble in the past and been banned by the committee in

I HEAR that Artie Shaw is taking a band out on the road again for one-nighters, but only for four or five weeks. The Shaws are expecting a happy event around June.

MORE band news from America brings the information that the brilliant drummer Buddy Rich is joining the Harry James orchestra. He has featured billing and his one-year contract guarantees thirty-five thousand dollars. Can you imagine how much H.J. will be getting if he can afford to pay that "lolly"?

ANNE SHELTON will no longer be appearing in "Pleasure Boat," but listeners will still be getting plenty of opportunities to listen to her delightful interpretations. She'll be airing in "Top Flight" on May-6, and "Midday Music Hall" on the 27th.

In addition, she'll be doing a couple of overseas broadcasts for the Services abroad on May 12, and on the 18th will be flying to Holland for a busy week of broadcasts and concerts.

Now that she is no longer assigned to any regular show, surely it is about time that the "Double Top" show, in which Anne and Alfred Marks played all the parts, was given another series. This really was a good show, and much more deserving of dates than some of the drive-in we are forced to listen to on the radio nowadays.

HAVE you ever heard of the name Lou Weertz? If not, then you're certainly going to. I've just listened to his new MGM pressing, "I Got Rhythm" backed with "12th Street Rag," and this piano virtuoso really sounds as though he enjoys playing.

I've a feeling you won't be sorry that you bought this record as it really makes you feel good, and oh, what a technique this laddie has!

I've a feeling you won't be sorry that you bought this record as it really makes you feel good, and oh, what a technique this laddie has!

Edinburgh likes the Semple style

ARCHIE SEMPLE used to run a bright little traditional group in Edinburgh. He's now with Freddy Randall.

But undaunted, Archie's brother Johnny is now running another little traditionalist group in Edinburgh—and the success of it is surprising even Johnny.

Not that it's really so surprising—the band's musicianship added to their sales-appeal makes up a can't-miss package. And the University Union dancers who have Johnny and his band every Saturday night, certainly agree.

The band's datebook is almost completely full; it looks good; it sounds well; and it has, heaven be praised, a gimmick that isn't too obvious and actually adds to the band's sound. The gimmick—an amplified guitar, something new for the two-beat boys.

JOHNNY SEMPLE'S Dixielanders, they call themselves—the personnel being: Johnny Semple (trumpet); Ian Anderson (trombone); Jack Graham (clarinet); Norman Skinner (piano); Jim Baikie (guitar) and George Crockett (drums).

SAINTS WILL GO TO SWITZERLAND

ALMOST immediately after the announcement that The Saints' projected Swiss tour dates were off came the news that a new tour has been offered them by the Charles Kubler Concert Agency in Basle.

Scheduled to take place September 26—October 3, this will cover major centres. Doreen ("The Angel") Batty will travel with the boys as featured blues singer.

The Kubler agency recently booked Lil Hardin and other jazz notabilities into Switzerland.

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NEW MUSICAL EXPRESS MUSIC CHARTS

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- | Last This Week | Title | Artist |
|----------------|--|-------------------|
| 1 | 1 DOGGIE IN THE WINDOW | (C. & C.) |
| 2 | 2 WONDERFUL COPENHAGEN | (Morris) |
| 3 | 3 BROKEN WINGS (Fields) | |
| 4 | 4 IN A GOLDEN COACH | (Box & Cox) (2s.) |
| 5 | 5 OH, HAPPY DAY (Chappell) | |
| 6 | 6 RED FEATHERS (Dash) | |
| 7 | 7 LITTLE RED MONKEY | |
| 12 | 8 I'M WALKING BEHIND YOU | (Robbins) |
| 8 | 9 OUTSIDE OF HEAVEN | (P. Maurice) |
| 13 | 10 I TALK TO THE TREES | (Bra.A. Wood) |
| 10 | 11 WHY DON'T YOU BELIEVE ME? (FDH) | |
| 15 | 12 TILL I WALTZ AGAIN WITH YOU (FDH) (2s.) | |
| 9 | 13 DON'T LET THE STARS | (Morris) |
| 11 | 14 NOW (Dash) | |
| 16 | 15 PRETEND (Leeds) | |
| 14 | 16 BECAUSE YOU'RE MINE | (Robbins) (2s.) |
| 18 | 17 PRETTY LITTLE BLACK-EYED SUSIE | (Cine) |
| 17 | 18 GLOW WORM | (Lafleur) |
| 22 | 19 I BELIEVE | (Cine) |
| 20 | 20 DOWN HEARTED (New World) | |
| 22 | 21 CELEBRATION RAG | (Brad. Wood) |
| 19 | 22 LOVE OF MY LIFE (Reine) | |
| — | 23 I'D LOVE TO FALL ASLEEP | (Feldman) |
| — | 24 I WILL NEVER CHANGE | (Yale) |
| 21 | 24 MAKE IT SOON | (C. & C.) |

BEST SELLING SHEET MUSIC (U.S.)

- | Last This Week | Title | Artist |
|----------------|----------------------------|--------|
| 1 | 1 Doggie In The Window. | |
| 2 | 2 Till I Waltz Again. | |
| 3 | 3 I Believe. | |
| 4 | 4 Pretend. | |
| 6 | 5 Don't Let The Stars. | |
| 7 | 6 Side By Side. | |
| 5 | 7 Keep It A Secret. | |
| 8 | 8 Your Cheatin' Heart. | |
| 10 | 9 Tell Me A Story. | |
| 9 | 10 Tell Me You're Mine. | |
| — | 11 Song From Moulin Rouge. | |
| — | 12 Seven Lonely Days. | |
| — | 13 April In Portugal. | |
| 10 | 14 Oh, Happy Day. | |
| 12 | 15 Anywhere I Wander. | |

BEST SELLING POP RECORDS IN BRITAIN

- | Last This Week | Title | Artist |
|----------------|-------------------------|--------------------------|
| 1 | 1 BELIEVE | Frankie Laine (Phillips) |
| 2 | 2 RED FEATHERS | Guy Mitchell (Col.) |
| 3 | 3 DOGGIE IN THE WINDOW | Lita Roza (Decca) |
| 4 | 4 BLACK-EYED SUSIE | Guy Mitchell (Col.) |
| 6 | 5 OH, HAPPY DAY | Johnston Bros. (Decca) |
| 3 | 6 BROKEN WINGS | Stargazers (Decca) |
| 7 | 7 SOMEBODY STOLE MY GAL | Johnnie Ray (Phillips) |
| 8 | 8 WONDERFUL COPENHAGEN | Danny Kaye (Bruno) |
| 9 | 9 DON'T LET THE STARS | Perry Como (HMV) |
| — | 10 SIDE BY SIDE | Kay Starr (Capitol) |
| — | 11 PRETEND | Nat Cole (Capitol) |
| 10 | 11 BECAUSE YOU'RE MINE | Mario Lanza (HMV) |
| 9 | 12 DOGGIE IN THE WINDOW | Patti Page (Oriole) |

BEST SELLING POP RECORDS IN THE U.S.

- | Last This Week | Title | Artist |
|----------------|--------------------------------------|------------------|
| 1 | 1 Doggie In The Window—P. Page. | |
| 2 | 2 Till I Waltz Again—T. Brewer. | |
| 3 | 3 Pretend—Nat Cole. | |
| 4 | 4 Tell Me You're Mine—Gaylords. | |
| 5 | 5 Your Cheatin' Heart—J. James. | |
| 6 | 6 I Believe—F. Laine. | |
| 7 | 7 Side By Side—K. Starr. | |
| 11 | 8 Seven Lonely Days—G. Gibbs. | |
| 10 | 9 Caravan—R. Marterie. | |
| 12 | 10 Wildhorse—P. Como. | |
| 8 | 11 Tell Me A Story—F. Laine-J. Boyd. | |
| 16 | 11 Hot Toddy—R. Flanagan. | |
| 17 | 13 Somebody Stole My Gal—J. Ray. | |
| — | 14 Ruby—R. Hayman. | |
| 13 | 15 April In Portugal—L. Baxter. | |
| — | 16 Can't I?—Nat Cole. | |
| 15 | 17 Sitting On Top/World | L. Paul-M. Ford. |
| — | 18 Gomen Nasai—E. Howard. | |
| — | 19 Pretend—E. Barton. | |
| 14 | 20 Don't Let The Stars—P. Como. | |

U.S. charts by courtesy of "Billboard." British top tunes by courtesy of the Music Publishers' Association.

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