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Christmas Mail

Readers' Letters

associated with Whiteman and reflected some of his glory. Nowadays, instead of poor old Whiteman, Kenton gets the glory, and with him, Konitz, Getz and Parker, with Gillespie trying to follow the path to fame and commercial success that Armstrong blazed a quarter of a century ago. If our pastiche of a civilisation lasts another 25 years, I venture to predict that Messrs. Kenton and the rest will mean no more than Whiteman, Bernie, Goldkette and the Casa Lomas do now.

But, as Mr. Montgomery says, the modernist musician is an excellent technician, though this is not the monopoly of the modernists. No one denies them this quality (though after hearing Miles Davis, I would rather hear poor Bunk at his worst when it comes to fluffs!) but good technique alone does not make for good jazz and since bop has neither the tonal qualities, the upbringing, the beat or the earthly meaning of jazz, it is difficult to comprehend why or how the twain can ever meet.

Bop has no sincerity of colour, says your correspondent. Quite—it is a stunt, a joke in very poor musical taste, saying to the humble jazzman, "Of course YOU wouldn't understand—you're only a mouldy fig," rather as those snobs do who liberally intersperse their conversation with phrases from other languages than their own.

Brian A. L. RUST.
Wellington Road, Hatch End, Middx.

Lewis/Kenton

ARTER trying hard before, Vic Lewis is back on the road with a new Kenton outfit. This just goes to show that like "Stan the Man," Vic never gives up the ghost.

Brian A. L. RUST.
Wellington Road, Hatch End, Middx.

The Mickey!

I MUST protest at the lack of publicity given in your columns to the new British singer Fred Young, who can also be regarded as something of a psychologist.

Fred's stage presentation is really wonderful, and he sings mounted on a white Shire horse (disguised, of course, as an American police horse, the Shire horse, not Fred!) In case you don't think this unusual, have you ever seen it done on ice before? There's none of the silly sentimentalism about Fred, either. Believing that vitality is everything in a singer's performance, Fred roars with laughter, throughout his performance (in between hand-stands on the back of his magnificent horse).

All this does make it a bit difficult to hear his singing voice, in fact, I've not really heard it, but I've no hesitation in declaring him Britain's top singer.

I have 4,000 photos of him, as well as 69 records of his horse singing "Swanee River."

ROSS MACMANUS,
Sholebroke Avenue, Leeds 7.

False Gods

IT is with profound pleasure that I read the letter of Mr. M. Montgomery, of Dundee, in last week's NME. He expresses views so akin to my own that they might have been written by me, and the fact that you have published his letter does you credit in these days of sycophantic dribbling over the false gods of so-called modernism.

Let us not forget that 25 years ago, it was fashionable to adulate Paul Whiteman as being the most progressive jazzman living, and to pour the vials of pseudo-intellectual gibberish on the work of Bix, Trumbauer and the others who have lived as legends because they either died at the peak of their careers as dance musicians (they were jazzmen secondly only) or were closely

I remember a few years back when Stan accepted the Presidency of the Toni Anton Club, he said that Anton would always have a rival in Vic Lewis, although Vic was under commercial pressure at the time. Result, Anton has disbanded, and Vic Lewis is still in the picture.

Although, when I heard the new Lewis Orchestra recently, I found them to be a little in the raw stages in places, I say more strength to your arm, Vic, for endeavouring to give us what you said to Stan at the Brussels concert was the greatest music in the world.

J. M. BERG.
Prittlewell, Essex.

From a Factory

AS two regular listeners to "Music While You Work" (we have no other option), we think it's about time that the BBC altered their views on this programme.

In a recent edition of this paper we are inclined to agree with Jack Bentley that Frank Baron is "barren."

Why don't they think of the workers and give us a band that plays music, not tin music boxed like Cecil Norman, Ian Stuart, Jimmy Leach, that's mentioning a few? Give us Jack White, Bill Hawkins, Jack Leon, for example.

There are a hundred girls in our room with the same opinion.

DOREEN & MARGARET.
Leicester.

'Bran-tub' Jazz Club

Bruined by the sporadic nature of recent programmes, since it has deteriorated to a completely "bran-tub" level.

At least we shall no longer need to listen through the dreary booflings of Honckton Splatz and his ilk in case there is a traditional item slipped in somewhere!

Surely any future series must revert to the separate sections of "old" and "modern" with a clear division where we can plonk the switch off.

D. E. JONES.
Lord St., Haworth Brow, Keighley.

The late Jimmie Green

AS Chairman of the Popular Section of the Music Publishers' Association, I write on behalf of the Committee members and myself this tribute to our great colleague and friend, Jimmie Green.

I feel that words are pretty near futile in assessing the tremendous efforts and honesty of purpose that he put into his duties as our Vice-Chairman. Illness was the only reason for his very rare non-attendance at our meetings, and his co-operation in our deliberations with the BBC was always constructive, and very useful indeed.

All who knew him know that Jimmie was no "yes man" to anyone, and what a fighter he was, too! As far as he was concerned, our industry came first in all his efforts, and he himself came last. What is more, his fatherly way with any new young committee member had to be seen to be believed.

The entire music business is I am sure, grateful for the great work he put in for all, and to say we shall miss him is just inadequate. Personally, I have valued his staunch friendship for twenty years, and it was a great joy to know and to understand him.

After our meetings, Jimmie would be off with a cheery "So long, everybody," and this tribute is on behalf of all of us, saying "So long, Jimmie, until we meet again. God bless you."

EDDIE STANDING,
Chairman.
Committee members: Jimmie Phillips, Sid Coleman, Sid Brohn, Percy Hiron, Leslie Abbott, Joe Roncoroni, Johnny Johnston. Secretary: Archie Montgomery.

of a crowd of ill-mannered, teenage boys and girls who formed a large part of the audience. They presented themselves in their "uniforms": the boys with narrow trousers, jackets too long for them, "chimpanzee" haircuts and pale faces; the girls popping out of too-tight sweaters which, I believe, go with equally tight pencil skirts.

These misguided youngsters showed abysmal ignorance and flaunted bad manners by promenading in the gangways, catcalling and clapping off beat throughout the blues numbers. Apparently their knowledge of jazz is limited to "The Saints," and they deplore something they cannot sing.

Because of the puerile behaviour of these despoilers, it was impossible for anyone sincerely appreciating jazz to enjoy the programme.

Nevertheless, the Saints deserve a word of praise for their excellent performance under such conditions.

HUGH J. CLAYTON-JONES.
St. James Road, Dudley, Worcs.

Bands on TV

MAY I congratulate your Radio Critic, Jack Bentley, on the excellence of his column this week (10/12/53)? He is brilliantly analytical without in any way being incomprehensible to the layman (or should I say "laywoman"?) If anyone can stir the leaves in Lime Grove, he deserves to succeed in doing it.

Harry Roy is a wonderful character, and an evening at his present venue is a real tonic. What joy the bringing of this irrepressible personality would give to the listening and viewing millions, who have never been to and probably could never afford the exclusiveness of a West End night spot.

MARGOT FIELD.
Strathmore Gardens, Kensington, W.8.

Eckstine, Please!

HAVING seen the programme of forthcoming American artists to the Palladium in the 1954 season, I wondered why we should not be seeing such a great star as Billy Eckstine.

Surely the authorities at the Palladium can't think that a visit of the great Mr. B would not be a tremendous success.

To my mind, Billy Eckstine puts more feeling into his singing than the rest of the present-day vocalists put together, with the possible exception of Frankie Laine.

I realise many of your readers will disagree with me over this statement, but you have only to hear such records by Mr. B as "Stardust," "Body And Soul," "Enchanted Land," etc., to realise that he has got something that really is terrific.

Here's hoping to see the great Mr. B over in England in the near future. Keep up the good work with a truly great paper.

L./Cpl. P. BLOOMFIELD.
1 Wireless Regt., Royal Signals, BAOR, 12.

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This family group shows Eric Fodd, trumpet-player with Billy Ternent's Orchestra, with his wife, his daughter Diane, and two friends — their Alsatian named Prince, and their cat named Micky. 16-year-old Diane is making a name for herself as a singer. She has appeared on TV, and is now lined up for a new film.

Palladium Heath

AFTER reading in the NME dated 11/12/53, about British acts topping the bill at the Palladium, I can't help wondering what Mr. Val Parnell is letting himself in for.

No doubt, Ted Heath and his Band and vocalists may deserve top billing, but only a few weeks ago, Ted and his band topped the bill at the Finsbury Park Empire. This nearly goes to say that the Palladium is coming to the same level as the Finsbury Park Empire; I thought it was supposed to be the greatest show place in the world.

If Mr. Parnell is going to have British acts on top of the bill, I'm afraid he'll have to reduce his prices of admission a great deal. Anyway, it will seem rather silly to go to the Palladium when we can see plenty of British acts at our local theatre.

Of course, Mr. Parnell, give us British acts at the Palladium, but my advice to you is to keep your "top of the bill" space for American stars only.

MARGARET DOWNEY.
Roman Way, London, N.7.

Bad Behaviour

A SHORT while ago I visited a local theatre to hear the Saints' Jazz Band at a Sunday concert, and went with the intention of sitting and enjoying some good jazz. Instead I was subjected to the bad behaviour



Vocalist Geraldine Farrar, who is recovering from an operation for appendicitis, smiles at the NME cameraman in her West End flat, and proudly displays some roses sent to her by Stargazer Marie Benson.





HERE'S a train that is definitely not going to be affected by any talks of a rail-strike! Steaming into your homes comes the Express—the "New Musical Express," bearing the best of good wishes to all its readers for Christmas and the New Year.

The passengers aboard the train are the members of our staff—a happy company numbering 16 in all, who are responsible for bringing out your weekly NME, as well as the 116-page NME Annual. And they're the same people who, during the year, have organised such outstanding events as the Flood Fund Concert, the Poll-winners' Concert, the Record Ball, the Stan Kenton Brussels Airmada, the Teddy Wilson Tour, the Johnny Dankworth Band London debut and the recent Record Concert. Yet, for all this hard work, they look happy

enough, don't they?

So that you may meet them all personally at this festive season, here are their names:

From left to right, we start with the Editor, RAY SONIN, on the engine, with Assistant Editor JACK BAVERSTOCK on the foot-plate. In the first "carriage" is the News Department, with News Editor JACK MARSHALL in the centre, flanked by MIKE BUTCHER (left) and LES PERRIN (right).

The First-Class "compartment" is reserved for our Managing-Director, MAURICE KINN, and in the next group, the Advertisement Manager PERCY DICKINS is in the centre, with colleagues TREVOR WHITCHELO (left) and AL WEBBER on the right.

The "Ladies Only" notice introduces you to the NME glamour section (l. to r.): JOYCE RAINES (Editor's Secretary); JEAN WOODWARD (Advertising Secretary); JUNE DUKE (Managing Director's Secretary) and JOY TAYLOR (the NME's "hello" girl). Bringing up the rear are MIKE COLLIER (left), who looks after the circulation, and our photographer HARRY HAMMOND.

Last, but by no means least, comes our office-boy and tea-maker-in-chief, DONALD BLACK, and it is typical of the tough jobs he does for us so willingly and cheerfully that he didn't even mind when we told him to push the train . . . !



by The Slider

I WAS driving my car away from the dark little mews behind Aeolian Hall the other night, when I caught sight of a small figure wheeling out an auto-cycle from its parking place.

I was just thinking how much the figure looked like Roland Shaw, the immaculate bandleader and arranger who always goes in for Rolls Royce and Bentley cars, when somebody said "Hello"—and it was Roly! Seems his Bentley was being overhauled and he had hired the auto-cycle for the week. So he was thoroughly enjoying himself driving around town dressed in his oldest togs.

TINY WINTERS, that smallest of bass-players, has no fewer than six basses. No good, Tiny—you still won't look any bigger, no matter how many instruments you buy! Seriously, though, Tiny is always searching for the perfect bass, and by the sound of his playing lately I believe he has found it at last.

CRACK by Felix King, who happened to be standing next to the tea urn at the recording studios canteen. "Have you met my friend, Urn?"

ERIC DELANEY had a long drive ahead of him last Saturday. After finishing with Geraldo at Grosvenor House, he drove home, picked up his wife and all their gear, and then drove to Edinburgh through the night and next day.

Incidentally, Eric was telling me he has had a revolving rostrum made for his stage act with Gerry. A good idea, son!

CALLING at the Abbey Road studios a couple of days ago, I heard some great group singing going on, backed by a fine-sounding band. I peeped in to see who was responsible for the noise, and it was the new vocal group, the Sapphires, with Jack Parnell's punchy band.

This group is really going places. I'm sure—take a bow, boys and girls.

FREDDY BALLERINI was amazing the lads the other day. He was blindfolded and the boys were dropping different coins on the floor, and Freddy named every coin by the sound it made as it hit the floor, from a farthing upwards.

Bill Shakespeare finally caught him with a crown. Try this stunt yourself, and see how hard it is!

I HEAR from some of the Bill Saville Band that whilst playing for a Hunt Ball at Cheltenham last week they spotted trumpeter Bert Bullimore, who was staying at the same hotel, celebrating his birthday after his date with Stanley Black in the same town.

With Bert were several of the boys from the band—apparently all Bert can remember now is calling the waiter and ordering another bottle of giggle water, then waking up the next morning, to find he had been sleeping on the floor of his room instead of his bed!

It must have been a very happy birthday, Bert!

A VERY swell diner came up to Revell Terry's Trio at the Casanova Restaurant, and asked bassist-vocalist Bert Daniels, who stands in front, if the trio could render a little opera.

Bert said he thought they could, and turned to Revell for discussion. It was decided that something from "Faust" should be played, which idea seemed to suit the diner fine.

Further discussions went on, then Revell spoke to the diner. "Sorry we can't oblige you," he said gravely, "the drummer doesn't know the middle eight."

PERHAPS even this is not so good as the very "posh" diner who came up to the Hedley Ward Trio, when they were playing at the "Carousel" some time ago, and demanded to hear "Buckets And Bones"!

Derek Franklyn had some amusing things to say about requests—Derek is the bass-vocalist with the group. "The other night in the provinces we met a girl who wanted to know how many were in our trio." Quick as lightning Jack McKechnie replied, "Five, now—we've added trumpet and sax doubling clarinet."

"I know your signature tune an' all," went on the girl. "It goes . . . the Hedley Ward Trio are on the air." When Derek gently pointed out that this was the signature of the Stargazers, the tormentor yelled to her girl friend, "Hey, they've got the Stargazers in the Trio as well."

But the joke was on the Hedley Ward boys in the end, for as she moved off, the girl asked sweetly, "Which one of you is Malcolm?"

And speaking of Malcolm Mitchell, of the equally famous Trio, reminds me of the slight gaffe made by Freddy Randall at a provincial concert when he introduced the Hedley Ward boys as the Mitchell trio. Derek Franklyn, in his first announcement of the Trio, countered by referring to Freddy as "Humphrey Lyttelton"!

Even then Freddy had the last word—next time he introduced the Ward boys as the Andrews Sisters!

FUNNY story this week comes from the Norman Long Quartet, resident at Birmingham Casino.

Syd Lyons, drummer with the group, was having trouble with his hi-hat cymbals, and asked Bill Thorpe, drummer with the Johnny Hood Band, the Casino's other resident outfit, to see if he could find what was causing the muffled tone.

Bill found it. A gent's suspender firmly fixed in the mechanism!

SOME months ago, Winifred Atwell heard 16-year-old Gloria Wenlock singing at a Police concert at which she was appearing. Winnie was so impressed with Gloria's ability that she decided to give her a big helping hand.

Result is young Gloria makes a series of appearances next week with organist Robinson Cleaver at the Granada, Welwyn, followed by a part in "Cinderella" at a Sidcup theatre.

IT would seem that the Stanley Black Band are very sport-minded, for in addition to the snooker tournament now running with several of the boys taking part, they are arranging a ping-pong section, and four of the lads are keen horse-riders. Derek Grossmith, one of the horsey gentlemen, stopped a nasty kick last week, by the way.

Oh yes—and then there's the poker school, of course!

WHO was the eminent conductor who told a well-known dance bassist, who turned up on a straight film recording session with his five-string bass, "Go home and take your toys with you"?

Don't say you haven't been warned, bass players!

IN these days of continual pleading of poverty by the BBC, I wonder why they don't put out over the Home or Light programmes some of the shows that go out on the Overseas Service?

For instance, every Friday night there is the "Mr. Music" show in which our leading light orchestras and dance musicians broadcast. All these shows are great listening, and cost, I believe several hundreds of pounds, but they only go out Overseas. Why, I wonder?

PIANIST-arranger-yachtsman Dennis Wilson tells me he has now joined Southern Music as a staff arranger. As one of the best arrangers around town, Southern have made a good catch here.

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Good Wishes for Christmas and 1954



Victor Silvester, who restarted his popular TV Dancing Club series on Monday, discusses the programme at rehearsal with TV executives Richard Afton (right) and Keith Rogers (centre).

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from

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A Merry
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MURIEL SMITH

Christmas
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from

HAROLD SMART

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and all Good
Wishes for 1954

from the

DENNY TERMER TRIO

STORK ROOM, REGENT ST., W.1

I would like to wish you all
As Christmas time draws near
Good Health, Good Wealth and
Happiness,
and a Very Bright New Year

BILLY FORREST

SUITE 19, 38 JOHN BRIGHT STREET, BIRMINGHAM, 1

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or
EALing 0457

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WE'LL LOVE YOU, MR. B!

Pop Records reviewed by the famous
Radio Luxembourg disc-jockey
GEOFFREY EVERITT

BILLY ECKSTINE
"What Are You Doing New
Year's Eve?"
"Christmas Eve"
(MGM 694)

I KNOW it's an old number, but I just had to write a few words about the great Mister Eckstine. His distinctive style has never been shown off to better advantage than on this terrific side. And, by the way, get a load of the orchestra—background music at its best; I like the seasonal arrangement.

Billy's diction is perfect, and what a great stylist he is. Not everybody's bread and butter, but if you go for Billy, don't miss this one.

A friend once described Eckstine as a singer's singer. Well, I'm a horrible singer, but I like this second side, and I reckon I represent the average record fan.

"Christmas Eve" is a really beautiful song, and 100% better than about fifty other Christmas songs that I know.

Full marks again to the orchestra, directed by Lionel Newman. When are you coming to the British Isles, Mr. Eckstine? We'll love you.



Billy Eckstine, who gets a rave from our reviewer this week.

RHYTHM RECORDS

JACK PARNELL AND HIS MUSIC MAKERS
"Dragnet"
"Fuller Bounce"
(Parlophone R.3773)***

HERE is yet another version of the ever-popular "Dragnet"—this time a very spirited version by Jack Parnell's fine band. The attack of the trumpets is absolutely first-class; in fact, the whole band play extremely well. My one criticism is the rather dragging tom-tom beat that goes on behind the main theme and even this may be due to a time lag in the studio.

However, "Fuller Bounce" is to me the better number. Written by Jack it contains a good melodic line based on the ever popular two-beat rhythm.

The dynamics displayed here are possibly the best that this outfit has put on record. The trumpet solo, although short, is excellent, and the manner in which this sometimes wild band plays together is absolutely first-class. For all the Parnell fans this disc is a must.

TED HEATH AND HIS MUSIC
"Seven Eleven"
"Lullaby Of Birdland"
(Decca F.10200)***

HERE is another Heath offering to tickle the palate of even the most rabid fan. Throughout the whole of "Seven Eleven" the Heath crew maintain a great beat, and all of the solos are good. The precision for which this band is famous is present in large quantities, but what is unusual for an English recording is the terrific excitement that lasts through the whole side.

"Birdland" is the well known Shearing number played in Ted's popular two-beat style. The cute melody of the original is carefully preserved, and although the brass do not display the attack usually associated with Mr. Heath, the rhythm section deserve full marks.

I am sure that anyone who has heard Ted play these numbers in person will wish to keep this record,

**Reviewed by
REG OWEN**

and for those who have bands of their own, the arrangements are being published.

ERIC JUPP AND HIS ORCHESTRA
"Doina Voda"
"Jog Trot"
(Columbia DB.3378)***

CONSIDERING all the fuss made about this new band's first record, I must confess that I was a little disappointed. Admittedly, the ten-piece brass section is magnificent, but unfortunately the saxes and rhythm do not match up to them, and the ensemble, although precise, is very rigid and certainly does not swing. The arrangements, as is to be expected from the pen of Eric Jupp, are very good, but the overall effect (this may be due to indifferent recording), is very English—if you know what I mean!

However, as the debut of a new recording band it is a very good effort, and I'm looking forward to hearing Eric's next issue.

CYRIL STAPLETON AND HIS ORCHESTRA
"Lazy Mambo"
"Skin Deep"
(Decca F.10199)***

THIS is a very good issue by Mr. Stapleton and his Merry Men; in fact, I've never heard Cyril's boys play better! The melody is one that will obviously catch on, and the whole band sounds as if it really feels the arrangement which, by the way, is fine.

"Skin Deep" is another Lou Bellson drum feature—except that in this case the skin-bashing is done by Jock Cummings. As a composition, this doesn't rate with Bellson's first opus "The Hawk Talks," and at times the band sounds quite dated. If only they could feel this tempo as well as that on the other side!

However, this disc is certainly worth adding to your collection—just for the fine rendition of "Lazy Mambo."

THE RADIO REVELLERS
"Oh, My Papa"
"Don't Ever Leave Me"
(Polygon P.1092)

THESE boys have obviously spent many hours rehearsing this title before going into the recording studio.

I applaud this attitude to record-making, and the result is a first-class side.

Perhaps it's a little too elaborate, and as a seller it might have had a better chance if it had started on the chorus.

But make no mistake about it, this is a fine side, and the result of much hard work. If only some of our younger singers would pay this much attention to detail.

Another good side on the flip, but I think I can safely say that, although the melody is good, it is not really strong enough to make this a real big seller. But not all good records sell, so let's forget that point for a moment.

Get this record, friends, it's excellent value.

JULIUS LA ROSA
"Eh Cumpari"
"Till They've All Gone Home"
(London L.1218)

THIS is real commercial corn, and at times one is led to

believe that Spike Jones and his City Slickers are providing the musical backing for Julius La Rosa, who sings throughout in Italian.

It's certainly entertaining, and even if you can't understand a single word of Italian, you'll get plenty of kicks out of this very excellent comedy number.

This second side Julius decides to sing in English, and I'm sorry to say I don't like it. I may be a spoil-sport, but honestly I'm not prepared to give Mr. La Rosa many marks for this side.

He sings badly, and I can think of at least half a dozen male singers on this side of the Atlantic who could have made Julius sound almost a novice!

GUY LOMBARDO AND HIS ROYAL CANADIANS
"Ricochet"
"Bridge Of Sighs"
(Brunswick 05219)

MANY of my friends in the Alley will probably laugh at me for even considering reviewing a Guy Lombardo record. Let them laugh, for this is your music and mine.

It's easy on the ear, it's simple, and it's good to dance to. The vocal is good enough not to put you off. Here's the rich man's Silvester in sparkling form.

For well over twenty years Guy Lombardo and his Royal Canadians have stood their ground, and they have seen many great names pass by. Why do they survive? Listen to "Ricochet" and



An unusual NME picture of Lou Preager and his Orchestra making their first records this week for the Polygon label. Lou has been off the wax far too long, and first reports suggest that he and his boys have really pulled something out of the record bag.

the answer is easy. No fancy arrangements, even the singer fails to get his name on the label, but they never forget the melody.

STAN FREBERG AND DAWES BUTLER
"Christmas Dragnet"
(Parts 1 and 2)
(Capitol CL.10419)

HERE'S the incredible, fabulous, silly, mad and famous Stan Freberg. What can I say about this great star?

Don't let the title fool you as it did me, but I will warn you that this is just the thing to follow roast turkey and Christmas pudding.

It's very, very clever, but, of course, music lovers will hate it, so will the many lovers of Johnnie Ray and Frankie Laine, who prefer a rather different type of entertainment. Anyway, it's good fun, and you'll have lots of laughs from it.

PEGGY TAYLOR
"A Fool In Love"
"Tani"
(Columbia DB.3402)

MISS TAYLOR is an American girl who has recently been appearing in cabaret and on television in this country.

She is obviously most talented, but unfortunately fails to impress on "A Fool In Love."

You've got to be a good singer to sell this number, and Peggy's

wonderful personality, which is so obvious on TV, is of no use to her on this occasion.

Yes, please, Miss Taylor, I'll have some "Tani," for this time you are busting with personality, and you sing as if you haven't a care in the world.

I believe this is a Spanish melody, and it could be a hit.

The orchestra is in good form, and supply a most effective backing.

ALMA COGAN
"The Moon Is Blue"
"Ricochet"
(HMV B.10615)

A FEW weeks ago I was outspoken in my remarks concerning one of Miss Cogan's records. As if to say, "I'll show that geezer what a fool he is," Alma comes up with something that is really first class.

This girl is full of talent, but she needs an orchestra with plenty of beat and drive behind her.

Alma, I don't think you need strings behind you, and I feel most sincerely that this is the kind of backing that suits you best.

Better late than never is certainly true in this case, for "Ricochet" is a good side, and I am more than delighted to notice that here is a girl paying great attention to diction.

Don't ever lose that lovely laugh in your voice, Alma, and if you can add a little more warmth to it, you'll be a real winner.

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

Last This Week	Record	Label
1	1 ANSWER ME (Bourne)	Frankie Laine (Philips)
2	2 ANSWER ME (Morris)	David Whitfield (Decca)
3	3 LET'S HAVE A PARTY (Sterling)	Winifred Atwell (Philips)
4	4 SWEDISH RHAPSODY (C. & C.) 2s.	Ray Martin (Columbia)
5	5 SWEDISH RHAPSODY (Box & Cox)	Mantovani (Decca)
6	6 OH MEIN PAPA (Maddox)	Eddie Calvert (Columbia)
7	7 I SAW MOMMY KISSING SANTA CLAUS (Victoria)	Beverly Sisters (Philips)
8	8 I SAW MOMMY KISSING SANTA CLAUS (Chappell)	Jimmy Boyd (Columbia)
9	9 CHICKA BOOM (Dash)	Guy Mitchell (Philips)
10	10 IF YOU LOVE ME (World Wide)	Lee Lawrence (Decca)
11	11 WISH YOU WERE HERE (Chappell)	Billy Cotton (Decca)
12	12 MOULIN ROUGE (C. & C.) 2s.	Eddie Fisher (HMV)
13	13 ETERNALLY (LIMELIGHT) (Morris)	Copyright by the New Musical Express, 1952.
14	14 I BELIEVE (Cinephonic) 2s.	
15	15 CRYING IN THE CHAPEL (Morris)	
16	16 WHEN SANTA GOT STUCK UP THE CHIMNEY (M. Relne)	
17	17 OH MY PA-PA (F. Maurice)	
18	18 FLIRTATION WALTZ (Bourne)	
19	19 YOU YOU YOU (Mellin)	
20	20 THE GOLDEN TANGO (L. Wright)	
21	21 BIG LEAD (L. Wright)	
22	22 BRIDGE OF SIGHS (P. Maurice)	
23	23 ISTANBUL (Aberbach)	
24	24 WHERE DID MY SNOWMAN GO? (Polyphone)	

BEST SELLING SHEET MUSIC (BRITAIN)

Last This Week	Record	Label
1	1 ANSWER ME (Bourne)	Frankie Laine (Philips)
2	2 I SAW MOMMY KISSING SANTA CLAUS (Morris)	David Whitfield (Decca)
3	3 POPPA PICCOLINO (Sterling)	Winifred Atwell (Philips)
4	4 SWEDISH RHAPSODY (C. & C.) 2s.	Ray Martin (Columbia)
5	5 WHEN YOU HEAR BIG BEN (Box & Cox)	Mantovani (Decca)
6	6 VAYA CON DIOS (Maddox)	Eddie Calvert (Columbia)
7	7 RICOCHET (Victoria)	Beverly Sisters (Philips)
8	8 RAGS TO RICHES (Chappell)	Jimmy Boyd (Columbia)
9	9 CHICKA BOOM (Dash)	Guy Mitchell (Philips)
10	10 IF YOU LOVE ME (World Wide)	Lee Lawrence (Decca)
11	11 WISH YOU WERE HERE (Chappell)	Billy Cotton (Decca)
12	12 MOULIN ROUGE (C. & C.) 2s.	Eddie Fisher (HMV)
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17	17 OH MY PA-PA (F. Maurice)	
18	18 FLIRTATION WALTZ (Bourne)	
19	19 YOU YOU YOU (Mellin)	
20	20 THE GOLDEN TANGO (L. Wright)	
21	21 BIG LEAD (L. Wright)	
22	22 BRIDGE OF SIGHS (P. Maurice)	
23	23 ISTANBUL (Aberbach)	
24	24 WHERE DID MY SNOWMAN GO? (Polyphone)	

RECORDS MOST PLAYED BY U.S. DISC JOCKEYS

Last This Week	Record	Label
1	1 Rags To Riches	Tony Bennett
2	2 You, You, You	Ames Bros.
3	3 Ebb Tide	Frank Chacksfield
4	4 Many Times	Eddie Fisher
5	5 Ricochet	Teresa Brewer
6	6 Changing Partners	Patti Page
7	7 Oh Mein Papa	Eddie Calvert
8	8 Eh Cumpari	Julius La Rosa
9	9 Stranger In Paradise	Julius La Rosa
10	10 Vaya Con Dios	L. Paul-M. Ford
11	11 To Be Alone	Hiltoppers
12	12 Baby, Baby, Baby	Teresa Brewer
13	13 Istanbul	Four Lads
14	14 That's Amore	Dean Martin
15	15 You Alone	Perry Como
16	16 Stranger In Paradise	Four Aces
17	17 Changing Partners	Kay Starr
18	18 Ebb Tide	Vic Damone
19	19 Love Walked In	Hiltoppers
20	20 South Of The Border	Frank Sinatra

BEST SELLING POP RECORDS IN THE U.S.

Last This Week	Record	Label
1	1 Rags To Riches	Tony Bennett
2	2 Ebb Tide	Frank Chacksfield
3	3 That's Amore	Dean Martin
4	4 Ricochet	Teresa Brewer
5	5 Vaya Con Dios	L. Paul-M. Ford
6	6 Eh Cumpari	Julius La Rosa
7	7 You, You, You	Ames Bros.
8	8 Changing Partners	Patti Page
9	9 Oh Mein Papa	Eddie Calvert
10	10 Santa Baby	Eartha Kitt
11	11 Many Times	Eddie Fisher
12	12 Istanbul	Four Lads
13	13 You Alone	Perry Como
14	14 Stranger In Paradise	Tony Bennett
15	15 Stranger In Paradise	Four Aces
16	16 Changing Partners	Kay Starr
17	17 Oh	Pee Wee Hunt
18	18 I See The Moon	Marion
19	19 Oh My Papa	Eddie Fisher
20	20 Heart Of My Heart	Four Aces

U.S. charts by courtesy of "Billboard."

BEST SELLING SHEET MUSIC (U.S.)

Last This Week	Record	Label
1	1 Ebb Tide	Frank Chacksfield
2	2 Vaya Con Dios	L. Paul-M. Ford
3	3 Changing Partners	Patti Page
4	4 You, You, You	Ames Bros.
5	5 Rags To Riches	Tony Bennett
6	6 Many Times	Eddie Fisher
7	7 I Saw Mommy Kissing Santa Claus	Beverly Sisters (Philips)
8	8 White Christmas	Music Corp. of America
9	9 Rudolph The Red-Nosed Reindeer	Music Corp. of America

Last This Week	Record	Label
10	10 Stranger In Paradise	Tony Bennett
11	11 Ricochet	Teresa Brewer
12	12 Frosty The Snowman	Decca
13	13 Winter Wonderland	Decca
14	14 Crying In The Chapel	Lee Lawrence (Decca)
15	15 Mission Of St. Augustine	Decca
16	16 Santa Baby	Eartha Kitt
17	17 Santa Claus Is Coming To Town	Decca
18	18 I See The Moon	Marion
19	19 No Other Love	Decca
20	20 Silver Bells	Decca

VOGUE RECORDS

Wish all fans a Merry Christmas and we hope you have a pleasant time with some of these L.P.'s in your collection—we recommend them

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LDE 043	Lionel Hampton Vol. I.	LDE 029	Gerry Mulligan Quartet Vol. I.
LDE 038	Lu Watters Vol. II.	LDE 028	Miles Davis Vol. I.
LDE 037	Turk Murphy.	LDE 025	Stanley Bechet Blue Note Jazzmen.
LDE 036	Firehouse Five + 2	LDE 015	Muggsy Spanier.
LDE 035	Duke Ellington's Coronets.	LDE 014	Ralph Sutton.
LDE 034	Errol Garner Trio.	LDE 010	Bud Powell Trio Vol. I.
LDE 033	Dizzy Gillespie with Strings.	LDE 009	Lu Watters Vol. I.
LDE 032	Sir Charles Thompson with Charlie Parker.	LDE 021	Jazz off The Air Vol. II.
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AL 3508

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AL 3503

PIONEERS OF BOOGIE WOOGIE
MEADE LUX LEWIS, WESLEY WALLACE, CHARLIE 'COW-COW' DAVENPORT, BLIND LEROY GARNETT, CHARLIE SPAND and HENRY BROWN
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LONDON JAZZ ARCHIVE SERIES

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MIKE BUTCHER gets a 'doll' for Christmas and look— It's VIVIAN BLAINE!



"SAY Mike, how'd you like a doll for Christmas?" The Editor looked across at me with a roguish twinkle sparking his steely-grey eyes. "Rag, rubber or Runyan?" I countered, wondering what the heck...

"Right third time! I'm going to give you Vivian Blaine!" replied the Great Executive, ignoring the shrill demands of the platinum telephone on his solid gold desk. "For keeps?" I choked, swallowing my acid drop.

"For exactly five minutes" roared the August Tycoon, summing six slaves with a blast on the office ophicleide. "You will provide Mr. Butcher with a pencil and six quires of paper!" he snapped at the buck-toothed one on the right. "The rest of you will carry him to the Coliseum. Except Miss Bloggs, who will stay here while I dictate to her." The pretty brunette on the left opened her notebook.

"It is now 5.45 p.m.," the Deific Personage concluded. "You will report back to me at 5.50 with Miss Blaine's complete life-story

*EDITOR'S NOTE: Mike Butcher has the Christmas feeling, of course, and his facts are wrong. My telephone is solid gold and it's my desk that's platinum, while there were seven slaves—not six.

was sixteen, Vivian played a couple of summer holiday dates with a bigger-time batoneer, one Jay Mills.

The following year found her with Charlie Barnet's important outfit for a short spell, then with a good, but short-lived group led by ex-Jimmy Dorsey trombonist Bobby Byrne. She thought no more of returning to school, or of a non-musical career, after that! Though one thing that the teenage Miss Blaine did not want was to be classified as "just another band vocalist."

Greek!

She therefore took a two-week booking, with options, as a soloist at Manhattan's Governor Clinton Hotel. Four months later she was still there, and undoubtedly could have stayed for at least another four, so well-received was her act.

But Eddie Varzos, musical director at the St. Moritz Hotel, made her an offer to move uptown to his place, and feeling that it was time she made a change, anyway, Vivian moved.

The St. Moritz is a ritzy establishment, largely populated by affluent Greek business men. They loved the new singer, and she in turn loved appearing before them. Except for one thing. Sometimes one of them would request a song in his native tongue, and Vivian knew not a single work of Greek!

She took her problem to band-leader Varzos, and he thought of an ideal solution. He would teach her the language, and Miss Blaine's worries would be over.

In a little restaurant when the evening's work was through, Vivian and Eddie got together night after night, drinking innumerable cups of coffee and wrestling with the strange, forbidding lyrics of Greek hits until the lady could pronounce them perfectly.

She never did find out what most of them meant, but phonetically, Vivian rated an A-plus. The Greek clientele at the St. Moritz started trying to engage her in conversation, thinking that she was a compatriot!

Hollywood

Miss Blaine's St. Moritz booking was another two-week affair which extended itself over four months. But her next engagement was shorter. She was working the Glass Hat Room of yet another New York hotel, the Belmont Plaza, when Lou Schreiber, second-in-command at the fabulous Twentieth Century Fox Picture Corporation, saw her photograph in the paper, saw her show and asked her to travel to the West Coast for a movie test.

Thinking that nothing of importance would come out of Schreiber's offer, Vivian nevertheless decided to take a chance. And so she packed her grip and set off for Hollywood.

Her test was successful, but her first few pictures weren't. They were conventional B features of no pretended merit.

They did give the newcomer to filmdom valuable experience in the medium however, and the best of them did more than that. It was a Laurel and Hardy opus entitled "Jitterbugs," a reasonably hilarious comedy which held up the laughs long enough for Vivian to sing "The Moon Kissed the Mississippi," not a great ballad but a reasonably good one.

She gave the song all she had got, more than sufficient for the Fox moguls, who forthwith earmarked her for a starring role in their next big Technicolor musical, "Greenwich Village."

With her fair hair dyed red, and publicised as "The Cherry Blonde," Vivian subsequently appeared in a strong string of box-office sensations, and the hit numbers she introduced in these productions had the music publishers calling her a friend for life.

In "Something For The Boys" she sang the Cole Porter title song. In "Nob Hill" she was assigned "I Don't Care Who Knows It," "I Walked In," and "On San Francisco Bay."

"Doll Face" (released in Britain as "Come Back to Me"), gave us "Somebody's Walking In My Dreams." "Three Little Girls In

Blue" had the world endorsing "Somewhere In The Night," and "On The Broadway" as interpreted by Vivian.

Films

And in "State Fair," she launched those evergreen Rodgers and Hammerstein creations, "That's For Me," and "It's a Grand Night for Singing." This was Vivian's most memorable movie by far, and in yet another song from the production she gave us a first glimpse of the part she now plays in London, when with a hard, brittle "Adelaide" accent she sang the verse of "Isn't It Kinda Fun?"

"I'm not a girl for sentimental tripe, I wouldn't go for the Romeo type."

Yet, despite the plaudits she was winning from Press and public alike, Miss Blaine was not happy in Hollywood. "State Fair" was one of the great musicals of all time, but in her other portrayals, Vivian found herself occupying a big, wide rut.

"I always sat in the window, sang the pretty song and kissed the

pretty boy" she protests. So after an international goodwill tour sponsored by Twentieth Century Fox in 1947, which brought her to the London Casino among other British venues, Miss Blaine asked for a release from her contract—and got it.

She wanted a theatrical background of the toughest kind, and in her own words, "I played every kind of tank town, and learned the business from the ground up. I was in operetta and repertory. Except for a four-week stand at the Copacabana in New York, I was in obscurity, too. But that's the way it had to be. I had come up too fast. At last I could learn to be an artist, or at least, have a darn good try!"

Success

The try was converted. With two tough touring years behind her, Vivian was there when the "Guys and Dolls" auditions were held in the spring of 1950. No need to tell you the result!

But to give us some idea of the birth and growth of a musical play, let's ask Vivian herself to take up the story again:

"When we started, all that was written was one song, 'Adelaide's Lament.' I was given time out to work on it, to try and create a character. This I did, and thank heaven, the producers were satisfied."

"Next, after the book and Frank Loesser's music and lyrics were more or less set, a try-out run was arranged for Philadelphia. It was a very different show from the one you see to-day, though!"

"For one thing, 'A Bushel and a Peck' used to open the second act. 'Take Back Your Mink' wasn't even in the score. Secondly, that swell song which Lizbeth Webb now interprets, 'If I Were a Bell,' was sung by me."

"I appreciated the number's quality, but however I sang it—and I almost went as far as standing on my head in the dozens of attempts I made—I just couldn't make it fit the personality of Adelaide. Then Frank Loesser had the idea of assigning it to Sarah, the ingénue lead part. But 'Bell' isn't at all ingenuous, so how could it be integrated?"

Bands

"Suddenly Frank had another brainwave. He'd get Sarah drunk in Act 1, so she could let her hair down, so to speak. And hey presto, it worked like a charm!"

Vivian played Adelaide for more than two years on Broadway, taking a sixteen-week break midway to return to Hollywood for an extravaganza, "Skirts Ahoy."

Her records of the "Guys and Dolls" songs (Brunswick), the first she had ever made, proved so saleable that she has now been signed to a Parlophone contract. Before coming to London with the show last spring, she also established a fine TV reputation for herself in the States, appearing in the series, "These Two," which was seen by twenty-six million people three times a week.

Vivian also guest starred on radio and TV with innumerable top-flight bands, including those of Carmen Cavallaro, Jimmy Dorsey, Ray Noble, Charlie Spivak and Sonny Dunham.

It is Miss Blaine's ambition to progress, to achieve even greater versatility and renown, but it's hard to see how she can move any higher. For if London's show world is a Christmas tree, then Vivian is the fairy on top.

"And long may she stay there!" says this starry-eyed old scribe!

Sydney Lipton's 21st



At the Sydney Lipton 21st birthday party. The top picture shows Jim Davidson, Henry Hall and Cyril Stapleton toasting Sydney, while in the bottom picture, a group of celebrities includes Edmundo Ros, Mantovani, Jack Hylton, Ted Heath, Johnnie Gray, Bill McGuffie, Frank Deniz, etc.

MUSICAL personalities gathered in force at a Cocktail Party at Grosvenor House last Thursday (10th), given by the directors to celebrate Sydney Lipton's twenty-one years' band residency at Grosvenor House. Several former

members of the Lipton orchestra, who are today bandleaders in their own right, were at this party, including Ted Heath, Johnnie Gray, Frank Weir, Harry Hayes, Bill McGuffie and Cyril Grantham.

Other bandleaders present included famous pre-war leaders Jack Hylton and Henry Hall, in addition to Cyril Stapleton, Carroll Gibbons, Mantovani, Edmundo Ros, Maurice Winnick, Frank Deniz, Felix King, Harry Rabinowitz, etc. Also present were Jim Davidson, Maurice Burman, Rex North, Maurice Kinn, etc.

From his daughter, Celia, in New York, Sydney received a very nice surprise in the shape of a miniature gold violin, together with recordings of several good-luck messages from other members of the cast with whom she is appearing on Broadway.

The directors of Grosvenor House provided a special birthday cake for the occasion.

Personnel of the Johnny Hood Orchestra is Eric Noble (trombone); Jimmy Wallace (lead tenor); Ron Plummer (tenor); Wally Johnstone (baritone); Bill Matthews (piano); Ralph Bryson (bass); Billy Thorpe (drums); Linda Rey (vocals) and Johnny Hood fronting on alto.

BRITISH singing star, Celia Lipton, daughter of famous bandleader Sydney Lipton, opened for a new show in New York last Thursday called "Almanac," which also included British comedy queen, Hermione Gingold, and the outstanding new American singer, Harry Belafonte.

Celia's opening coincided with her father's twenty-one years at Grosvenor House celebration, held at that venue (reported above).

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CHRISTMAS DAY in the WORKHOUSE!

BBC 'Scrooge' and Dance Band 'Tiny Tim' make the headlines this Christmas

"PEACE On Earth And Good Will To All Men" it says on the cards, and a very noble thought, too.

Unfortunately, it's also on the cards that a lot of people are not going to find it easy to reconcile themselves to this sentiment, and after a glance at the BBC's Christmas band schedule, I, for one, feel resentful at the spirit of Scrooge pervading the planners' den.

What possible reason can there be for the pittance offered on one of the year's most joyous occasions, Christmas Eve?

Twenty-four hours. Two bands — Vic Lewis and Victor Silvester. This, incidentally, is one less than the Thursday this week!

CHRISTMAS DAY. Admittedly, this is a Holy Day, but if the powers-that-be find that jazz and religion don't mix, why have bands at all during that period, instead of giving us only Loss, Heath and Winstone? Two bands less than this Friday.

BOXING DAY. Now, here is an occasion when neither religious scruples, nor any other reason than personal antagonism can be offered as an excuse for putting the screws on dance music.

This is the day when millions of people let their hair down and kick their legs up. So what are we offered?

The same number as this Saturday, minus "Jazz Club." The list? Billy Ternent and Oscar Rabin, around noon. The usual Show Band programme with jokes in the afternoon, followed by the Tune-ful Twenties (The Pensioners' Jazz Club).

Late dance music, if you please, is to be provided by Victor Silvester once again, and Sydney Thompson.

I have no complaints against Mr. Silvester and Co., in their right environment, that is, to cater for dancers who wish to strut with stately gait as laid down in the book.

Nor against Sydney Thompson who caters for the Victor Silvesterites of an even earlier era. But with the promise of a Sunday rest next day on top of all the other inclinations to do away with inhibition, who could possibly find the brand of music even a slight incentive?

No, this whole pathetic business has all the signs of a governing body either totally unsuitable to measure the pulse of the people, or else (what is more likely) of putting their fingers to their nose at those who are currently agitating for a correct compliance with the public's wish for more dance music.

After all, even Scrooge gave Tiny Tim a break at Christmas!

RADIO REVIEWS

by JACK BENTLEY

RONNIE SCOTT AND ORCHESTRA

10.20 p.m. 8.12.53. Light.

MUCH has been said for, and a lot has been hinted against, the installing of this group as a broadcasting proposition. Latterly, I have been amongst the former and after hearing this performance I am still of the opinion that there is a place on radio for the wares that Mr. Scott has for sale.

In saying this, however, it is necessary to add a rider which says

"providing the BBC change their attitude towards jazz as a whole."

In the first place, what was purveyed here might have been a benison to the informed ear, but for the dancer it was impossible. To those who like dance music, an enigma; to the average listener, a noise; and for the anti-jazz clique, a formidable weapon in their armoury.

It, therefore, seems the only solution, if the BBC ever decide to play fair with all minorities, is to adopt a policy that I have often suggested. Give sincere and unadulterated jazz a permanent spot on the Third Programme.

Regarding the performance given here, the highlights were some fine solos from Mr. Scott himself, Jimmie Deuchar avec trumpet and some of the nicest handling of a mellophone I've yet to hear. Some of the arrangements also deserved more than a pat on the back.

Against this, one got the impression throughout that everyone was trying to make the group sound like a big band, and overblowing was rife, especially from Mr. Scott himself.

This brings us back to my original brief complaint about the band some months ago. Intonation. I have yet to hear the musician who can over-blow and stay in tune. Here then, is cause and effect.

So all in all, though the moment has still not arrived, there is a great likelihood that if this company can master the art of restraint, they might eventually live up to their billing as "The Great Ronnie Scott Band."

Opinion: Talent will out.

JACK PARNELL AND ORCHESTRA

3.3-4.5 p.m. 11.12.53. Light

THIS broadcast proved one thing beyond doubt. If a leader wants a big band sound, then he's got to pay for it, and no amount of wangling by the arranger or instrumental gymnastics can act as substitutes. In fact, very often, it requires both these attributes, plus a worthy balancer to make even eight brass and five saxes sound like that number over the radio.

Mr. Parnell has wisely seen the folly of being penny wise and pound foolish, and consequently here we had that powerful sound of the full score, which enhanced his present high reputation even further.

The programme moved as near to catering for the fan as a leader can



"Tip Top Tunes" takes the air! The scene in the BBC Studio as Geraldo (seated on the high chair) takes his orchestra through this popular programme—(NME photo).

With a trombone nearly a quarter tone sharp, and a trumpet a quarter tone flat throughout, the pitch of the ensemble needn't be guessed at.

Consoling thoughts, though, were leader Norman George's exquisite violin and the top-rate vocals from Les Howard.

Opinion: Sit back too far and topple!

KEN MACKINTOSH AND ORCHESTRA

12.15-12.45 p.m. 10.12.53. Light

This show wasn't up to the standard that has made Mr. Mackintosh one of the profession's shooting stars. The top rank cannot tolerate lackadaisical section work and more than an occasional domino. Vocally, Kenny Baddell and Gordon Langhorn kept the flag flying, but Pattie Forbes brought her one-night-stand technique to the studio, and they're poles apart.

Opinion: It's tough at the top.

JACK PAYNE'S BRITISH BAND BOX

2.15-3 p.m. 13.12.53. Light

In case it hasn't been realised yet, let there remain no doubt at all that Mr. Payne is doing more for British art... than not only any other disc jockey or any publicity agent, but probably more than the said artists are doing for themselves!

There are ways of selling goods, and Mr. Payne's salesmanship is irresistible. What other Sunday DJ would have the courage to unleash the dissonants of the Ronnie Scott Group on to after-lunch nappers?

Yes, as a Christmas Box, JP deserves for his Band Box at least the grateful thanks of the profession, the public, already having presented him with a most envious listening figure.

Opinion: And so say all of us.

go, and stay BBC healthy. Bright moments were connected with some excellent lead trumpet, the alto jazz of Bob Burns, the drumming throughout, and singer Dennis Hale, who improves every time I hear him.

Criticisms. Too much bass throughout. Trombones top heavy also.

glory? Read next week's thrilling last instalment.

MELODY HIGHWAY

5-5.45 p.m. 11.12.53. Light

I'VE had a warm spot for the go-ahead policy of the Northern Variety Orchestra for some time; this affection, however, has mainly been directed at the work of Alyn Ainsworth.

Here, his arrangements and direction still shone through, but unlike previous shows I've heard, very often the Orchestra far from backed him up.

Firstly, there was some slipshod phrasing and bad internal balance, but the main sin was unforgivable intonation.

JAZZ CLUB

5-5.30 p.m. 12.12.53. Light

THE sinking ship sank further to a lot of records that my colleague reviewer writes about. Vic Lewis played a recorded Kenton show that's already been well written about, and the compe and producer are already in the lifeboats. Will it go down in a blaze of

Radio Luxembourg

FULL PROGRAMMES 208 metres

SUNDAY

7 p.m. Made In Britain; 7.30 Kiddies' Corner; 7.45 Winifred Atwell; 8 Vera Lynn; 8.30 Michael Miles Take Your Pick; 9 Carroll Gibbons; 9.15 Curt Massey and Martha Tilton; 9.30 The Case Of The Sinister Sister; 9.45 Edmundo Ros; 10 Dreamtime; 10.15 Forces Choice; 10.30 Old Acquaintance; 10.45 Round The Xmas Tree; 11 The Voice Of Prophecy; 11.15 Radio Bible Class; 11.45 The Answer Man; 11.55 Top Twenty.

MONDAY

6 p.m. Monday Requests; 7.15 Dan Dare; 7.30 Smash Hits; 8 Your Mother's Birthday; 8.30 The Capitol Show; 9 Evening Stars; 9.30 The Case Of The Sinister Sister; 9.45 Forces Choice; 10 Your Record Shop; 10.30 Music For Everyone; 11 The Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Of Tomorrow.

TUESDAY

6 p.m. Tuesday Requests; 7 The Starline Show; 7.15 Dan Dare; 7.30 Muriel Smith; 7.45 Guess The Name; 8 The Story Of Dr. Kildare; 8.30 The Capitol Show; 9 Evening Stars; 9.30 The Case Of The Sinister Sister; 9.45 Melodies By Mairants; 10 Music For Everyone; 10.45 Songs From The Screen; 11 Revival Time; 11.30 Oral Roberts.

WEDNESDAY

6 p.m. Wednesday Requests; 7.0 Max Bygraves; 7.15 Dan Dare; 7.30 Family Album; 7.45 Soccer Survey; 8 People Are Funny; 8.30 The Capitol Show; 9 Evening Stars; 9.30 The Case Of The Sinister Sister; 9.45 Curt Massey and Martha Tilton; 10 Dreamtime; 10.15 Music Of The Stars; 10.30 The Queens Hall Light Orchestra; 10.45 The Answer Man; 11 Back To The Bible; 11.30 Music At Bedtime.

THURSDAY

6 p.m. Thursday Requests; 7 Musical Round-up; 7.15 Dan Dare; 7.30 Christmas Mix; 8 Movie Magazine; 8.30 Movie Magazine; 9 Norrie Takes A Chance; 9.30 The Case Of The Sinister Sister; 9.45 Melodies By Mairants; 10.30 Silent Night; 10.45 Italian Music and Song; 11 Old-Fashioned Revival Hour.

FRIDAY

6.0 p.m. A Merry Christmas; 7

Nottingham

WITHIN two months of making their debut in Nottingham, the new Johnny Dankworth Orchestra has been re-engaged by Alec Taylor to play at the Astoria Ballroom on Christmas Eve. Other big attractions in store for Nottingham fans include the first appearance by the new augmented Jack Parnell Orchestra on Boxing Day and the perennial favourites Ted Heath and his Music on Friday, January 8.

BANDLEADER Reggie Goff appears as a guest artist playing alto sax solos in addition to vocal numbers in the BBC Ballroom to-night (Friday). Jack Parnell and his Orchestra will provide the dance music.



Happily recovered from the recent car accident, in which he fractured his skull, singer Bob Harvey, has been scoring in the TV "Quite Contrary" series, and on his own "Take It Easy" radio programmes. He is now back at the Carousel Rooms, 96, Piccadilly, W., where he has been in residence for three years.

AFN HIGHLIGHTS

344, 271, 547 METRES

SUNDAY

A.M. 8 Sunday Circus; 10.05 Lucky U Ranch; 10.30 Piano Playhouse; 11.30 Sunday Syncoption.

P.M. 1.30 American Music Hall; 3.05 Highway Of Melody; 5 Bob & Ray; 5.30 Request Parade; 6.05 Red Skelton; 6.30 My Friend Irma; 7.30 Vaughn Monroe; 8.05 Charlie McCarthy; 8.30 Twenty Questions; 9 Stars From Paris; 10.35 NBC Orchestra; 11.30 Knaves At Night; 11.45 The Vocal Touch; 12.02 Midnight In Manhattan.

MONDAY

A.M. 6.05 Hillbilly Gasthaus; 7.15 Dave Garraway; 7.30 Bandbox; 8.02 Forward March; 8.15 Curt Massey;

Jack Benny; 9.45 Personal Album; 10.02 Merely Music; 11 My Little Marjie; 11.30 Duffie Bag.

P.M. 1 Jack Kirkwood; 1.30 Howard Barlow Presents...; 2.02 Strictly From Dixie; 2.15 American Melodeers; 2.45 Paulena Carter; 3 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Records; 6 Under The Xmas Star; 7 Music In The Air; 8 News World; 8.30 Arthur Godfrey; 10 Suspense; 10.45 Slurp For Monday; 11.05 Garlisen Revue; 11.45 Late Date; 12.02 Late Date.

TUESDAY

A.M. As for Monday. P.M. 1 Jack Kirkwood; 1.30 Music From Holland; 2.02 Pops In Polka; 2.15 Winged Victory Chorus; 2.45 Judy King; 3 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Records; 6 Under The Xmas Star; 7 Music In The Air; 8.30 Amos 'n Andy; 9.30 Music's No Mystery; 10 Broadway's My Beat; 11.45 Late Date; 12.02 Late Date.

WEDNESDAY

A.M. As for Monday. P.M. 1 Jack Kirkwood; 1.30 Enchanted Hour; 2.02 Strictly From Dixie; 2.15 Flashing Fingers; 2.45 Youth Brings You Music; 3 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Record; 6 Under The Xmas Star; 7 Music In The Air; 8.30 The Great Gildersleeve; 8.55 The Great Gildersleeve; 10 The Great Story; 10.45 Hot House; 11.05 Stars and Stripes; 12 Late Date.

THURSDAY

A.M. As for Monday. P.M. 1 Handel's Messiah; 2.02 Dial AFN For Xmas; 4.02 Outpost Concert; 5 Off The Record; 7 Xmas In The Air; 8.30 Fibber McGee and Molly; 9.15 Date Line NATO; 10 Escape; 11.05 Late Date; 12.02 Late Date.

FRIDAY

A.M. As for Monday. P.M. 1 Open House; 4.02 Rias Symphony; 5 Off The Record; 6 News World; 7 Xmas In The Air; 8.05 Father Knows Best; 8.30 Hollywood Music Hall; 10 Cavalcade Of America; 10.45 Judy Canova; 11.05 Keiler Dance Remotely; 12.02 Late Date.

SATURDAY

A.M. 6.05 Hillbilly Gasthaus; 7.30 What's New?; 7.45 Special Fifteen; 9 Bing Crosby.

P.M. 1 Hillbilly Gasthaus. 2.02 Combo Corner; 2.15 Western Swing; 2.30 Big City Serenade; 3.30 Emcore Comedy Theatre; 4 Call Me Freedom; 5.50 Local Edition; 6 Saturday Swing Session; 7 Music In The Air; 8.05 Red Skelton; 8.30 Grand Ole Opry; 10 Jazz Nocturne; 11.05 Late Date; 11.30 Late Date.

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The spirit of the festive season is admirably conveyed by this NME photograph of Columbia's Ray Martin and Decca's Lita Roza. Rivals on record labels, maybe, but friends under the mistletoe!

A Christmas Message from the Managing Director

It is with the greatest possible pleasure that, at the appropriate time of the year, I fall into line and seize the opportunity of saying, most sincerely, a few thank you's.

Easily first is a big "thank you" to the entire staff here at the NME. From the Editor downwards, we have worked wholeheartedly the year round, turning the paper to new heights week after week.

We are a small compact unit here at Denmark Street, and, if I may say so, a very happy family. At spirit of friendliness and good humour pervades every page of our paper, as so many readers hasten to tell us all the time.

I am indeed proud to be associated with such a team, because I know that this spirit is something that cannot be bought. It is either there, or it isn't! And it's there all right! Thank you, boys and girls—thank you very much!

Thank you, too, to the music profession—the leaders, vocalists and musicians who have supported us in so many ways this past year.

Thank you to the music business—to the music publishers, the musical instrument dealers, the agents, bookers and publicity men, who have continually in the NME unstinting support and praise.

Thank you to the record companies, whose co-operation in so many respects we value so highly indeed.

Thank you, all readers of the NME, for without your most valuable support in reading us each week, our efforts would mean little indeed.

The first-ever Annual for the music business—the NME Bumper Annual—is now on sale, and I expect that of you will have your copy by now.

This first-class and heavy production again attracts all possible credit on the NME staff, who so expertly took this immense task in their stride.

A very Happy Christmas and a Happy New Year—here's to 1954!

Next week's NME will be on sale WEDNESDAY (23rd)

Due to the Christmas holidays, next week's issue of the "New Musical Express" will be on sale two days early—on Wednesday (December 23). Will advertisers and correspondents please note that we shall be closing our press on Monday night (21st)?

And, by the way, have you bought your annual yet? Hurry, hurry, hurry! The 116-page NME Annual, packed with good things from cover to cover, is on sale everywhere, price 2/6d.—and going fast!

Don't miss this Christmas treat—get your copy now! In case of difficulty, send 2/9d. to NME and we will post to you.

LISTEN IN TO THE NME REQUEST PROGRAMME ON RADIO LUXEMBOURG NEXT MONDAY (21st) AT 6.30 P.M., INTRODUCED BY PETE MURRAY.

TED HEATH: BIG LUXEMBOURG SERIES

TED HEATH has signed a contract for 52 programmes on Radio Luxembourg, and will be heard every Sunday at 9.45 p.m., from January 3.

The programmes are being sponsored by the makers of Wisdom tooth-brushes.

The current burning question among Heath fans is which vocalists are to replace Dickie Valentine and Lita Roza when they commence their solo variety tours in the spring.

Ted Heath is most emphatic that no definite arrangements have yet been made, and in his own words to the NME: "I have heard so many good singers that I am finding it hard to make up my mind. However, it is my intention to build up Dennis Lotis even more, and I am sure that the new vocalists will be first-class replacements."

As we announced last week, Ted Heath is making special arrangements for an outstanding presentation to mark the One Hundredth Swing Session concert at the London Palladium on Sunday, February 14. It will feature as many former members of the Heath Orchestra as can be assembled for this date, together with available artists who have also appeared at previous Swing Session concerts. Ted plans a huge finale as the climax of the show.

From Loss to Skyrockets

TROMBONIST George Wilder from the Joe Loss Orchestra joins the Skyrockets at the London Palladium on January 4. He replaces Arthur Very, who is entering the Canadian Army as a sergeant musician.

Wilder will complete a strong Palladium trombone team, the other members of which are Don Macaffer and ex-Carroll Gibbons stalwart Jackie Smith.

George Wilder's association with the Joe Loss Orchestra has lasted, on and off, for a number of years. He is only leaving now because the illness of his young daughter compels him to remain permanently in London.

Joe Loss is looking for a reliable trombonist to take his place, and is prepared to wait if necessary for someone who exactly suits the style of his outfit.

VOCALIST Paul Vaughan flew to Germany on Monday to join agent Jack Bontemps' "This is TV" show. The booking came about as the result of a 'phone call by Bontemps, then on the continent, to his secretary, asking that Paul fly out immediately.

Paul will be away for four weeks, and he tells the NME that he expects to have some exciting news upon his return.

TONI ANTON is re-forming his twenty-piece Kenton-style Orchestra this Sunday for a special Christmas session at the White Hart Hotel, Edgware. The meeting lasts from midday until 2 p.m., and Toni's thirteen piece Afro-Mambo unit will also be featured. Bix Curtis, well-known Studio '51 personality, will compe.

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MU expulsions follow Dutch Concert trip by British band

BIG FILM BREAK FOR FRANK DENIZ

AN enviable distinction has fallen guitarist Frank Deniz, co-leader of the popular Hermanos Deniz LA group, in the shape of an important cinematic assignment.

In collaboration with his bassist, Laurance Cann, Frank has composed, arranged and recorded a twenty-minute background music sequence for the official Royal Tour colour film, now being made by Pathé Associated Pictures. The film's release date has been set for January 4.

Frank's contribution to the soundtrack covers the time that Her Majesty the Queen and the Duke of Edinburgh spent in Bermuda, Jamaica and Panama during their present global goodwill mission.

DOCUMENTARY

A total of ten original musical numbers by Deniz and Cann will underline these scenes and a contingent from the Hermanos Deniz Band, augmented by two trumpets, flute, accordion and violin, will be heard interpreting the score.

The entire assignment, from first manuscript drafts to final recordings, had to be completed in ten days, ending on December 9.

Another guitarist making movie news this week is Jimmy Currie, well-known jazz soloist and Quartet leader.

Jimmy is providing the musical undercurrent for a half-hour documentary film, tentatively entitled "The Friendly Village," which depicts the travels of French Recreation Club members in Switzerland, Italy and Greece.

The music is composed and played solely by Jimmy, who will be making use of a Les Paul-like multi-dubbing technique for some of the required effects.

The film is a Michael Johns production, and recording starts in two weeks' time.

BUSY WINSTONE

BUSY bandleader Eric Winstone has started a string of BBC broadcasts which began last Friday, and continues with airings on December 18, Christmas Night (as announced elsewhere on these pages), December 30 and January 7.

On Radio Luxembourg, Eric's programme for the kiddies has been extended by Butlin's Holiday Camps for a further thirteen weeks in the New Year.

The band is now recording for Polygon.

Changes in the Winstone line-up have been concluded with the signing of trombonist Alec McInnes and pianist Clive Chaplin.

SENSATIONAL repercussions have followed the visit of the Mike Daniels' group to Holland on December 4, on a week-end concert trip booked by the Wilcox Organisation.

It will be remembered that the Musicians' Union forbade the visit when NOMA (the Dutch MU), refused their consent. Mike and his boys went over, nevertheless, when they were told that, despite NOMA's attitude, permits had been secured on the other side from the Dutch Ministry of Labour and the Dutch police department.

Following the Dutch visit, Mike Daniels has now been expelled from the Musicians' Union, while the Union has instructed its members that they will not be permitted in future to take engagements from the Wilcox Organisation, or from the Artistes Booking Agency run from the same address.

WILCOX ACTION

The news of Mike Daniels' expulsion from the MU was given to the NME on Wednesday afternoon by MU London organiser Alex Mitchell; while MU assistant secretary Harry Francis told us of the ban on members working for the Wilcox Organisation.

When pressed for the reason for Mike's expulsion, Alex Mitchell told us that Daniels had been expelled for non-payment of union dues.

When the NME asked Bert Wilcox for a statement following the union's announcement regarding their members and the Wilcox Organisation, Bert told us:

"This is the first I have heard of it. The MU has not communicated with me in any way. I should have thought they would have had the courtesy to inform me before giving

statements to the press. As usual, they appear to be putting the cart before the horse.

"Anyway," continued Wilcox, "if this is true, I shall bring legal action against the union to force them to take off this ban, which is something for which I can see no reason at all."

"Meanwhile, the ban will have the effect of losing work for dozens of musicians, since I normally book a great many bands at this time of the year."

NO POWER

Referring to the original Daniels ban, Wilcox explained that he had just returned from abroad on the Thursday before the Daniels' trip started, when he was told that NOMA had lodged an objection via the MU because the booking was not a reciprocal one.

He states that he immediately got into touch with the MU and offered to arrange bookings here for the Dutch Swing College Band, or the Flamingo Quartet—but the MU said this would not do, unless everything was fixed and in writing before the Daniels' band left.

"In view of this," Dutch promoter Wouter Van Gool telephoned to say that permits had been obtained from the Dutch Ministry of Labour and the police, so early on Saturday morning, it was decided that the Daniels' band should go.

They tried to contact the MU on Friday evening, but found no one at the offices. They then left at 7.30 on the Saturday morning.

They missed a concert at the Hague on the Friday night, and Wilcox states that the promoter will probably sue NOMA for the value of this engagement, on the grounds that the Dutch Union had no power to intervene once Ministry and police permits had been given.

Ken Mackintosh fixes Variety tour

KEN MACKINTOSH and his Orchestra, currently enjoying an outstanding success on a series of one-night dates, commence a long tour in Variety next March.

First stage booking is in Nottingham, where Ken "reigned" for so long at the Astoria Ballroom that his opening Variety week at the Empire seems already an assured success.

Following Nottingham Empire, Ken visits consecutively, Glasgow Empire, Edinburgh Empire, Leeds and Finsbury Park Empires. He then has a week out, during which he and his band play for the "Star" dancing finals in London.

On the road again, Ken visits Newcastle, Sunderland, Birmingham, Liverpool and Sheffield.

A change round is reported in the Mackintosh saxophone section, following the departure from the band of baritonist Gerry Gerke. John Hughes has now joined on lead alto, and Terry Fahey has gone over to baritone.

MU CAMPAIGN: NEW BRANCHES FORMED

YET a third new branch of the Musicians' Union is likely to be opened in the near future, as the result of the Union's recruiting campaign. Providing the proposal is endorsed by the Union's Executive Committee, this branch will be established at Bedford.

During a meeting held at Romford last Tuesday (15th), it was disclosed that gramophone records were being used for local dances in circumstances where live music should be employed.

The Union's Assistant Secretary, Harry Francis, explained how the practice could be stopped, and stressed the need for the formation of a Union branch in the area.

A successful meeting was held at Dunfermline on Sunday last, when the speakers were Scottish District Assistant Organiser John Young, and ex-Committee member Sam Lee.

Further meetings are to be held in Scotland, on Sunday next (20th) at Galashiels, and on the following Sunday (27th) at Methil, when the same two speakers will be in attendance.

CORONETS FOR COPENHAGEN

THE Coronets, one of London's newest and most stylish vocal groups, open for a month's engagement at the Scala Theatre, Copenhagen, on January 1. The booking was negotiated by the Lew and Leslie Grade and Harold Fielding agencies.

Before leaving Britain, the group will appear at the Davis Theatre, Croydon, as part of Teddy Foster's Christmas show on Sunday, December 27.

Recording for Columbia, the Coronets' latest coupling comprises "My Lucky Number" and "Rag-a-Bone Man." They also figure as supporting unit on discs made for the same label by Eric Jupp, Diana Decker, Ray Burns, Mickey Andrews, Dave Carey and Max Geldray.

DAVID WHITFIELD STARRING IN BIG VARIETY SHOW

TOP singer, David Whitfield, whose phenomenal record sales have rocketed him to stardom in less than a year, has been contracted by the Lew & Leslie Grade Agency to star in a new show which they are presenting for a nation-wide tour commencing in February. Film and stage comedian, Bonar Colleano, is also to be featured in the show.

Leslie Grade told the NME: "The demand by theatre managements for David Whitfield is quite amazing. With so many of his recordings constantly in the Hit Parade, we have signed him at a salary that is a record for an English popular singing star. His tour will include all the number one Moss, GTC, Stoll and Independent Theatre dates."

It was less than twelve months ago that David Whitfield was working as a cement-mixer in his native Hull, and his phenomenal rise is undoubtedly the big success story of 1953.

Ken Moule as '51

A NEW, modernistic seven-piece Ken Moule makes its debut '51, and the Moule band's debut régime at London's well-known jazz club is being completely redecorated by Spanish artist Alberto Costa, at an estimated cost of nearly £1,000, and talent bookings will be in the hands of Les Perrin.

The Moule band has been in rehearsal since early October—a fact which has been kept secret from all except a few music critics—and the personnel comprises Les Condon (trumpet); Lennie Dawes (alto, baritone); Stan Baldwin (tenor); Don Cooper (baritone); Arthur

News Item

MECCA Dancing, with its rapidly expanding policy, require new bands, both 7 piece and 9, 10, 11 piece, led by alto-sax, clarinet, Quartets consisting of piano, bass, drums and guitar, preferably led by pianist but not essentially so, are or will be required.

Bandleaders who perhaps want the greater security of a resident position, or instrumentalists who are seeking an opportunity to become bandleaders, should write with full details of their instrumentation and career, together with a current photograph of themselves, to Mecca Agency, 76, Southwark Street, S.E.10. (Advertisement.)

Geoff Taylor waxes

GEOFF TAYLOR, the British altoist with the Bostic sound, waxed his first records yesterday (Thursday) for the Esquire label.

Using a line-up consisting of Kenny Thorne (vibes); Dave Fraser (piano); Eric Ford (guitar); Danny Haggerty (bass) and Freddy Manton (drums). Geoff chose the following titles for his disc debut: "Charmaine," "I Can't Give You Anything But Love," "Lady Be Good" and "Wrap Your Troubles In Dreams."

Impressionist Eddie Arnold entered the Royal Victoria Infirmary, Sunderland, on Monday, for a minor operation. He expects to resume work in approximately five weeks' time.

Eddie, who appeared with great success on several London Palladium bills this year, marries Miss Mary Griminger, of Willesden, in March.



Tito Burns faces the NME camera with his new singing "find" from Australia, Shirley Ryan. Shirley, who came over to look for a job, has stepped into the big time at her first attempt.

Tito Burns' New Singer

A NEW girl singer from Melbourne, Australia, joins Tito Burns this week-end. She will be replacing Irene Miller. The newcomer is twenty-one-year-old Shirley Ryan.

Shirley visited Britain to follow in the footsteps of her friend and fellow countrywoman, Annette Klooger, who also came here from Australia to start her most successful career.

Shirley did not intend to work again just now, but was persuaded by Annette Klooger to send a recording to band-booker Harold Davison. Harold played it to Tito Burns, and he promptly booked Shirley on the spot.

Saxist Fred Perry has been released by Tito Burns to allow him to join the new "international" group which French impresario Bernard Hilda is presenting at Monte Carlo.

Meanwhile, Tito thanks Vic Lewis and Ambrose for the "loan" of Tubby Hayes and Brian Gray respectively. These boys have been filling in while Tito has been selecting a permanent replacement for Fred Perry.

Don Smith's vocal change

A NEW singer of whom great things are expected joins Don Smith's orchestra at Wimbledon Palais this Sunday, taking the place of Susan Miller.

Her name is Alma Raye, and she comes to Don after singing at Dublin's Crystal Ballroom with Tony O'Brien's orchestra, where she was resident for five months.

Alma is already known in London dance band circles, having appeared on one-night dates with Dave Davani and Bobby Mickleburgh. She has also worked at a number of U.S. camps in this country.

Congratulations are due, by the way, to Don Smith saxist Billy Hoyle on the recent acquisition of a son, who is to be called David.

GEORGE EVANS ON THE AIR

MAESTRO George Evans, whose novel-toned big band is the current musical sensation at the Oxford Galleries, Newcastle-on-Tyne, has two airings shortly—on December 24 (1.30—2 p.m., North Home service), and on January 1 (5—5.45 p.m., Light).

George's group comprises nine saxophones, four trumpets, one trombone, three rhythm and two vocalists.

Mollie Gibson, ex-singer with the Squadronaires, Teddy Foster, etc., airs solo in the BBC's "Midday Music Hall" next Monday (21st).

FELDMAN'S-FDH MERGER: CONTRACTS SIGNED

THE most sensational music publishing merger of the post-war years was finally ratified on Tuesday (15th), when signatures went down on paper to complete the deal whereby Messrs. Francis, Day & Hunter, jointly with Robbins Music Corporation, take over the old-established publishing house of Feldman's.

The deal, first news of which was exclusively announced in the NME as long ago as November 6, became as a result the most-discussed topic in Tin Pan Alley during the past few weeks.

Details of the purchase price have so far been kept secret, but the sum of £100,000 has been mentioned in authoritative circles as the price paid to the trustees of the late Bertram Feldman's estate

FRANK WEIR IS RADIO-ACTOR IN NEW THRILLER

CLARINETTIST - LEADER Frank Weir plays a leading part in a new radio mystery play, "Suspicion in the Air," first instalment of which will be heard on the Midland Home Service on January 5.

There are six half-hour instalments of the play, and the series is produced by Philip Garston-Jones.

Action of the play centres round a sinister clarinet-player called Ricki Steinman, which is the part played by Frank. The series has been pre-recorded at the Midland studios.

To play his sinister rôle, Frank has been leaving London some days at six a.m. after his night's session at the Don Juan, driving to the Birmingham studios, recording all day, then leaving Birmingham at 8 p.m. to reach the Don Juan for a start at 10.30.

Frank has just provided a 21-piece orchestra for accompaniment work on a Decca recording session with Swiss singer Lysassai.

FIRMAN'S FUTURE

Ray Thackeray told the NME on Wednesday: "There are many details still to be finalised. Feldman publications will still keep their own identity, but what staff arrangements will be made has yet to be decided."

Asked about a report in an American publication that Feldman's Managing Director, John Firman, would now be leaving, Ray Thackeray told us, "I have no comment to make."

GUY LORRAINE IN HOSPITAL

SINGER Guy Lorraine is in hospital at Greenwich with an eye complaint, and undergoes operations on both eyes this week, following the onset of serious trouble that has impaired his vision.

Guy may be unlucky enough to have to remain in hospital over Christmas.

He has already spent a recent spell in hospital with a throat complaint, being allowed out specially to undertake three broadcasts, including a "BBC Ballroom," and a "Midday Music-Hall."

After no fewer than five visits to the New Coconut Grove cabaret, Guy has the offer of a further booking in the Regent Street night spot as soon as he is well enough.

He has also recently been in cabaret at the Celebrite Restaurant, and has played a number of dates, including some radio appearances, in Belgium. He has the offer of a recording contract in Belgium as soon as he can return to carry it out.

Ros TV repeat

FOLLOWING closely on his very successful appearance on TV a few weeks ago, Edmundo Ros now has a further TV spot with his orchestra.

The date is Wednesday, December 30, from 8.15 to 8.35 p.m.

JACK PARNELL AND BAND FOR BIG VARIETY TOUR

ARRANGEMENTS are at present being completed for Jack Parnell and his Orchestra to be featured as the main attraction of a new show, with the accent on youth, which is to undertake a nation-wide tour of leading variety theatres.

The production starts on February 22 with prospects of a season at a leading West End venue, if the show proves the success which is anticipated at suburban and provincial theatres.

CONTRACT READY

Some minor problems were still to be settled late on Wednesday of this week, but it is understood that terms have now been agreed, and that the Parnell Orchestra will definitely be the main attraction of the show, which would be presented under the auspices of Lew and Leslie Grade.

Contracts have been prepared for signature, but until they are completed (which is anticipated within a few days), neither Jack Parnell, his business-manager-father, Russ Carr, Leslie Grade nor agent Harold Davison could make any further statement.

Lita Roza: First Solo dates fixed

TED HEATH'S Lita Roza is already hard at work in active preparation for her Variety debut as a "solo" next May.

Part of the preparation consists of special grooming for the stage, and some of London's "top ten" dress-makers are being invoked to provide something new in the way of glamour gowns for Lita to wear on the stage.

Lita opens on May 17 at the Theatre Royal, Portsmouth. Her tour follows, consecutively, with the Hippodrome, Brighton; the Empire, Nottingham; the Empire, Leeds and the Empire, Finsbury Park.

The tour then continues via Newcastle, Stockton, Birmingham, Glasgow and Edinburgh.

Lita televises in "Teleclub" tonight (Friday) and will be heard on a BFN airing on December 30.

ROSEMARY CLOONEY COMING HERE

IF plans between the New York and London offices of the Music Corporation of America materialise, Rosemary Clooney, the American singing star, will be appearing here next month.

Rosemary's latest film, "Here Come The Girls," in which she co-stars with Bob Hope, is currently on release in this country.

Her venture into films followed her terrific success with such hit records as "Botcha Me," "Half As Much," etc.

The NME understands there is every possibility that plans for her visit will be finalised in time for details to be given in our issue next week.

Funeral of Jimmie Green

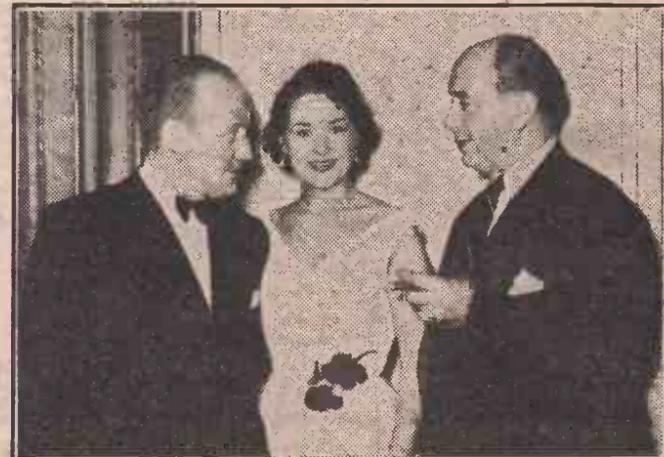
MEMBERS of every branch of the musical profession were represented at Golders Green Crematorium, London, N.W., last Friday, for the funeral service of popular Jimmie Green, late chief of Chappell's Williamson Music, whose tragic death, following a heart attack, was reported last week.

Bandleaders present included Henry Hall, Sydney Lipton, Oscar Rabin, Ken Mackintosh, Lou Preager, and Teddy Foster. Among the BBC representatives were Jim Davidson, Jacques Brown, Charles Maxwell, Douglas Lawrence, Charles Hewitt, and Tom Ronald.

Among the large number of members of the music publishing fraternity who were there to pay a last tribute to one of the most popular men in publishing were Eddie Standing (Campbell Connelly) Chairman, and Committee members of the Popular Music Section of the Music Publishers' Association, including Leslie Abbott (Southern), Sydney Bron, Percy Hiron (Feldman's), Joe Roncoroni (John Fields), and Archie Montgomery.

Also present were Teddy Holmes, Jimmy Henney, Leslie Simpson and Sid Green (Chappell's), Dave Toff, and several others.

Leonard Smith represented Philips Records, Oscar Preuss, Parlophone, and Ray Martin, Columbia. Alfred Preager and Bernard Rabin were among the many agency representatives present.



At the opening of the new Bagatelle Club last Sunday, impresario Syd Roy (right) talks over the success of the venture with Leslie Baker and Joyce Clark.

FOLLOWING the successful opening of the new week-end "jazz club" policy at London's Bagatelle Restaurant, Kenny Baker and his Quartet are an additional attraction this Saturday in addition to violin-leader Leslie Baker's group.

On Sunday, Vic Ash and his All-Stars, with pianist Ralph Dollimore and singer Jo Searle, will be featured. Cabaret guest star is trumpet celebrity Eddie Calvert.

STARS

Next Wednesday, besides Kenny Baker's Four as already announced, Vic Ash's group will also be present. On Boxing Night, Kenny Baker's group will again visit the Bagatelle, with another attraction still to be fixed.

On Sunday, December 27, there will be a special session by Harry Gold and his Pieces of Eight. On New Year's Eve, the Bagatelle will feature the Leslie Baker group, and Mike Mackenzie and his All-Stars.

DALLAS COACH PARTY CRASH

A NUMBER of employees of Messrs. John E. Dallas and Company's musical instrument factory at Bexley Heath, with their works manager Mr. J. Edwards, escaped serious injury when the coach in which they were returning from an evening at the Empress Hall ice show was involved in an alarming crash with a private car at Streatham.

Unfortunately, the two occupants of the private car were seriously injured.

Although several of the Dallas personnel were taken to hospital for a check-up, nothing worse than a few cuts and bruises were found.

A relief coach was obtained, and later the party travelled back to their homes in Kent.

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Winnie well

WINIFRED ATWELL returned to the cast of "Pardon My French" at London's Prince of Wales Theatre on Wednesday (16th), following a short spell in hospital for a throat operation.

The surgical treatment has given Winnie a completely new voice, considerably clearer and higher pitched than her old one. As a result, she now intends to feature a vocal routine in the show, in addition to her inimitable pianistics.

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Group launches new band launches new policy

group led by pianist and arranger on Sunday, January 3, at Studio marks the start of an entirely fresh jazz haunt.

Watts (bass), and Jackie Davenport (drums), with Ken himself at the keyboard.

All the boys have handed in notice to their present bandleaders except Davenport, whose late-night sessions with Paul Adam at the Milroy can continue, as they do not in any way clash with Moule's engagements.

SWEDISH INFLUENCE

Ken told the NME: "I have naturally tried to create something original. But I feel in all honesty that a dominating influence has been my love for the arranging of Swedish jazzman Lars Gullin. I rate him as the greatest arranger in Europe today."

The club will open four times a week as from January 3, on Saturdays, Sundays, Wednesdays and Fridays. The Moule band will appear there on Wednesdays and Sundays, and the present resident group, led by tenorist Jimmy Skidmore, will be retained.

Present meetings, as advertised in our classified columns, will continue uninterrupted until the new routine commences.

The NME tender its good wishes for a speedy recovery to Mrs. Hazel Jones, wife of Ed. W. Jones, M.B.E., the well-known impresario, who is recovering from an operation at the University College Hospital, London.

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This picture was taken at the Festival of Jazz at Bournemouth Winter Gardens, when modernists and traditionalists combined in an all-in finale. Jimmy Skidmore on tenor and Nigel Carter on trumpet are seen joining in with the Bournemouth musicians in a concerted version of "The Saints."

Midlands

BLIND London piano-modernist, Eddie Thompson, has been taking advantage of his month's stay at Leamington, where he is being trained to use a guide dog. Last Sunday he was at Coventry Jazz Society, and tonight, Friday (December 18), he will be at Birmingham's Embassy Modern Jazz Club.

Coventry Jazz Society, which now has a resident group, is changing its meetings from Sunday evening to afternoon. This is while the swing concerts are at Coventry Hippodrome. The new meeting place of the club has not yet been fixed, but it will be close to the Hippodrome.

The Sunday concerts at Dudley Hippodrome are attracting capacity audiences. The demand for tickets for last Sunday's visit of Ken Mackintosh was so great that two

Southampton

FIRMLY established at Southampton's Guildhall are Bert Osborne and his group, who have been "house" band since the hall opened in 1936. Now in their eighteenth year, they appear at the Guildhall on Wednesdays and Saturdays, and also at private functions.

Bert has an extensive gig connection throughout South and South-West England and plays at a particularly large number of Hunt Balls, etc., whenever his Guildhall commitments allow.

The personnel of the band has been almost static for some considerable time, but a recent change in policy has involved the switch of saxist Roy Collins to trumpet, while Ru Davies has come in to fill the vacant sax chair. The complete line-up is

Dundee

ANDY LOTHIAN and his Band, at Dundee Palais, find little time for relaxing during the festive season. First of all there is their annual date, playing at the local firemen's Children's Party. This is on the afternoon before Christmas.

From there they go on the stand at the Palais for a late dance. The hall is always profusely decorated, and Andy and the boys indulge in more than their normal quota of clowning.

A carol-singing session has become an established thing at this dance. Testimony to the quality of the singing is the fact that last year nearby residents thought the carols were being sung in a cathedral over a hundred yards further down the road. Last night (17th) the band had

Round and About

performances had to be arranged. This was only the second time that two performances have been held in three seasons of Sunday concerts at the theatre.

Future attractions at the Hippodrome include Ronnie Scott, Teddy Foster and Vic Lewis.

During the last year, Leamington Modern Jazz Club has doubled its membership. The club normally meets on alternate Mondays at the Leamington Palais de Danse, but owing to Christmas arrangements, the next meeting will not be until January 4.

Personnel of the resident club group is Geoff Gough (alto and clarinet); Ron Adams (trumpet and piano); Dave Eales (tenor); George Hewitt (bass)—all from the Gough-Adams Music; Stanley Rawlings (piano and vibes); Peter Steel (electric guitar), and Ron Rawlings (drums) from the Stanley Rawlings' Quintette, which is resident at the Regent Hotel.

Hull

FOR yet another year Hull will not be able to dance to name-bands over Christmas. Throughout the city the Christmas scene will be set by local bands.

Those led by Harry Chatterton, Les Rose, Tommy Fisher, Len Ibsen and Maxwell Daniels, will be playing at special festive dances in addition to the Newington Orchestra, resident at the Newington Ballroom, and the Teddie Barker Quartet, a popular attraction at the White House Hotel.

This year's Musicians' Ball, held at the Beverley Road Baths Ballroom on Monday, December 7, attracted over 550 dancers and enthusiasts, who were treated to a cavalcade of continuous music provided by the bands of Harry Chatterton, Ray Oldridge and Tommy Fisher. Profits from the dance were for the local MU branch Benevolent Fund. Hull secretary, John Keenan, expressed his satisfaction at the result of the event.

A number of dates have been given for name-band appearances at the Hull City Hall early in the New Year. These include January 14, 21 and 28, and February 11.

These dates are being handled by Gerald Cohen, of Helena Presentations, and although the names of the actual bands concerned have yet to be confirmed, it is expected that the Kenny Baker outfit will visit the Hall on January 14.

Dublin

ONE of Ireland's most prominent broadcasting and recording artists, Charles Kennedy, has been heard in several BBC programmes since taking up residence in London. These include "Band Call," with Paul Fenoulhet, "Souvenirs of Music," with the Augmented BBC Revue Orchestra, and "Sandy Presents," with Sandy Macpherson.

In the recording sphere, he has waxed for Decca (including London label in America) and HMV (Irish issue). His recent recordings of Irish ballads for the Irish "Glenside" label are being specially issued in the States.

now Des McCloskey, Bernard Hartland, Mike Rogers and Ru Davies (saxes), Ronnie Horler, Ray Ember, and Roy Collins (trumpets), Jim Berry (trombone), Denny Nash (piano), "Spike" Lee (bass) and "Bosh" Moodie (drums). Vocalist is Perry Nash.

Lead trumpet Ronnie Horler was formerly with Ronnie Pleydell. Now in addition to his work as deputy leader of the Osborne band, he runs the Osborne Jazz Group, which has already appeared several times at the Southampton Rhythm Club.

Together with saxist Mike Rogers he has been made a Vice-President of the Club. Though featuring commercial music on its dance appearances, the whole Osborne band opened the current winter season at the Club with a programme of Kenton and Herman-styled music. The band has also carried out many Sunday concerts and broadcast many times.

A further example of Bert's versatility is that earlier in the year he composed music for a ballet based on Hans Christian Andersen's story "Gerda and the Snow Queen." This was presented locally in connection with the Coronation celebrations, and is due for a repeat next month.

Grimsby

THE femme vocal spot with Bob Walker's band at the Gaiety Ballroom, Grimsby, which was left vacant when Tina Vaughan joined Arthur Rowberry's band at the Astoria Ballroom, Nottingham, has now been provisionally filled.

The new vocalist is 18-year-old Jean Woodsley, a Grimsby girl, who won the final of the Gaiety Ballroom Vocalists' competition on December 8. In a new evening gown, nylons and shoes presented by the management, she started her contract for one month, on Friday (December 11) at the local Bankers' Ball.

Jean who hopes to make singing her full-time career, is following in the footsteps of many successful personalities, for, during his 21 years at the Gaiety Ballroom, Bob Walker has started Bob Dale, Tina Vaughan, at present with Arthur Rowberry at the Astoria, Nottingham, and Peter Appleyard, a drummer, who now has his own quartet on Canadian television.

Reading

TED HEATH will fulfil his customary visit to Reading Town Hall on Christmas Eve. This has become an annual function for Ted and his boys, and he always gets a grand welcome from the Reading dancers.

Other name-bands will help to make Reading's Christmas a musical one. Arthur Howes will present "A tribute to Stan Kenton" at the Palace Theatre this Sunday (20th) when he will feature Vic Lewis and his Orchestra in another of his popular Sunday "Showtimes."

The Ronnie Scott Orchestra will make its debut on a Reading stage when it appears at the Town Hall on Boxing Night.

Apart from the name-band visits, Reading will get more than its usual quota of Yuletide dancing, since all three of the larger ballrooms will stage special Christmas functions.

another late session. Following their usual stint at the Palais until 11, they then went down to Marryat Hall, where they took the stand from 12 until 3 a.m. for the annual "Revels" held by students of Dundee Art College.

One change in the Lothian outfit is reported. Trumpeter Adam Flockhart, from the Cavendish, Edinburgh, returned there over a week ago. His place has been taken by Jack Fulbrook, who spent the summer with Jack Leon at the Villa Marina, IOM. Previous to this Jack was at Southsea. His home town is Reading. His wife has come north to join him.

Yet more news from the Palais. Popular vocalist who is invited to take the stand, along with other amateurs, at the Carnival Nights on Thursdays, is RAF man Stan Davis, who is stationed at Douglaswood.

Gillingham

CHRISTMAS arrangements at the Paget Hall, Gillingham, are all set to feature Freddy Randall and his Band on Christmas Eve. Tito Burns and his Orchestra on Boxing Day, and Freddy Randall again on New Year's Eve—this time with a BBC airing from the hall.

Ray Wade and his Music continue as the Paget Hall's popular "house" band. Lead alto Wally Scott has just left Ray Wade after five years to join Teddy Foster's orchestra. Kenny Woodman, trumpet-vocalist of Don Smith's Band at Wimbledon Palais, also had a five-year run with Ray.

Another name-band night, early in the New Year, will be January 9, when Johnny Dankworth and his Band visit the Paget Hall.

Bournemouth

IVOR RAYMONDE, accordionist-vocalist-leader of the Norfolk Hotel's popular resident band, is lined up for a broadcast in the new "A Song for You" series. He will be accompanied by the band.

The Raymonde outfit is also scheduled for another "Workers' Playtime" from Southampton.

Teddy Wadmore is now back with the band on bass and vocals. The line-up for these airings, and for a busy Christmas season at the hotel, is: Ivor Raymonde (accordion, vocals), Fred Erica (piano), Hal Smith (trumpet), Bob Jenkins (alto, clarinet, flute), Teddy Wadmore (bass, vocals) and Sammy Prager (drums)

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'ALL RIGHT, SO I DID MY BEST!'

Neal Arden's Record Show comes to the end of its 19-week run today (Friday, December 18). One of Britain's most experienced disc-jockeys (he broadcast his first programme in 1936), Neal Arden tells of the trials and joys of preparing a show in which the whole song business is interested.

TO-DAY (Friday, December 18) my present record series "Record Show" comes to the end of its 19-week run. As you may or may not have been aware, the show has been part of the BBC's effort to assist the British song business.

Play British

I happened to be the fortunate man who was chosen to run this show and briefed to play number one songs and, whenever possible, to play British.

It was apparent to me from the start that here was something very different from my "Quiet Rhythm" series which ran smoothly, in

several spasms, on Sunday nights from 1945 till early this year.

Again, it would be very different from the early shows I did over Radio Luxembourg, and all the other stations which then existed, in 1938 and 1939. It was to be nothing like those disc shows of mine which the Americans considered so "Elegant" coming out of stations in New York in 1949 and 1951.

I realised from several letters of abuse I had recently received that maybe the public wanted to hear the records and not me.

As one "sufferer" wrote me on a postcard—"Like all Disc Jockeys,

you are a fatuous b—y fool."

I took the hint, and decided that, at the outset, in addition to playing British as far as possible, I would talk as little as I could. The applause for the latter has been deafening!

Speech

In this country, it is quite usual for a disc jockey to play eight records in the half hour. By talking less and sometimes by not talking at all I have always managed during the new show to play twelve in the same period—without much cutting.

As an experiment I asked Miss Pat Osborne, who produces my show at the BBC, to time the exact amount of speech used in the performance of December 4, 1953. It was under two minutes over-all. That means twenty-eight minutes of music, which is good value all round.

For the publishers because they get more numbers into the time, for the BBC because they please their friends, for the public who prefer it that way, and for me because I'm a showman by profession and prefer to be successful rather than the reverse.

Where do I find the material?



The question should rather be "how do I find my way out of it?" Material pours into my flat from all points of the compass—wonderful material—so much of it that I could go on the air for an hour a day and not worry.

It comes to me from all the gramophone companies, from most of the publishers, from song-writers, singers, dancers, actors, bandleaders and, believe it or not, even housewives.

How do I select it? I don't think I know exactly. Only that I look for British first, both in song and performance. "The whole thing comes out of his unconscious" one of my "friends" has said.

It's mainly a matter of instinct I think. I don't say it's good—no doubt it could be a lot better if I knew several things that I don't know, but there's the answer in case it interests you.

Hits

During the run of "Record Show" it has been my privilege to play the first BBC performance on record of several numbers now either in the hit parade, or climbing rapidly. "Swedish Rhapsody," Frank Chacksfield's "Golden Tango," Winifred Atwell's "Let's Have A Party," Sonny Player's "Chicka Boom," David Whitfield's "Answer Me," Eddie Calvert's "Oh My Papa," Monty Norman's "False Hearted Lover," Lys Assia's "Boonde Boom," subsequently called "Poppa Piccolino," Jean Regan's "Ricochet" and, not the least, The Coronets' "My Lucky Number," which I use as my signature tune.

Yes, it does look rather as if

the BBC is helpful to the business after all.

When you accept an assignment of this nature you really have your neck out. In thirty minutes you're bound to disappoint a lot of people than you please. Even playing twelve records you help twelve people—some of discs must, obviously, be gramme material only.

They are there to make the gramme varied and to hold audience, without whom no show is worth the air time. So, my help six to eight people.

Maxim

There's a maxim of show business I've always believed in. This, "You can't please everybody I never try. I decide on audience and then go out after Never mind the others."

In the case of "Record Show" certainly has been necessary to leave out more songs than I put in. Even when they've really first class and maybe written or written by my friend whom I hope and believe I have great many in Tin Pan Alley.

As a general rule everybody understood my difficulties as their own—I've lost very friends during this series. But sometimes, I know, phones, start to ring at the and occasionally they must get up with the complaints they and with me, for causing. But I work for a wonderful loyal master.

The BBC, once they engage never let you down; they give you with the full power of organisation. They will listen, politeness, to complaints; you but they understand, and always back you up.

LAUGH

DOING your Christmas shopping? Here are some selected items of interest to musicians, now obtainable at all the best junk shops east of Charing Cross Road.



"... Slosh him in the kisser with a wet herring."

For Disc Fans: Give your record collector friend the new "Pornograph"—a phonograph for playing ripe race records. A built-in thermostat keeps the tempera-

ture well up to boiling-point and there is an automatic cut-off which springs into action immediately a maiden aunt comes within smelling distance. And the de luxe model has a circular attachment for squares—a device which explains all the obscure double-entendre lyrics in words of one syllable.

A cool one: An amusing and educational gadget is the "Converto-Fridge." This has two uses (or three, if you include that one).

WITH

It is normally used to convert Hot Jazz fans into Cool Music enthusiasts.

This gadget, with its famous Brass Monkey trade mark, includes a safety valve to prevent freezing-up of musicians' ball-point pens.

Party manners: For your party, why not invest in a set of Musical Chairs? When a trombonist sits on one, it starts singing "Where The Winds Blow." And the companion piece—the Musical Bed—shouts "Not with your boots on, Buster" when sat upon.

The Shy Drummer Disguise out-

It's CRAZY, MAN, CRAZY!

fit includes a special Jazz Critic unit comprising a worried look and beret—and it comes complete with wind-generating plant and bottle of pickled plattitudes.

If none of these items makes your party go, play 'em the recording of "I Saw Daddy Sloshing Santa Claus," sung by the Hastings Girls Choir with the Dagenham Girl Pipers and the Windmill Girl label. That will make any party go—the farther the better.

Literary touch: As it has come to my notice that a few musicians are now able to read words as

NORMAN

well as pictures, mention must be made of the sensational new book "Gimmicks Galore" (Cornplaster & Clangers, Inc.) This book really lets the air into the musical world and it has never smelt the same since.

Here are some little-known facts about the game (swiped unashamedly from amongst the 100 fumigated pages of the book) never hitherto revealed in public, under the Magna Carta (the bit where it refers to "ye jazze clubs and ye characters thereof").

(1) Daisy Bell could not ride a bicycle. She even got seasick when the sofa swayed.

(2) "Roses Of Picardy" was originally called "Noses Of Bicardy"—a province in Ancient Rome where everyone had beezers two feet long.

(3) Jeannie in the song "Jeannie with the Light Brown Ale" was a barmaid in the Slap and Tickle at Much Flirting—a joint much frequented by osteopaths.

(4) The Carl Rosa Opera Company was founded by Carl Barriateau, Lita Roza, Sam Opera and Fred Company.

What's on? Why not go and see the amazing "Dante's Inferno on Ice"? It features the Hot Club of Lower Giggleswick, who give a moving performance and show how graceful underwater polyphony can be when played by polytechnic polyglots on Polygon.

Or there is "Dick Whittington and his Cat—On Hot Bricks." And then there is the novel pantomime (on the unique and sensational wooden stage) "Alley Cat and the Forty Agents," as well as the sequel to "Cinderella On Ice" called "Cinderella Slides Again."

On the air at Christmas: On TV a special edition of "What's My Line?" will include amongst the contestants a Trombonist's Juice Mopper-Upper, a Clarinettist's Clanger Perpetrator's Assistant, an Oboe-Operative's Understudy and a Jazz Concert Ear-Plug Distributor.

The Celebrity will be Geraldo disguised as Ted Heath.

The "Jazz Club" will be revolutionary—it will include some jazz. "Housewives' Choice" will be replaced by a new programme called "Choice Housewives." All disc-jockeys will wear festive spurs. And vocalists singing "Answer Me" will get suitable replies.

STEVENS

How Dumb Can a Musician Get? Try this quiz on your friends at the Christmas festivities. You will have no friends by Boxing Day.

(1) When offered a flattened fifth, do you (a) sharpen it with a razor, (b) suck it and see, (c) stick it up your jumper?

(2) When listening to "Music While You Work," do you (a) make rude noises, (b) jump in the river, (c) see a psychiatrist?

(3) Is the "Swedish Rhapsody" (a) a new toothpaste, (b) a soft drink, (c) the Hungarian Rhapsody on Ice?

(4) If you were given two dozen back-numbers of the NME, would you (a) light the fire with them, (b) stuff a cushion with them, (c) sign the pledge?

(5) If your best friend took you to see the Southern Stompers, would you (a) have him certified, (b) slosh him in the kisser with a wet herring, (c) chase him round the garden with a giant marrow?

(6) Does the "Jack" in "Balling the Jack" refer to (a) Jack Parnell, (b) Jack Jackson, (c) I am not concerned with your welfare, Jack; I'm all right?

(7) If, after taking your girl friend to a jazz concert, you miss the last train home, do you...? (answer "yes" to (a), (b) or (c).)

(8) Does a drummer sleep with his cowbells inside or outside the sheets?

(9) What made (a) Harold Smart, (b) Mary Small, (c) Stanley Black?

(10) In the composition "Lullaby Of Birdland," does Birdland refer to (a) Hyde Park (b) Piccadilly, (c) a girls' band in rehearsal?

To coin a phrase: Merry Christmas.

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DENNIS DUBENS



The All-Stars in action at the Festival Hall Jazz Concert.

ALL STARS AT FESTIVAL HALL

NJF Jazz Concert reviewed

THE National Jazz Federation is a body that we are sometimes inclined to overlook, so inactive does it seem. Then the Federation shames us by staging a concert, such as this one, which ranks with the major jazz events of the season.

"Jazz To-day" was an unpretentious affair, split simply into two uninterrupted halves. But in its simplicity lay its effectiveness. The first half featured an all star pickup group comprising some of London's foremost jazzmen. The second presented Jonny Dankworth and his Orchestra, making their second important London concert appearance.

The All-Stars shone with varying brightness, but among them young vibesman Victor Feldman stood out like a great planet. His "Devil and the Deep Blue Sea" solo was a masterpiece of constructiveness and swing; his "Nearness of You" had the moody melodiousness of a Milt Jackson.

Don Rendell and Bruce Turner paid saxophonic tribute to the time of the year with a joint "White Christmas," though they failed to treat Irving Berlin's chord changes with anything like due respect.

Trumpeter Cy Ellis and trombonist Bobby Mickleburgh, on the other hand, sounded all too familiar with Louis Armstrong's classic "West End Blues." If anyone in the hall was looking for an example of

efficiency without inspiration, here it was.

The unit was completed by Dill Jones (piano), Jack Fallon (bass) and Tommy Jones (drums), with Tony Kinsey replacing the latter for the final two numbers. A strange stylistic mixture, you may think, but no stranger than many a Jazz at the Philharmonic line-up.

Whoever was responsible for the lighting certainly had a ball. At times it resembled the Demon King's big scene in a puny provincial pantomime. No marks, either, for the Festival Hall amplification equipment.

The Dankworth Orchestra was previously reviewed by this critic four weeks ago, and the virtues noted then still hold good. Johnny has one heck of a band, make no mistake about that!

I particularly liked the trombone team feature, "Four of a Kind," and most particularly, Keith Christie's contributions to same. Allan Ganley's drumming sounded unusually unsteady at times, but he was fine with the band-within-a-band (the Seven) and the band-within-a-band-within-a-band (the Four).

Tony Mansell sang with such charm that his strictly commercial numbers came near to stealing the strictly uncommercial show, from the point of view of audience reaction. Cleo Laine and Frank Holder also registered as strongly as ever.

Garbed in a gleaming white suit, Johnny himself, and his immaculate alto playing, exemplified the tasteful, tuneful tone of the entire set.



The Johnny Dankworth Band at the Festival Hall.

LATINFORMATION

CONGRATULATIONS to Francisco Cavé and his group on their latest HMV recordings. I have heard the tests of these four sides, and I think they'll set quite a few tongues wagging—both for the excellent recording quality and an overall sound that is one of the "biggest" I have ever heard from such a small combination.

Full marks to all concerned in the making of these sides—the arrangers, musicians, vocalists and the HMV technical staff.

The titles comprise two instrumentals—"Mambo No. 5" and "Carnavalito"; and two vocal duets, "Baiao Carioca" and "Sway."

Percussionist Pat Ryan is taking over from Lew Stevenson at the Pigalle Restaurant on December 28. Lew is leaving to join the new Santiago band.

If it's Latin music you're seeking for your New Year's Eve celebrations, you'll have plenty to choose. Dancers at the Royal Festival Hall will probably hear 1954 played in by the Don Carlos Band. Don is resident at the Colony Restaurant, and will only be able to play at certain times (including midnight) at the Festival Hall.

Meanwhile, over at the Royal Albert Hall, Edmundo Ros and his Orchestra hold sway for the Chelsea Arts Ball revellers.

At the Savoy Hotel, patrons will be dancing to the music of Roberto Inglez or Ricardo and his Rumba Rhythm, while the new Santiago Band will be playing at Grosvenor House, prior to commencing at the Astor niterie on January 3.

Out of town, Manchester fans will have a chance of enjoying themselves to the L/A strains of Martin Moreno's Band, who are travelling north specially for the occasion; and Miguelita and her Afro-Cubans are playing all through the festive season at Cliftonville.

GOURD TIME CHARLIE

BAND CALL

Week commencing Dec. 18

NORMAN BURNS QUINTET
To-night (Friday), St. Andrew's Hall, Glasgow; Saturday, Drill Hall, Staveley; Sunday, Astoria Ballroom, Manchester; Tuesday, BBC; Thursday, USAF Base, Fairford.

TITI BURNS BAND
To-night (Friday), Town Hall, Staines; Saturday, Sunday and Monday, NCO's Club, Warrington; Thursday, Locarno Ballroom, Swindon.

JOE DANIELS' BAND
To-night (Friday), Crowle; Saturday, Barnsley; Sunday, Wood Green Jazz Club.

REGGIE GOFF'S SEXTET
To-night (Friday), Broadcast; Saturday, NCO's Club, Sealand; Thursday, NCO's Club, Brize Norton.

HARRY GOLD'S PIECES OF EIGHT
To-night (Friday), Kursaal, Southend; Saturday, NCO's Club, Brize Norton; Sunday, Pavilion, Bath; Monday, Empire Hall, Taunton; Wednesday, Majestic Ballroom, Wellington; Thursday, Jubilee Hall, Aldeburgh.

VIO LEWIS ORCHESTRA
Saturday, Winter Gardens, Eastbourne; Sunday, Palace Theatre, Reading; Thursday, Broadcast, and Royal Forest Hotel, Chingford.

MICK MULLIGAN'S BAND
Saturday, Cameo Ballroom, Longton; Tuesday, Club Du Faubourg; Thursday, USAF, West Drayton; Saturday, Bodega Restaurant, Manchester.

SID PHILLIPS' BAND
Saturday, Cherry Tree Ballroom, Welwyn Garden City; Sunday, Empire, Kingston; Wednesday, Broadcast.

RONNIE SCOTT ORCHESTRA
To-night (Friday), Harpurhey Ballroom, Manchester; Saturday, Jazz Club and Royal Star Hotel, Maldstone; Sunday, Hippodrome Theatre, Dudley; Thursday, Flamingo Club.

GEOFF SOWDEN'S BAND
Saturday, NCO's Club, Ruislip.

NAT TEMPLE'S ORCHESTRA
To-night (Friday), Colchester and Festival Hall; Saturday, Corn Exchange, Ashford; Monday, BBC; Tuesday, Dewsbury; Wednesday, Kelghley; Thursday, Manchester.

JAZZ RECORD REVIEWS

by HUMPHREY LYTTTELTON

The rumour reached us the other day that James P. Johnson had died. If it had been true, we should have been flooded for a while with obituary notices, numerous testimonials and all the of the exaggerated attention which is bestowed by conscientious music-lovers on artists whom we have neglected while they are

melody and harmony, and there is no suggestion of the lushness with which Fats, for example, used to upholster his versions of popular songs. The differences, and the similarities, between the styles of Johnson the master and Waller the pupil, are underlined in the more recently issued LP entitled "Fats Waller Favourites" (Brunswick LA 8622).

Side One.

- "Honeysuckle Rose"
- "I've got a Feeling I'm falling"
- "Ain't Misbehavin'"
- "Keepin' out of mischief"

Side Two.

- "I'm gonna sit right down"
- "My fate is in your hands"
- "Squeeze me"
- "Blue turning grey"

The style originated by James P. Johnson and his contemporaries in and around New York in the early part of this century has since undergone a mechanical "streamlining" in the hands first of Fats Waller, and more recently, of Ralph Sutton.

These versions by James P. of tunes composed by, or associated with, Waller give us a fine opportunity of making a considered judgment on their respective merits.

I haven't space to say all I should like, but it seems to me that the following comparisons stand out.

Waller played with a smoother and more consistent swing. But for purely pianistic invention, James P. Johnson stands way above him. Where Waller was content to fall back on his stock of clichés, Johnson gives evidence of constructive musical thought and a more advanced sense of form. His version of "Honeysuckle Rose" is more satisfying, in the purely musical sense, than any that Fats did.

And while Fats treated popular songs derisively, satirising their sentimentality with lush chording, James P. turns them crisply into first-class piano jazz.

I like to think of this collection of Fats favourites not as a tribute to Fats Waller (he has had his fair share of them), but as just one further lesson in jazz piano playing from the master to the pupil.

One small point of detail to end with. The Waller LP credits Eddie Dougherty as drummer. But no drums can be heard. It seems likely, therefore, that the unidentified drummer who taps away all through the Daddy LP is Dougherty, and that Brunswick have erred.

AMERICAN AIR-MAIL FROM NEW YORK

by ANDY E. SALMIERI

HERE are the winners of our "Turn The Tables On Me" contest.

First prize goes to Mr. Andrew Smilie for his account of the Kenny Graham interview. Second prize awarded to Mr. Harry Webb for his interview with Gerry Mulligan. Third prize goes to David E. Chamberlain for his very informative story on Louis "Satchmo" Armstrong.

The following were winners of "honorable mention": Frank Smith, of 34, Marklew Avenue; B. Grasby, of 1270, Manchester Road; E. Barten, 82, Brighton Terrace Road; M. Taylor, 3, Lincoln Gardens, Goldthorpe; Harlan Senior, 122, Upper Hanover Street; George Wooley, 59, Bell Lane; B. W. Copping, 11a, Rosedale Road; Doug. Stewart, 73, Oglander Road; Nina Hiddiard, 8, D'Arbyle Street; Ronnie Moore, 126, Kempe Road; Trevor W. Taylor, 98, Brooks Road; G. Collier, 50, Derwent Road; Corporal G. Ferguson, F.L., S.S., RAF, Abingdon.

for more recording sessions at Universal Studios, despite his busy schedule.

Vic Damone's "Village In Peru" doing nicely, but somehow sounds like "Jitterbug Waltz" to me. . . . Got a smile from Capitol's new catalog—especially from the following titles: "Hold Me," by Peggy Lee; "Hold Me, Hold Me," Gordon McRae's version, and lastly, "Hold Me, Hold Me." You think the song-writing biz is easy to crack? Ed Rose and Will Raskin wrote a tune back in 1917, and only recently was it recorded for the first time—by Danny Kaye. The tune you will probably be singing in a few short weeks is, "I'll Buy You A Ring (And Change Your Name To Mine)."

Norman Granz, that ever-busy JATP impresario, will be in Europe about the time this paper goes to press. He is making last-minute arrangements for the 1954 tour which opens in February. Add Granz note: Granz has just signed Dizzy Gillespie to a Clef Records contract. (Hold on to Dizzy's DecGee records if you have any; they will be valuable "gems" in a few short years!)

Robert Montgomery, whose one-hour TV show is one of the most popular stateside, featured a play about Mezz Mezzrow. Screen star Jackie Cooper portrayed young Mezz.

This Week's Bravos: Charlie Barnett's great show at the Café Society. This Week's best record: Chet Baker's Pacific Jazz LP., 6, featuring: "Long Ago And Far Away," "Happy Little Sunbeam," "Moon Love," "Bea's Flat," "No Ties," "Band Aid," "The Thrill Is Gone," and "All The Things You Are." Many are Gerry Mulligan's compositions.

Hoagy "Stardust" Carmichael filed a suit at New York's Federal courthouse to regain ownership of several of his tunes which became Mills Music Co.'s property when he failed to renew his copyright claims.

Dick Linke, young promotion chief of Capitol Records, was elected as president of the Publicists' Guild. Several top diskeries may enlarge their distribution by selling 45's and LP's through new dealers. The last firm to use this sales idea was the "Hit of the Week" label back in the late twenties.

Capitol Records execs, sporting a big smile—this was their most profitable year since the firm's inception.

You will note that there are 12 Honorable Mentions instead of the announced 10. . . . some were too interesting to eliminate, since they were almost as good as the first 10, so in justice to all concerned, I awarded duplicate prizes where there was a tie. Discs to the winners will be mailed right after the Christmas rush.

Remember another contest will open soon, and if you read last week's NME, you have the first answer free! I intentionally made a "flub" on one of the news items. If you are "hep" you have your first leg towards a prize.

Causing lots of comment stateside is David Carroll's Mercury dishing of "Gadabout."

Frank Sinatra is now a part owner (a small part—2%) of the Las Vegas Sands Hotel. Speaking of Las Vegas, crooner Gordon McRae dropped \$25,000 at the dice tables!

Trend Records announces it has purchased several masters from the defunct Vogue picture label. Several good jazz sides are included, mostly Charlie Shavers groups.

Frankie Laine announced Wurlitzer-Laine award, which netted the winner, young 16-year-old Patty Bross, \$1,000 towards her music scholarship, plus a recording contract with Columbia Records!

Ralph Marterie, who is currently wowing the customers on all of his 16 one-nighters with his versions of the "Creep," allotted enough time

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Directed by: RONNIE ALDRICH

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ghosts



George Elrick inspects the house in Kensington where the "man" walked on the roof. The two top windows are the bedroom where the strange footsteps described here were heard by George and many other people.

No Christmas is complete without ghost stories, so here is the first of a couple of true ones. Did you say that there are no such things as ghosts? O.K., you're entitled to your opinion, but read this story, and another one next week, and then try to think of a material explanation that fits the facts. The experiences you will be told actually happened to our Editor and News Editor

—a couple of thoroughly down-to-earth individuals not given to hallucinations or whimsy—and they tell their stories without any journalistic trimmings, literary embellishments or psychic bias. By the way, if you have a true ghost story, please send it in, we'd like to use it. But we don't want any stories that you were told about or that happened to other people; like the two that really happened to members of the NME, we want them at first hand.

THE MAN ON THE ROOF

By Ray Sonin

IN the spring of 1939, my wife and I were living in a little house in Kensington, quite close to Notting Hill Gate. It was a pleasant place, with a delightful atmosphere. One night, as we were reading in bed, we heard the clear footsteps of a man walking across the roof over our heads. The two cats sleeping in the bedroom awoke at the first sound and sat up, their hair bristling. They looked upwards at the ceiling, and followed the passage of the footsteps until they disappeared, then they settled down to sleep again.

The time was 12.35 a.m., and he walked from left to right across the roof.

At 4.25 a.m. we were awakened by the footsteps returning, and, once again, we followed them—and so did the cats—as they passed over us from right to left.

Personally, I didn't find the experience particularly eerie; it was just odd, and what was odder still was that we heard the footsteps walking clearly along a straight path and yet the roof was pointed and there really was no straight path for them to walk along.

Every night after that, the footsteps came and went at the same time until finally, as this was about the period when the IRA were planting bombs in telephone-boxes and generally starting a bit of trouble round London, we thought somebody might be up to no good over our heads, so we reported the matter to the police.

Naturally, we didn't think of ghosts—nor did the police. They sent a couple of CID men to hide behind a convenient water-tank and watch for the mysterious pedestrian.

They waited all night and, at about 4.30 a.m., when it was just getting light, they gave up their vigil and went off. We watched them go down the street and got back into bed.

Immediately, the "man" walked across the roof.

The police waited several nights after that but the "man" only walked when they had gone. Then they spread flour on the roof and criss-crossed it with black cotton. The "man" still walked backwards and forwards nightly, but the flour showed no footprints and the cotton remained unbroken.

Police

One of our best friends in the business is ex-bandleader, "Housewives' Choice" personality and noted agent, George Elrick, and George came along to try to help us track this mysterious walker. He heard the footsteps many times, as did many other people whom we invited to the house, and, in company with the police, he and I searched every roof and attic right along the rest of the street—but all to no avail.

The police hid themselves one night with George in one room and I and my wife in another. We were to give the detectives the signal if and when we heard the

strange walker, and it turned out to be George who heard him first. He gave the signal to the detectives and they were up on the roof in a flash. No human being could have evaded their thorough search, but this guy did . . . there was no sign of him anywhere.

Commotion

Another night, my wife and I heard "him" walking as usual and then suddenly there was an appalling commotion over our heads, just as if he had dropped a sack containing dozens and dozens of wooden door-knobs. The clatter went on for a full minute or so, by which time I don't mind admitting that we were clinging to each other in terror.

On another occasion, George Elrick heard him walking. He shouted out "There he is!" and, believe it or not, the footsteps stopped dead. We waited breathlessly and then, a couple of minutes later, they resumed their passage on tiptoe.

By this time, even the police had come to the conclusion that something inexplicable and supernatural was happening, and, as we were being unmercifully ribbed by those of our friends to whom we told the story, we staged a "ghost-party." We invited about twenty of them to the house, endured all their laughing and teasing and then . . . much to our delight, the "man" walked.

Have you ever seen one of those Bateman cartoons, where all the figures have their hair standing on end and their jaws dropping wide open? That was exactly the sight

that greeted us as the jokers found the joke recoil on their startled shoulders, and then what a flurry and a scurry ensued as they swarmed up on the roof to search for the passer-by! Needless to say, there was no sign of him.

When the war started, he continued to walk back and forth, but the combination of the black-out plus hostilities, plus a ghost was too much for us, and we moved.

Well?

Before any sceptical readers start advancing their own explanations, I ought to tell you that the police carefully examined every brick of the house, went through the plans of the place and of the adjoining property, conducted experiments to find out if any acoustical freak enabled us to hear the sound of footsteps coming from somewhere else, and generally did everything they possibly could to find a material explanation for the strange sounds. But they failed . . .

All they were able to find out was that the house had been built over a well in which a workman had been drowned while the place was being constructed.

FOOTNOTE.—During the war, a few years after all this happened, I met one of the CID men who had been concerned in searching for our mysterious visitor. We talked about the peculiar happenings, and he finished the conversation by saying: "Well, there's no logical explanation, and it couldn't have been human. As far as we are concerned, there's only one thing that fits all the facts. It must have been a ghost."

What do you think?

NEXT WEEK: Read Jack Marshall's incredible but true story of THE HAUNTED BALLROOM

Best Wishes for Christmas and the New Year FROM **JACKIE BROWN**



Modernist Club Notes

IT'S always a pleasure to welcome an important newcomer to the fold, and important is the word for tenorist Ronnie Ross. Heard at the Flamingo on Sunday, Ronnie sounded better than Don Rendell, with whom he was paired. And though Don wasn't blowing at his greatest, to cut him, even on an off-day, is a formidable achievement!

Ronnie has already appeared before a nation-wide audience on the TV "Teleclub" series, as we mentioned in this column last week. When the other big breaks come along, he'll be well equipped to take advantage of them.

A word of praise, too, for Johnny Holbrook, yet another tenorman who jammed with Rendell and Ross at the Flamingo. The three horns' opening chorus, in spontaneously conceived harmony, was really something!

To complete our Flamingo round-up, let us pay further tribute to the Jimmy Currie Quartet, which is still just about the most out-of-the-rut combo around town. Jimmy has had a change in the tenor department since we last wrote about the group with Keith Barr replacing Len Conway. But the individuality is still there.

Talking of "Teleclub," as we were a few lines back, there are to be changes in the programme soon, if the *Empire News* radio critic is correctly informed. He wrote in Sunday's issue:

"Can't the dank and dismal Jimmies leave anything alone? It now looks as if they are getting their way with 'Teleclub' . . . From New Year's Day onwards Steve Race and his Boys will be cut down to one jazz number per session instead of six."

Albemarle Street, London, W.1).

If you want to know the colour of Bill Metcalfe's baby's eyes, or what Eric Dawson used to eat, or what Tony Mansell's father used to dig, this is the book for you!

Beautifully produced and printed, "The Johnny Dankworth Orchestra" is a bargain at the price.

Have you met Mr. Excitement? If you're a Lighthouse "regular," you must know whom we are talking about, because to have been to the club without having heard Al Timothy is well-nigh impossible!

Al is living proof that rhythm-and-blues-style jazz can be made—and appreciated—in this country. His tenor rasps and vocal shouts have the Lighthouse rocking like Harlem's Savoy on a Saturday night. 'Nuff said!

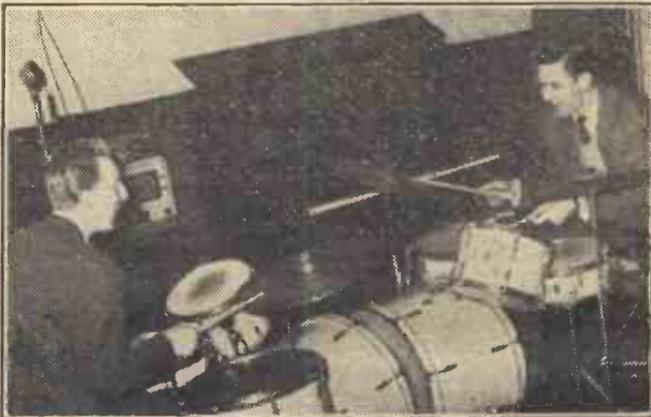
The Tony Kinsey Trio and Tommy Whittle are also more or less residents at the same club these Saturdays, and they still carry the smooth kick of a fine liqueur whisky.

The festive season always brings with it a host of Christmas Party shows at the modern jazz spots.

Probably the biggest so far announced is that at the Parkway on Monday, December 28. A non-stop five hours of jazz will feature the full Ronnie Scott Orchestra, the Victor Feldman Quartet, the Derek Smith Trio, the tenor horns of Jimmy Skidmore and Don Rendell, and many of Ted Heath's stars.

It's not difficult to reach Welwyn Garden City. Catch a train from King's Cross, and you're there in half an hour.

Vi Hyland tells us that she is giving Studio '51 a "new look" treatment, and at press time the place



The famous drum-duo of Phil Seaman (left) and bandleader Jack Parnell caught by the NME camera whilst rehearsing another show-stopping duet on drums.

We agree with this columnist's attitude wholeheartedly, but what's that about six jazz numbers per session? The most we have ever heard is two.

Still outside the sphere of actual jazz club activity, but none the less of interest to all readers of this column, is the shilling booklet, "The Johnny Dankworth Orchestra," published by Ken Pitt Associates (23,

is swarming with decorators. She is opening the club every night during Christmas week, and there will also be a daily record recital from noon until 2 p.m.

Also with Christmas plans well in hand, the Bandbox features five groups this Sunday, including those of the Bob Burns, Kenny Graham, and Geoff "Bostic" Taylor. Closing time goes up to 11.30 p.m. "STAFFER."

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A Very Merry Christmas & Best Wishes to all in 1954

ANNETTE KLOOGER



HELLO, there! Well, Christmas is not far off, and the publishers are in the throes of sending out what must amount to thousands of Christmas cards. The Christmas hit parade is now set, and everyone is already beginning to talk of their songs for January, 1954. Such is the music business.

LAST Monday I was a guest at two very enjoyable parties.

I went to the Lord Taverners' lunch as the guest of Leslie Osborne, of Ascherbergs, and if by any chance you don't know who the Lord Taverners are, I will explain.

They are a body of men drawn from all parts of the entertainment profession who have two things in common. A great love of cricket, and the fact that they watch it from the "Tavern" at Lord's. As you can imagine, they are a very merry company.

They don't, however, stop at being enthusiasts for the game. In the three years and five months of their being, they have already contributed over £3,000 to the National Playing Fields Association, all of which goes towards cricket pitches and gear for those youngsters who otherwise would have no chance of playing cricket at all.

At the lunch I saw such notabilities in the business as Philip Harben, Oscar Preuss, the recording manager of Parlophone Records, Guy Middleton, the film star, Alan Stranks, the writer of the radio programme "P.C. 49," and many others.

The speeches were great—and here I must tell you what a wonderful after-dinner speaker the great cricketer, Patsy Hendren, is. He had the entire company in fits—for nearly three-quarters of an hour. And for an amateur to make the professionals laugh like that is no mean feat.

LATER in the evening I went to the party given by the Decca Luxembourg programme, "Your Record Shop."

Dickie Attenborough had his hands full conducting the party, which was recorded for transmission over Christmas. Most of the big artists on Decca were there, and met a selection of the public who regularly listen to the programme.

I had a word with Edmundo Ros, who told me his Monte Carlo deal is all set, and how much he was looking forward to it.

Mantovani told me he thinks his orchestra will be setting a record in air travel. On Boxing Day the

THE ALLEY CAT

Music Business News & Chatter



Flowers for Christmas! On his one-night stands, Joe Daniels has a very original and gallant gimmick. He presents a flower to each lady in the ballroom, and here the NME has caught him distributing chrysanthemums during a dance he and his band played this week.

entire orchestra of 40 musicians, plus their equipment, will be flying to a concert in Hamburg. A ten-day tour of Germany follows.

DO you remember I told you how the fans had been kissing David Whitfield's car, and left their lipstick marks all over it? Well, I have to report that his car has received two "kisses" since then, but this time from other four-wheeled vehicles. Consequently David is now back at the old "Shank's Pony" lark.

David also told me that he is looking forward immensely to opening in panto at Bolton after Christmas. It will be his first ever. Good luck, David.

POPPED in to see the Heath outfit at the Royal, Tottenham, last Monday, and as usual everyone was standing on their eyelashes.

You know, Ted is a wonderful guy. I noticed while his singers were performing he was asking the fans if they could see, and making sure that he, personally, wasn't in the way.

The sensation of the evening was when Dickie (Oh, how I wish I could sing like that!) Valentine did his Johnnie Ray routine. He finished up singing to a particular girl in the audience—and eventually, by request, he gave her a little kiss.

Personally, I've never been kissed by Dickie—but it must be dynamite, because the grateful recipient went out like a light!

Dickie—being the grand guy he is—when he'd finished his act, didn't forget to make sure she was OK.

RAN into Harry Jacobson, the popular pianist, looking fit and brown after his trip to the Middle East. He went over with Carole

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Carr to entertain the troops in the Canal Zone. In the month they were there, they did forty concerts; Harry tells me that it was one of the greatest experiences of his life. The boys really appreciated it.

As seems only too often the case, our troops out there are starved of star entertainment, and Harry begged me to say that if any artist wants a grand month's work—go. You'll never play to a better audience. Welcome home, Carole and Harry. You're a credit to the business.

RAN into the popular bandleader Charles Shadwell the other day. Charles, to my mind, is a great entertainer and I feel that his talent has been ignored for far too long.

As it's getting near circus time again, and on the subject of Charlie Shadwell, I heard a wonderful story about him at the big circus he was the MD of last year.

As you can imagine, the job of synchronising the orchestra with the steps of the Liberty horses is a very difficult one indeed. However, one of his friends came backstage to see Charlie after the show, and after saying how much he had enjoyed it,

an actress, and that's all I could get from her. Then Benny Lee arrived—well I had plenty of trouble with Benny—he wanted to sing!

I'VE just had a look through the N.M.E. Annual, and I do hope you have your copy ordered. It's the best value for money I've seen in the musical paper line, since pre-war.

You may think this is a plug suggested by the Editor, but I can assure you it isn't. You buy one and I am sure you will see what I mean. I say this in spite of the fact that they have not let your Alley Cat write anything in it!

FELINE congratulations to "Feed-back" the AFN studio cat at Frankfurt. I hear she has just become the proud mother of five kittens.

And stop looking at me like that!

The Conductor Speaks Dept. On one of his recording sessions Bill "Barbirolli" Cotton was very dissatisfied with the sound he was getting in a certain song. In his usual manner he stormed out of the



Recovering from a throat operation, Winifred Atwell enjoys herself reading the NME 116-page Annual. She looks happy—and so will you, once you open the pages of this lavishly-produced volume, now on sale.

remarked that he thought the horses were brilliant, and couldn't understand how they were trained to follow the beat of the conductor!

I was very pleased to meet the charming young hostess of Teleclub, Jean Aubrey and her young sister Diana the other day. Jean is a very natural girl and we had a lot of laughs together.

When I asked her if there was anything about herself I could tell you, she replied "Well, I always leave gloves on buses, if that's any help." Having drawn a blank there, I asked her how she became the hostess of the Club. Well, Jean was trained as a ballet dancer and Sydney, before becoming a theatrical production manager.

control box and pointing to the brass he said "that was b... awful, what would it sound like if you took the mutes out?"

To which one of the brass section, in a cockney accent, said "LOUD."

He is still in the band. Later in the session, Bill turned to the leader of his session singing group and said "Now I am positive you are the richest non-singer in the singing business."

He also is still with the band.

IF by any chance you have been impressed with the mystery singer who sings with George Mitchell on the show "Top Of The Town," I can tell you, that if you listen this week you will learn his identity. He is to be unmasked.

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MEET THE BBC BAND BOSS

WHENEVER we write about popular entertainment on the radio, the name of Mr. Jim Davidson inevitably crops up.

Usually known as the BBC

Dance Music Chief, though his position with the Corporation is officially described as Assistant Director of Variety (Music), Mr. Davidson cannot help hitting the headlines almost every week.

It is he who decides which bands may broadcast, and when. The very tunes played and sung on the air fall, to some extent, under his control.

Obviously, a man with such power has to be well qualified for the job, if he is not to cause untold resentment. Just as obviously, Mr. Davidson has a background of such experience and scope that one can only respect him, while taking democratic leave to disagree strenuously with his decisions from time to time!

Jim Davidson was born in Sydney, Australia, in 1902. After leaving school at the age of fourteen he worked as a clerk with Lever Brothers, the famous soap manufacturers, for six years, but then found that the lure of entertainment was too strong to resist.

In 1922 young Jim made his vaudeville bow as percussionist, dancer and comic, under the auspices of New Era Stage Presentations. By 1935, he was leading what was known to be the biggest dance band in the British Commonwealth.

Such now famous artistes as Joy Nichols and Kitty Bluett sang at one time or another with the Davidson band, but this outfit was only one of Jim's many activities.

During the 'thirties he was musical director for the Australian branch of Columbia Records, and also for the Australian Broadcasting Commission in Melbourne and Sydney, before becoming a theatrical production manager.

The early war days found Jim serving with the Australian Army Entertainment Unit, in the Middle East and Pacific Zones. He reached the rank of Lieutenant-Colonel in this, the only Allied Forces show contingent which was part of the military establishment.

Davidson toured battle areas with the "Fifty Fifty Show" (a joint Australian and American enterprise); directed a seventy-five piece army concert orchestra; staged service revue, variety and dramatic troupes; and produced forces' radio programmes.

He left the army in 1946 for an executive post with Tivoli Theatres until, while on holiday in England two years later, he was offered his present BBC position, which he took up on May 1, 1948.

In the little spare time at his disposal, Jim Davidson hunts for additions to his fine antique glass and china collection. He is also an expert cabinet maker, and photographer.



Happy Christmas and a 'Record' New Year to Everyone

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