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No. 364 (NEW SERIES) EVERY FRIDAY PRICE 6d. JANUARY 1, 1954

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**A  
 HAPPY  
 NEW  
 YEAR  
 TO ALL OUR  
 READERS**



LEFT: At the opening gala performance of Jack Hylton's Circus at Earls Court, London, Winifred Atwell played piano inside the lions' cage. As the picture shows, she looked far more cheerful while she was playing than most of us would have done—and the listening lioness has an interested expression that suggests that, as soon as the number is finished, she is going to ask for Winnie's autograph!

BELOW LEFT: On the set of the new ABPC film, "O'Leary Night" now being filmed at Elstree, Stanley Black (composer and conductor of the music for the picture) is seen with (l. to r.): producer-director Mario Zampi and the two stars, Yvonne de Carlo and David Niven.



ABOVE: Songstress Diana Coupland, who embarks on a solo career in variety in February. BELOW: Julie Dawn, appropriately attired in a smog-mask, dubs the footsteps for the new Eric Jupp Columbia recording of Bert Weedon's composition, "Footsteps In The Fog." Eric is on extreme right with composer Bert next to him, while recording executive Ray Martin surveys the scene from knee-level on left.



**2**  
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TWO LOVELY BLACK EYES!

LETTERS

Mr. L. Brunton's reply seems to contain nothing constructive except his appreciation for Louis Armstrong and the continual repetition of the word "Pheew." Really, Mr. B, have you nothing more to say in support of the modern idiom, or is it that you have no weapon to fight with—eh?

So let us all rally, we of the traditional field, and try to stop them putting the word "Jazz" after modern and progressive and in its place put the correct word—"Swing."

MAURICE MONTGOMERY  
Wolseley Street, Dundee.

Dreary Prospect

MR. LESLIE EVANS is agitating for more dance music on the air. Does that mean the dreary prospect of having alleged vocalists singing "Answer Me" and "Mummy Kissing Santa Claus" twenty times a day? If so, I shudder to think what our programmes will be like.

As a musician, I wish Mr. Evans would use his talents in an effort to have "Jazz Club" extended and put on the Third Programme away from the teenage element. Let us leave the banalities which constitute the Hit Parade to die a well-deserved and overdue death.

G. B. CLANCY  
Charing Cross Mansions,  
Glasgow, C.3

'Diamond Head'

MAY I be allowed to comment on Mr. Brian A. L. Rust, his views and his letter, published by you in the issue of the 18th?

In the first place, those of us familiar with Mr. Rust's frequently-expressed views on modern jazz of any kind, realise that no amount of argument, logical or otherwise, will make any impression on old "diamond head." Indeed, I for one would not wish to try and convert Mr. Rust, or even attempt to force an argument with him on the merits of any period of jazz (not that this would be hard to do).

All I wish to do is to warn any modern jazz enthusiast who may intend crossing pens with the venerable Mr. Rust, to refrain from doing so. One might just as reasonably attack the Houses of Parliament with a toothpick.

Apart from the fact that Brian is immune to any argument in favour of modern jazz no matter how logically it might be applied, it must be realised that he has had years of practice in this art of literary self-defence, employing evasive tactics that are to be wondered at.

To top it off, he knows all the answers—the fact that they might be the wrong ones being of little consequence.

Any modern jazz enthusiast who may be contemplating an act of word warfare would do well to remember all this, and should the blood still run hot, consider this fact. All the wonderful jazz that you have listened

to, from the horns of Parker, Gillespie, Konitz, Young, Davis, Mulligan, etc., etc., the delightful keyboard improvisations of Powell, Tatum, Haig, Garner, Shearing, Monk, Peterson, etc., etc., all this has been available to Brian Rust and yet he is able to dismiss it as "a stunt" and a "poor joke."

How then, friends, can anyone hope to achieve anything by arguing with Mr. Rust? Let's forget it, shall we?

To Brian A. L. Rust, may I say this—let dead dogs lie.

ALAN JACKSON  
High St., Eltham, S.E.9

Palladium Heath

CONCERNING Margaret Downey's letter (18.12.53) I would like to say that as a regular patron of the London Palladium it is the greatest variety show place in the world and no matter from which country the top stars come, they must surely deserve to perform at this theatre.

Therefore, without a doubt Val Parnell was justified in obtaining Ted Heath and his Music for this occasion. It seems silly to distinguish between the great stars of both this country and America as far as the Palladium is concerned, and any act which thoroughly deserves to top the bill should do so.

The fact about lowering the prices, seems immaterial, since patrons desiring to see this great band and its vocalists, will of course not mind paying their usual sum.

I am sure that Ted Heath will pack the theatre during his two weeks' spell, that the public will enjoy his show, and that his vocalists will prove



In this picture, Paul removes some of the make-up that helped to achieve the effect shown in the first column. But the black eyes were real ones, and spoiled Paul's appearance for many days. They had forgotten to mention to Paul that Dane Clark used to be a professional boxer!

to be as good as any of the American top liners.

J. CAPLAN.  
Wargrave Avenue, Tottenham, N.15.

'Fiddlesticks'!

ALL I can say to Miss Downey (NME 18.12.53) is "fiddlesticks." What does she expect British artists to do—top the Palladium for a fortnight and go into hibernation for the rest of the year?

There are many fine artists in Britain: Max Bygraves, Tony Brent, Frankie Vaughan, etc., and I say to Val Parnell, "Carry on, bring us plenty more good acts home grown!"

To Miss Downey, "Think again."

TERRY DAY.  
Bennetts Castle Lane, Dagenham.

AFN HIGHLIGHTS

344, 271, 547 METRES

SUNDAY

A.M. 8 Sunday Circus; 10.05 Lucky U Ranch; 10.30 Piano Playhouse; 11.30 Sunday Synopation.  
P.M. 1.30 American Music Hall; 4.05 Highway Of Melody; 5 Bob & Ray; 5.30 Request Parade; 6.05 Red Skelton; 6.30 My Friend Irma; 7.30 Dancing Party; 8.05 Eddie Cantor; 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 Garroway; 7.30 Bandbox; 8.02 Forward March; 8.15 Curt Massey; 8.30 Red Skelton; 9.45 Personal Album; 10.02 Merely Music; 11 Meet Millie; 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 Paulina Carter; 3 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Records; 6 Jo Stafford; 7 Music In The Air; 8 News World; 8.30 Arthur Godfrey; 10 The Whistler; 10.45 Blues For Monday; 11.05 Garmisen 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; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Record; 6 Eddie Fisher; 7 Music In The Air; 8.05 Amos 'n Andy; 9.30 Music's No Mystery; 10 The Line Up; 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 Jo Stafford; 7 Music In The Air; 8.05 The Great Gildersleeve; 8.55 Sergeant Jaeger; 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 Jack Kirkwood; 2.02 Pops In Polka; 4.02 Outpost Concert; 5 Off The Record; 7 Music In The Air; 8.30 Dateline Nato; 9.15 Escape; 10 You Are There; 11.05 Late Date; 12.02 Late Date.

FRIDAY

A.M. As for Monday.  
P.M. 1 Jack Kirkwood; 4.02 Rias Symphony; 5 Off The Record; 6 Jo Stafford; 7 Music In The Air; 8.05 Ozzie And Harriet; 8.30 The American Way; 10 F.B.I. In Peace and War; 10.45 Melodia; 11.05 Keller Dance Remote; 12.02 Late Date.

SATURDAY

A.M. 6.05 Hillbilly Gasthaus; 7.30 What's New?; 7.45 Special Fifteen; 9 Bob Hope.  
P.M. 1 Hillbilly Gasthaus; 2.02 Combo Corner; 2.15 Sports Memory Book; 2.30 Big City Serenade; 3.30 Stan Kenton; 4 Call Me Freedom; 5.00 Local Edition; 6 Saturday Swing Session; 7 Music In The Air; 8.05 Grand Ole Opry; 8.30 Record Parade Of Hits; 10 Jazz Nocturne; 11.05 Late Date; 11.30 Late Date.

RADIO LUXEMBOURG FULL PROGRAMMES (208 METRES)

SUNDAY  
6.45 Frankle Laine; 7 p.m. Your Favourites; 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 Ted Heath; 10 Listen With Philips; 10.30 Bing Sings; 10.45 The Answer Man; 11 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

LISTEN TO THE NME REQUEST PROGRAMME—RADIO LUXEMBOURG, MONDAYS, 6.30 p.m.

Sinister Sister; 9.45 Forces Choice; 10 Your Record Shop; 10.30 Music For Everyone; 11.5 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 Ann Shelton; 7.45 Guess The Name; 8 The Story Of Dr. Kildare; 8.30 The Capitol Show; 9 The Best of the Best; 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 Tollefesen; 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 Topical Half Hour; 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 Music For Everyone; 10.45 Italian Music and Song; 11 Old-Fashioned Revival Hour.  
FRIDAY  
6.0 p.m. Friday's Requests; 7 Beaver Club; 7.15 Dan Dare; 7.30 Topical Half-hour; 8 David Rose 8.30 Hopalong Cassidy; 9 Evening Stars; 9.30 The Case Of The Sinister Sister; 9.45 Edmundo Ros; 10 Dreamtime; 10.15 Forces Choice; 10.30 Old Acquaintance; 10.45 Let's Dance; 11 The Voice of Prophecy; 11.15 Radio Bible Class; 11.45 The Answer Man.  
SATURDAY  
6 p.m. Saturday Requests; 7 Amateur Football; 7.15 Irish Requests; 8 The Best Of The Best; 8.30 The Capitol Show; 9 Scottish Requests; 9.55 Radio Theatre; 10.45 Popular Melodies; 11 Bringing Christ To The Nations; 11.30 '208' Supper Club.



Paul Carpenter, ex-Ted Heath singer and comper, is now a very busy film-actor, and here is how he looked—in his latest film "Five Days"—after the hero, Dane Clark, had finished with him in a fight-scene!

Credit to Locals

YOUR report under the heading "Eastbourne insists on name bands!" in the issue of the NME dated 25.12.53 is a little misleading and rather unfair to local musicians.

Whilst business at the Winter Garden may have suffered considerably when nationally known groups were not playing, I can assure you that at the Pier Ballroom, where my ten-piece band is providing music, local dancers have been packing the place to capacity throughout the winter and the management would, I think, confirm that business has never been better.

Nobody would be foolish enough to doubt the pulling power of our top bands and it will be a bad day for all of us when the public is not sufficiently interested in dance music to travel twenty miles or so to hear and see a band like Ted Heath's.

At the same time, give a little credit to the local lads who also help in keeping them interested . . . and help to pay town's rates.

LEONARD WILLOUGHBY,  
Enys Road, Eastbourne.

Rally, you Trads!

THE "WAR IS ON"! Yes, I repeat it again for the benefit of Messrs. Copping, Barlow and Brunton, who seem to imagine that traditional jazz is dated. Oh, how wrong they are! Do they consider Beethoven, Chopin and the other greats in the classical field as dated? I am sure not.

Mr. B. Sopping suggests that I "Come out of my figskin" and listen to Parker, Gillespie, Kenton and Co. Well, I have listened and the result is dull, uninspiring noises that do not even deserve to be called music. Really Mr. C, I suggest you listen to the "Billy Cotton Band Show" and you will hear more jazz than the modernists can display.

Where, oh, where does the jovial Mr. Formby come into traditional jazz as Mr. Barlow states? He has as much connection with jazz as does Mr. B's idol, Stan Kenton—NONE, ABSOLUTELY NONE!

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# by The Slider

**VERY** surprised to see charming Jean Campbell take a small gin bottle from her handbag in the studios the other day, remove the cork, tip the bottle on to her fingers, and apply some of the liquid behind her ears, in a thoroughly lady-like manner! Greatly wondering, I asked Jean if this was really as bad as it looked, and wouldn't it be a bit hard on perfume manufacturers? She told me she had just broken a large bottle of perfume and one of the lads had quickly come forward with an empty gin bottle, into which she managed to save some of the precious perfume.

**NICE** broadcasting debut by Lou Harris and his boys from the Empress Club last week. It's high time that Lou had some dates with his classy gipsy outfit, and after last week he should get plenty more.

**PETER KNIGHT** has a new series on Luxembourg featuring a different girl vocalist each week. In the accompanying group he has boys like Freddy Clayton, George Chisholm, Frank Donnison, Micky Grieves and Charles Granville. Sounds nice on paper, and even better on the air.

**FRANK CLARKE**, the Stanley Black bassist, had several of the lads round to his flat just before Xmas, late one night after a show. They were making quite a din, when Frank's young son, aged eight, opened the door, dressed in his pyjamas and complained that he couldn't sleep.

Producer Dennis Main-Wilson said to him "Never mind, son—have you got a cap?" and the boy brought his cap in, which Dennis immediately passed round amongst the lads, and young Clarke junior went back to bed richer by nearly a couple of pounds, to dream of all the ice-cream and sweets it is possible to buy for all that money!

**A SPONTANEOUS** round of applause greeted Pat Dodd at a Peter Yorke rehearsal last week, when he had finished sight-reading, and playing perfectly, the difficult "Rainbow Rhapsody."

Nice going, Pat—especially as in addition he was depping for Peter's usual pianist, Malcolm Lockyer.

**DAVE SHAND** who is busy these days with his own little outfit, and sessions, tells me he has two more solo dates with his alto, on Jan 4 and 15, when he guests with Billy Mayerl on the air.

**BANDLEADER**-arranger Eric Jupp is a brilliant pianist and loves playing, but he tells me that every time he obliges a pal and does a session on piano, it costs him money, through the loss of arranging time at home.

But don't worry, fellers, Eric won't give up playing, for he really enjoys sitting in with the lads still.

**DENNIS BOWDEN** was telling me of an embarrassing time he had in one of the studios recently. He was walking through a passage when he knocked over a fire extinguisher, and as it fell to the ground it started to work, and a large stream of foam was spraying all over the place.

He panicked, and tried to stop the flow, but the only result was that the foam was directed all over the walls and ceiling, as Dennis wrestled with it. Someone heard him yelling for help, and told him to take it into the ladies toilet nearby and let it expire gracefully.

Plucking up courage, and grasping the extinguisher in both hands, Dennis charged into the room marked "Ladies," hoping that he was going to be lucky and no-one would be in there.

All ended happily—the room was empty and in due course the foam thing subsided. The only damage was on the walls, the carpet, and Dennis's suit.

**DRUMMER** Syd Raymond is a very small fellow, and consequently, in order to see with ease through the windscreen of his car, he had to provide himself with a nice, deep cushion.

On Christmas night, Syd's car, complete with cushion on driving seat, was parked outside Harry

Here's a picture for your scrapbook. It shows famous maestro Ambrose in front of the sax section of his orchestra. Although some of the personnel has altered since this picture was taken (Tubby Hayes, second from right, for instance, is now with Vic Lewis) the picture gives a good idea of the deportment and style of Ambrose—who has been going strong in front of some of the most famous orchestras in the country since the great dance band days of the twenties.



Conn's flat, while Syd was inside, enjoying himself at a party.

When he came out to his car, somebody had pinched the cushion, but left in its place a bottle of Guinness! Work that out! Was it somebody with a conscience who needed a cushion that badly? Or somebody who felt a bottle of the right stuff might make Syd grow enough so that he didn't need a cushion any more?

**HARRY GOLD** and his Pieces of Eight now travel in an ex-airport double-tier 18-seater coach. Last Monday the Gold office moved from Victoria Street to Denmark Place, and a permit was obtained from the police for the vehicle to stand in Victoria Street for five hours to load up the office equipment; then they tried to get a similar permit from Bow Street to park all the afternoon while they unloaded at Denmark Place. Bow Street station said they couldn't exactly issue a permit, but two policemen would come

along to see them through. Then things happened which Laurie Gold and band manager Ian Maxfield hadn't foreseen. The coppers charged up and down Denmark Street issuing "tickets" to people whose cars were in the way. It was a good thing it was a slack day, with most of the publishers shut, or the Golds would be just about the most unpopular people in Tin Pan Alley to start the New Year.

**COPYIST** Paul Courtenay and his wife, Dora, were responsible for a very novel Christmas gift. They have done all the copying work for Gracie Cole since she formed her orchestra, and decided they wanted to give Gracie a present somewhat out of the rut.

So Paul phoned arranger Ralph Dollimore and got him to do a score of "Pick Yourself Up," for which he copied the parts as usual, then sent the complete arrangement through to Gracie with best wishes. Nice, eh?

## JAZZ RECORD REVIEWS

by Humphrey Lyttelton



**FOR** jazz lovers, the record companies rather muffed the Santa Claus act this year. Vogue promised us a bumper Christmas release. None of the discs was out by Christmas Day. Decca, too, advertised the most sumptuous feast of jazz on the Riverside LP's. Not even the proverbial sausage emerged from their factories. A retailer of jazz records was bemoaning the fact the other day that would-be buyers are always blaming him for not having in stock records which have been advertised, but which haven't materialised. I sympathise with him. Though they are less directly concerned, record reviewers suffer also from this poor synchronisation.

Whenever the new and exciting-looking releases appear in the advertisement columns, naturally

readers expect to see a critical assessment of them as soon as possible. They get justifiably shirty when weeks go by without a word. So may I suggest to the record companies that their New Year Resolution might well be to restrain their advertising boys from doing their stuff until the records in question are ready for issue.

There was something a bit sluggish about the way in which the Vocalions came out last month. Two of them have just reached me. They are interesting releases, more for the connoisseur than the outer-fringe jazz fan.

Vocalion V.1029 has on one side "She's Crying For Me" by Albert Wynn's Gutbucket Five. The personnel is Albert Wynn, (trombone), Punch Miller (trumpet), Lester Boone (sax), William Barbee (piano), Charles Jackson (gtr.), Ben Thigpen (drums).

To the present-day listener, the drawbacks of this side are those which are shared by a great many of the Chicago-made recordings of the middle twenties. The arrangement is very elementary, and the pre-Hawkins/Carter/Hodges saxophone style is always a little painful to contemporary ears. On the other hand, there's some very fine trumpet playing by the much-neglected Punch Miller which merits a place in any collection.

Punch Miller is a New Orleans man who moved to Chicago in 1926. His trumpet playing has the familiar New Orleans sound, with a deep tone and powerful attack. He belongs to the school of which Armstrong is the foremost exponent, which is a safe way of suggesting that there is a lot of Louis in his playing. He is featured also on the reverse, a number by Jimmy Wade's Dixielanders.

The title is "Gate's Blues" and the only known personnel is Punch Miller (trumpet and vocal), Jimmy Wade, (trumpet) and Alex Hill (piano). Also heard are alto and trombone. Punch Miller sings quite a passable blues, and the solos from

See what you get if you practise? Tito Burns proudly poses for the NME cameraman with his new Rover car. The card that you see on the windscreen says "Available for one-night stands; terms moderate; offers for pantomime invited." Or does it?

clarinet, piano and trombone can be listened to, although they show us nothing very powerful in the way of blues playing. I'm mystified by the two-trumpet set-up. There's no evidence of both playing together in the ensembles, although, right at the very end, a second trumpet takes over from the lead man and blows a very blue coda a la Louis Armstrong.

Which leads me to guess that Punch sings the vocal and supplies the coda, while Jimmy Wade plays the rather tame lead in the last chorus.

I haven't much space left to say all I should like about the other Vocalion. It features another neglected trumpeter, Jabbo Smith, a man whose whole career is shrouded in mystery. A Chicagoan by birth, he made a number of records in 1929 which reveal him as a trumpet player of great technique and fire. His playing obviously stems from Armstrong, with much of the latter's early exuberance. What Jabbo lacked was Armstrong's poise and control.

The tear-off breaks were just a little too jerky and unrelaxed, and there was rather too much inaccuracy. Nevertheless, Jabbo Smith stands up well against some of the dodderers whose work has attracted more attention, and we can afford to have more of him on record. This coupling is not the best available, but it will do until a better one comes along.

The titles on it are "Sau Sha Stomp" and "Let's Get Together" (too much vocal on the latter, but good explosive Jabbo). The personnel is Jabbo Smith (trumpet), George James (alto), Earl Fraser (piano), Ike Robinson (banjo), Hayes Alvis (bass). The label says that Omer Simeon is on clarinet. Pay no attention!

## AMERICAN AIR-MAIL FROM NEW YORK

by ANDY SALMIERI

**MAN**, what a week! I have been to so many Christmas parties I doubt I'll sober up until February! Seems everyone and his brother threw a party for reviewers and deejays! We received a batch of Christmas cards from many celebrities, some made special a note that I pass on the greetings to NME readers. They were Julius (Julie) La Rosa, Louis and Lucille Armstrong, Joni James, Dizzy Gillespie, Patti Page and Ralph Marterie.

One would think a hipster like Diz would send a pretty "loud" card... but quite the opposite; Diz's card showed dancers, in Victorian (era) garb.

Lena Horne may make permanent residence in Paris. She sold her Hollywood home this week... we will certainly miss her! Did the Page Cavanaugh Trio realise their newest record "Get A Load Of That Crazy Walk" fits Marilyn Monroe to a "T"?

Lionel Hampton is beset with family squabbles (his recently returned bandmen squawking about touring the Far East unless a more equitable monetary arrangement is made). Look for some to quit this week!

Happy to learn that a Parisian bistro did honor to our gal Mary Lou Williams by renaming its club "Chez Mary Lou."

That ever controversial jazz man is in hot water again with the Negro press. I'm talking about Stan Kenton, who seems to be the most misunderstood guy around. According to a Negro publication, Kenton was reported to have said, "The harmonic structure of Negro jazz was not enough to satisfy Europeans, since their ears are accustomed to more complex harmony and melody."

It was also reported that Teddy Wilson (also recently returned from Europe) took issue with Kenton and said, "How would he (Kenton) explain Louis Armstrong's phenomenal acceptance in Europe?" Teddy then compared Kenton to Duke Ellington's orchestra: "The most successful major work I've ever heard a jazz band play using advanced techniques within the jazz structure is Duke's 'Harlem Suite.'"

To this statement Kenton was reported to have said: "I don't know what to say about that, except that we've played music more advanced in harmonic and melodic content than Duke's." Nat "King" Cole was feted this week by Capitol Records in com-

memoration of his 10 years as a top performer for that label. A note from Universal-International (the motion picture firm) who filmed "The Glenn Miller Story" stating that Decca will issue an album from the sound tracks of the pic, simultaneously with the pic's release. Decca will also release "A Salute to Glenn Miller" LP, by the Jerry Gray Band.

Don't you think the percussion effects in George Shearing's NGM dishing "Tiempo De Cencerro" are the most wonderful you have ever heard?

Benny Goodman will make available to Capitol Records the tapes of the BG 1953 Carnegie Hall concert in which he shared the bill with Louis Armstrong. Capitol will issue it as a Hi-Fi album.

I know every reader of this column wishes Dizzy Gillespie a speedy recovery from an operation to remove a cataract in his eye. Dee-jay Martin Block had one of his best programs the other evening... he played many of the AFRS discs by the Glenn Miller overseas Air Forces band. I taped the entire program since I, too, collect Miller. One of the nicest things I remember in my early years as a columnist is having met Glenn Miller after one of his "I Sustain The Wings" programs.

I think what jazz needs most today is bandleaders of the late Glenn Miller's stature. He brought respect to this business by his soft-spoken, intelligent manner. On the bandstand he was "boss" and everyone respected his judgment. His bands were always perfectly balanced—and that is the reason his recordings always sounded so well. Though an easy

going guy—on the bandstand he was a perfectionist. He seemed more like a college professor than a bandleader—shunned personal "kudos"—he always maintained it was the band which deserved the acclaim, not himself.

There have been many attempts to acquire the Glenn Miller touch but all copyists have been found wanting. Even Tex Beneke found Glenn Miller's "shoes" too big for him—and he had the advantage of having the Miller band handed to him—almost intact! The missing ingredient was that he lacked the greatness that made Miller... Glenn Miller was the only one capable of bringing out the best in his men.

This Week's Bravos: Joe Buskin's Quartet at the Embers. This Week's best record: Miles Davis' Blue Note LP Vol. 2 featuring: "Tempus Fugit," "Enigma," "Ray's Idea," "Kelo," "I Waited For You" and "C.T.A." Having heard several versions of "The Creep" I maintain Ralph Marterie's version is the best. Somehow this tune reminds me of the riffy oldie "The Vamp."

The Variety Club of Washington D.C. have awarded Jane Froman the distinction "The Personality of the Year."

Still another "Dragnet" version will be done by Eartha Kitt in her movie version of "New Faces." I am told La Kitt mixed several very lucrative offers to record "Hit Parade" type songs. Kitt was reported as answering: "My reward isn't money... but like everyone else I like it!"

Irv. Rossman of Pentron Corp. says that future records will be pre-recorded tapes. That's all well and good, Irv., but have you figured if people have tape recorders they need not buy pre-recorded tapes as long as the "dee-jay" is "top-dog" promotion-wise?

Victor has added still more new talent to its bulging rosters: The Harmoniacs, Lucy Dane, Bill Carey, and the Mary Kaye trio. That's all for now... keep them spinning!

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# Eddie Calvert

"THE MAN WITH THE GOLDEN TRUMPET"

**MANY THANKS** To the British, Luxembourg and American Dee Jays for placing confidence in and helping to make my Columbia disc of "OH MEIN PAPA" a world-wide hit. Many thanks also to Norrie Paramor and Ray Martin of Columbia, and David Miller of Essex Records (U.S.A.) for their untiring efforts and faith in my performance.

## Eddie's Trumpet May Earn Gold Medal Disc

By Sunday Dispatch Reporter

TAKE a Lancashire lad, his trumpet, and an old German folk song called "Oh! Mein Papa," and what have you got? You've got a record that has sold over half a million copies in the United States, bringing dazzling success to trumpeter Eddie Calvert.

If the record tops 1,000,000 sales in the U.S.—and it looks as though it will—Eddie will collect a solid gold disc of "Oh! Mein Papa" from the recording company. ("Sunday Dispatch" December 6th)

His 'Papa' is so popular in the U.S.

Dispatch Reporter

A RECORDING made by 31-year-old Eddie Calvert, Preston-born trumpeter, is sweeping the U.S.

Sales in America exceed 500,000, and the tune, "Oh! Mein Papa," is being plugged by the country's 2,100 disc jockeys. ("Daily Dispatch" December 11th)

(COLUMBIA)  
DB 3337

The Record that the Press of Britain and America is raving about

## ON THE RECORD

with Paul Cave

● If you want a popular tune that is certain to top the hit parade in a very short time, I am backing "Oh! My Papa" to do this. Take your choice of two first-class recordings—one by American Eddie Fisher (H.M.V.), the other by British trumpeter Eddie Calvert (Columbia). ("Daily Mirror" December 23rd)

## THE CASH BOX

### SLEEPER OF THE WEEK

"OH! MEIN PAPA" (Shapiro, Bernstein ASCAP — Burkhardt)  
"MYSTERY STREET" (Mellin BMI — Pianté, Phillippe, Gerard)  
EDDIE CALVERT  
(Essex 336 ; 45-336)

Here is one of the most beautiful and, at the same time, most unusual instrumental stylings we've heard in a long time. Dubbed "Oh! Mein Papa," it's a beautiful melody of German origin set to music by the "Golden Trumpet" of Eddie Calvert. And the results are absolutely sensational. A chorus sets up the backdrop with some smooth harmony as Eddie takes the spotlight with one of the

most mellow trumpet solos heard in a long time. The melody is absolutely tantalising. Another sensational performance is Eddie's sultry version of "Mystery Street." The effects he gets with the trumpet are penetrating. He toots a mean horn. Both ends were cut in England. Look for "Oh! Mein Papa." It should take the country by storm.

THE "NEW MUSICAL EXPRESS," DEC. 25th

## Popular Records Reviewed by . . . GEOFFREY EVERITT WINNER FOR EDDIE & NORRIE!

EDDIE CALVERT  
(Norrie Paramor's Orchestra)  
"Mystery Street"  
"Oh! Mein Papa"  
(Col. DB.3337)

SEVERAL months ago I was present when Norrie Paramor and Eddie Calvert were discussing a certain number called "Oh! Mein Papa."

Eddie tried it out on the trumpet and Norrie had several ideas about the treatment he thought it should have. Well, now some four or five months later Eddie and Norrie can claim to have made a real hit record. It's selling in fantastic numbers in the

United States and there is no doubt about it that this will also reach the top of our own best sellers.

I like it for the simple reason that the arrangement is easy on the ear and that throughout we never lose the melody. Congratulations to all concerned.

The second side is more than just a good backing, and don't be surprised if this number makes it in its own right. Judging by the number of requests received for this side, Eddie Calvert has done the rare thing of producing two hit sides on one record. The Man with the Golden Trumpet has really arrived.

## THE BILLBOARD (Dec. 5th)

### This Week's New Territorial Best Sellers to Watch

Records listed under "Territorial Best Sellers to Watch" have appeared for the first time this week on any of the charts. These are spotlighted for the convenience of dealers and operators in other markets.

Boston	OH! MEIN PAPA	E. Calvert, Essex 336
Philadelphia . . .	OH! MEIN PAPA	Four Aces, Decca 28927
Cleveland . . .	STRANGER IN PARADISE	E. Calvert, Essex 336
	OH! MEIN PAPA	

## THE BILLBOARD (Dec. 12th)

### Territorial Best Sellers

Boston	Philadelphia
1. Oh! Mein Papa E. Calvert, Essex	1. Oh! Mein Papa E. Calvert, Essex.
Detroit	Pittsburgh
1. Changing Partners P. Page, Mercury 2. Oh! Mein Papa E. Calvert, Essex.	1. Oh! Mein Papa E. Calvert, Essex.

(COLUMBIA)  
DB 3337

COLUMBIA



# HIT DISC FOR THE DEEPS

## —and Short Rations from Johnnie Ray

**DEEP RIVER BOYS**  
 "A Kiss And Cuddle Polka"  
 "Sweet Mama Tree Top Tall"  
 (HMV B.10625)

THIS has what it takes and I shall not be surprised if the Deeps have a hit record on their hands. These boys are a fine team and, of course, they do terrific business on both sides of the Atlantic. Lyric is an excellent idea and the composer is to be congratulated. I am always keen to find good commercial records for my programmes and I can assure you I'm not forgetting this one.

I imagine the boys work this second number with great effect on the halls, and a great deal of personality has gone into this record, and I might add, it also comes off. There's some commercial organ and clever piano to add to the first-class singing of our friends "The Deeps."

★ ★ ★  
**JOHNNIE RAY**  
 "All I Do Is Dream Of You"  
 "She Didn't Say Nothin' At All"  
 (Philips PB.212)

LET me assure you anti-Ray fans that Johnnie is no mean performer. He is a great stylist and this side shows his artistry is really first class. You know this melody, but the Ray is bright and there is also some delightful piano in the not too distant background.

It only runs for 1 min. 40 secs. and this I'm afraid is rather short measure. But it's certainly true to say what there is of it is first class Ray.

Johnnie penned this second side himself and he once again proves that he knows what Mr. and Mrs. Joe Public are after. It's catchy, cute and a little uncommercial.

Paul Weston leads the orchestra and the whole thing goes with a real swing. Bravo, Johnnie Ray, you've turned in a couple of good ones!

**ROBERT EARL**  
 "Crying In The Chapel"  
 "If You Love Me"  
 (Philips PB.185)

ROBERT EARL is certainly a fine singer, and we are always delighted to find a new name on one of our major record labels.

Mr. Earl, who recorded this side a few months back, has made more than a slight impression with me, and I'm prepared to say that I believe that he is a little too straight.

This title has, of course, reached the "Top Twenty" and no doubt many of you have heard this record. Well, it's a good one and you've more than your money's worth.

"If You Love Me" is possibly the better of the two sides, and I find it very well recorded. There's no gimmicks here and it may well be that the day is not far away when once again good singers will sell records. When that day arrives Robert Earl will be in the money.

★ ★ ★  
**ROBIN RICHMOND**  
 "The Velvet Glove"  
 "Windmill Waltz"  
 (Polygon P.1093)

HERE we have the next big instrumental hit played by one of our most famous organists. Never for one single moment does Robin forget the melody and if organ music happens to be your cup of tea, then "The Velvet Glove" is really made to measure. Personally I'm not mad about the tempo, and I think the quality of the recording leaves something to be desired.

"Windmill Waltz" is real fair-ground stuff and there's plenty of bright atmosphere, but I'm afraid the melody is not strong enough to demand a great deal of attention. My remarks about recording quality also apply to this side. Still, it's good commercial music.

### POPULAR RECORDS

REVIEWED BY  
**GEOFFREY EVERITT**

The Radio Luxembourg  
 Disc-jockey

**LES PAUL**  
 "Don'cha Hear Them Bells"  
 "The Kangaroo"  
 (Capitol CL.14032)

IT'S some months since the fabulous team of Mary Ford and Les Paul had a top selling record, but that does not mean that they are slipping. On the contrary, I think they are better than ever, but unfortunately this is not one of their most commercial sides, although the lyric is catchy and almost semi-religious. It rides smoothly and both Mary and Les are really in the groove.

In "Kangaroo" Les decides that a wife's place is at home, and during her absence he treats us to a catchy instrumental. Once again it's not the sort of commercial

tune that most people like and I can't see it becoming a very big seller. But as always it is bright and interesting.

★ ★ ★  
**ANNETTE KLOOGER**  
 "My Heart Belongs To Only You"  
 "Oh! Mein Papa"  
 (Parlo. R.3793)

THIS is by far the best recording that Miss Klooger has ever made.

She has paid very careful attention to her diction and on this side sings with lots of feeling. I like the backing, which is both simple and melodious. Being on a hit is always an advantage but I believe Annette will unfortunately find that she is about two months too late. This is a pity for she has made a first class side.

This reverse side gives the singer a great deal of scope but somehow I feel that Miss Klooger does not make the most of the opportunity presented to her.

She sounds like a good band singer, but seems to lack that little something that it takes to make a hit record. It could be practice and perhaps careful handling.

It's strange how American singers such as Eddie Fisher and Guy Mitchell rely to a very great extent on their manager for advice yet most of our singers pretend they know it all.



This picture of the Christmas staff party at the Radio Luxembourg offices in London, shows Mr. G. Clement Cave, managing director of Radio Luxembourg (left), Mr. and Mrs. Norrie Paramor, Diana Decker, Bob Brown and Cliff Adams of the Stargazers, and Mr. and Mrs. Philip Jones.

My advice to Annette Klooger is simply this—Work hard and success will be yours.

★ ★ ★  
**DEAN MARTIN**  
 "If I Should Love Again"  
 "The Christmas Blues"  
 (Capitol CL.14021)

EVIDENTLY Dean Martin had more than his fair share of turkey and plum pudding for he is very emphatic that he has "The Christmas Blues." Could be that he finds life difficult without Jerry Lewis, but whatever the reason I can assure you that his blues have had no effect on his singing. This is a seasonable lyric but I don't think it will make any real impression.

"If I Should Love Again" is a most pleasing side, with the relaxed Dean Martin treating us to some real vintage singing. The orchestra is directed by Dick Stabile, who also stars with some excellent saxophone playing. This is one of those sides that singers rave about and the general public dismiss as "a pretty song." Try it, folks; it's good stuff.

# 1953—A GREAT RECORD YEAR

by JACK BAVERSTOCK

WHAT a great year 1953 has been for British dance bands and artists for, at long last, they have cracked wide open the hitherto impregnable American market!

Right at this moment there is yet one more British recording high on the best-seller lists in the States—Eddie Calvert's "Oh Mein Papa"—and already his treatment of the title is being copied by American bands!

Which makes a change that even today many people are not aware has taken place. Until recently, all the copying was done here by us, with the Americans leading the way in dance music, and the poor old British slavishly toiling away in the rear. We were far too busy finding every possible excuse for doing so, instead of putting all our efforts into letting the Americans realise that we, too, have first-class bands and singers—and arrangers.

### Tribute

In paying tribute to those British bands and artists who have become almost as well known in the States as they are in their own country, perhaps the initial acknowledgment should go to those many American artists who, during 1953, came here to work and returned home full of incredulous praise for some of our bands and singers, and certainly our general standard of musicianship.

Vera Lynn's part in this present onslaught, with her wonderfully successful "Auf Wiederseh'n," should never be forgotten, for here, surely, when her recording sat at the top of ALL the American best-seller lists for week after week, after week, is a landmark in the history of British popular music—a stepping-stone by which the ramparts of the great American market have been, and are being, scaled successfully by many other British artists.

Ted Heath's mighty orchestra took on, almost entirely alone, the American Dance Band Fortress. They cracked it open, and now, one after another in quick succession, their "London" label releases continue to widen the breach.

Other British dance bands have been quick to seize the opportunity—and American record critics have found themselves heaping praise and admiration upon bands they have never heard of before!

How gratifying it has been to read one American critic after another pay tribute to the precision, beat and brilliance of the Ted Heath outfit. To read that (I quote): "The Heath band's performance is on a par with any U.S. band record of the same title." To know that British dances

band recordings can get well plugged by the majority of disc-jockeys in the States, and finally sell heavily, against the toughest competition it is possible to encounter.

Even more satisfying (and to me a little surprising) is the reception given in the States to the LP by the Heath band, taken "live" at one of their Sunday Swing shows. This disc has created terrific interest in dance band circles there, has been most warmly received by every critic, been given heavy air-time, and finally seems to be held up as a model of what can be done by recording "live" a concert by a popular powerhouse band.

On the Light Music front, we have had just as great success. Mantovani has time and time again hit the Americans for six. He has had LPs up at the top of their best-seller lists for weeks, and shops all over the U.S. have been happy to stock and sell records of this British orchestra.

Some of the American light orchestras have been doing their best to copy Monty's "new sound," with varying degrees of success. Indeed, many American discs that are re-released after the arrival of a successful British recording are built generously on the British format.

Which, while making a welcome change, is something we cannot possibly get annoyed about. We have certainly done our share of "borrowing from," or "being influenced by" big-selling American discs.

### More Tribute

Frank Chacksfield's "Limelight," quickly followed by his "Ebb Tide" and now "Golden Violins," are two more British records that have acquitted themselves nobly on foreign soil, and have carved a deep niche with Mr. and Mrs. America.

What a great treat it is to watch the first entry of a British recording into the American best-seller charts, and then sit back and watch the surfeit of American discs on the same title—released in an effort to catch some of the sales being stolen from right under their noses by the intruder! But even when some of the American discs are, as I have already said, modelled closely on the British success, they still more often than not fail to catch on with the record buying public.

Dickie Valentine is another British artist who is catching on with the Americans, and to the list we can add names like Dorothy Squires, Jimmy Young, Stanley Black, Lita Roza, Cyril Stapleton, Edmundo Ros, Jack Parnell, Eve Boswell, George Melachrino, Sidney Torch, Ray Martin, Norrie Paramor and Eric Jupp. All these artists are "getting away" nicely in their new market.

Without wishing to belittle the British bands and artists who are now on the attack, and surprising even themselves with their success in America, I would like to direct quite a large portion of praise to where it

further, time, which costs money, will not be restricted solely to churning out mediocre discs that are a safe bet to sell enough to pay for themselves and add just a few more pounds to the kitty, without causing anyone headache or heartache, and then we can expect still greater inroads to be made on the huge market across the Atlantic.

There's a little saying you may have heard—a convenient little saying that I feel fits here and makes an ideal "get out" for me.

There's nothing new in this world. Except the date. Happy New Year!

# NME MUSIC CHARTS

Owing to the Christmas holidays and the fact that most shops were closed on Monday of this week, it has not been possible for dealers to supply us with details of their sales from which we compile our weekly Best-Selling Record Chart. The feature will appear as usual next week.

### BEST SELLING SHEET MUSIC (BRITAIN)

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

### RECORDS MOST PLAYED BY U.S. DISC JOCKEYS

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

### BEST SELLING SHEET MUSIC (U.S.)

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

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**ALMA COGAN**  
 Ricochet; The Moon is Blue  
 78 r.p.m. B 10615 45 r.p.m. 7M 173

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**EDDIE CALVERT**  
 Oh, Mein Papa; Mystery Street  
 78 r.p.m. DB 3337

**RAY BURNS**  
 Rags to Riches; Begorrah  
 78 r.p.m. DB 3393 45 r.p.m. SCM 5077

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## FOR ONE TV SPOT DICKIE VALENTINE IS FLYING TO STATES

SINGING STAR DICKIE VALENTINE WILL MAKE HISTORY ON APRIL 4 BY FLYING TO NEW YORK FOR ONE SINGLE APPEARANCE IN ED SULLIVAN'S FABULOUS AND INTERNATIONALLY FAMOUS TV PRODUCTION "TALK OF THE TOWN."

This sensational project—booked for him by Lew and Leslie Grade—far transcends anything that even Dickie—whose activities have made the top headlines several times lately—has contemplated before. Not only will he be the first star of the British dance band firmament ever to be honoured by an appearance on the famous Sullivan programme but offers are lining up for him all over the States. However, he is unable to accept any of them at the time of his April visit because of the sensational solo variety début which he will be making in Britain on April 19.

Dickie will actually be able to stay for ten days in the States from April 4. He may make his TV appearance and spend the rest of the time studying the American scene, but he has reluctantly had to turn down a fabulous offer which has come in for him to spend a week in Las Vegas, at record money, before returning here.

### SOLO AIRINGS

The Variety project will then keep Dickie busy in Britain for some weeks, but beyond that his future again enters an exciting period of uncertainty.

Two top-line projects are open to him for the summer. He may go into a big summer show here, or he may return for a longer period to the United States to accept the most inviting of the flood of offers which he has received for American stage, radio, and TV dates.

Meanwhile, Dickie has two "solo" broadcasts, away from the Ted Heath Orchestra, next week.

On Monday he travels to Manchester for a "Reprise" broadcast with Alyn Ainsworth and the Northern Variety Orchestra, and on Thursday returns to the North to sing in a "Workers' Playtime" airing at Chapel-en-le-Frith.

After the Monday airing he will be making a solo cabaret appearance at the Baths Hall, Warrington the same evening.

Dickie's newest solo Decca recording, which is selling extremely well, is "Te Amo."

### Duncan Campbell loses trumpet

TED HEATH brassman Duncan Campbell was unlucky enough to lose his King Liberty trumpet (No. 302962) at the BBC's Paris Cinema studios, when the Heath band was broadcasting on Christmas night.

The instrument disappeared together with its case and a specially-made mouthpiece, and may have been stolen.

Anyone with information which may lead to the return of the trumpet should contact the police, or 'phone M.I.M.A. at Mincing Lane 9008.

### HEATH BOOKS MCKENZIE

WEST Indian piano star, Mike McKenzie's business affairs have now been taken over by Vic Bernard of the Ted Heath office. Mike is lining up a number of important broadcasts and dates.

The former include "Piano Playtime," on January 6, and a session in the "White Cockatoo" broadcast on January 7.

On January 17, Mike guests with Ted Heath at the Odeon, Barking, and in February is being booked into Variety.

The Rhodes-Phillips Agency, Ltd., has changed its name and will, in future, be known as the Sid Phillips Agency, Ltd. Sid has asked us to point out that the Sid Phillips Agency, Ltd., is not the proprietor of the Sid Phillips' Band, which operates as a separate and private undertaking.

Cabaret singer, Guy Lorraine, just out of hospital following an eye operation, opens at the New Coconut Grove on January 11. This will be Guy's sixth run at the club, which he is beginning to regard as a home from home!

## DIANA COUPLAND IN VARIETY

RADIO-TV favourite, and ex-Stanley Black singer, Diana Coupland opens "solo" in Variety on February 1, starting what is expected to be a lengthy music-hall tour at the Palace Theatre, Bath.

The following week Diana is concentrating on several recording dates, but the week afterwards, she continues with Variety, in a stage show with Max Miller and other stars, at Uxbridge, with Woking to follow.

Diana will tour her own accompanist. For her first week she is "borrowing" Monty Norman's pianist Johnny Roberts, but will be fixing her own ivories man for all her following dates. Her Variety début has been arranged by the Ted Heath office.

Diana has also been engaged in filmland working at Elstree on "The True and the Brave," with Lana Turner, and Victor Mature.

## WEIR TO LEAVE DON JUAN

AT the time of writing there is every indication that Frank Weir's contract at London's Don Juan Restaurant—which expires on January 17—is unlikely to be renewed.

Prince Rico Dajou, the owner of the Club, told NME on Wednesday: "Frank Weir and his Orchestra finish on January 17. So far, I have made no plans for his replacement, and should be pleased to hear from suitable bandleaders interested in taking over the job."

Meanwhile, pianist Tommy Watt steps in to replace Ken Moule for the remainder of Frank Weir's run at the Don Juan. Ken leaves to concentrate on his new seven-piece.

## BOSCOMBE PALAIS SOLD

BOSCOMBE Palais de Danse, notable South Coast dancing resort just outside Bournemouth, is shortly to be sold, and it is strongly rumoured that Lou Simmonds, Bournemouth bandleader and hotel proprietor, will be the Palais's new owner.

The transfer of ownership, it is stated, will be on Saturday week, January 9. Current licensee of the Palais is Mr. J. Britton.

## Eddie Calvert's dates

RECORD-BREAKING trumpet star Eddie Calvert plays two Sunday concerts this week-end at the Empire Theatre, Swindon. Featured with Eddie on the bill are Marie Bryant, Mike McKenzie, Leslie Baker and his Music, Joyce Clark and Michael Moore.

Eddie also returns to the Alma Theatre, Luton, on January 10, following his sell-out success at this venue two Sundays ago. On the same day he will appear at the Savoy, Burnt Oak.

All these concerts, which will be presented under the title, "The Biggest Show on Record," are presented by Harry Dawson and Syd Roy, of Syd Roy, Ltd.

NOW in the middle of a busy season of U.S. camp visits and other one-night dates all over the country, bandleader Teddy Wallace has decided to re-style his orchestra as "Wallace and his Music" in 1954.

All bookings are being handled by the Edward Percival Office, of 100, Jermyn Street, London, W.1.

The revised personnel includes Reg Hoskins (piano); Ron Paul (bass); Vic Jacques (guitars); Bert Woodman (drums), and Teddy Wallace on all saxes and clarinet. Augmentations, with trumpet and trombone, and a girl singer who doubles an instrument, are in prospect for the near future.

## Mary Lou Williams refused re-entry here

AMERICAN piano star Mary Lou Williams, and dancer Taps Miller were refused permission to enter Britain when they docked at Dover on Boxing Day! This sensational news follows last week's exclusive NME announcement that Mary and Taps would be spending Christmas in London, together with Scots-born ex-Lionel Hampton singer, Annie Ross.

The first intimation that Mary and Taps had not been cleared by the British immigration authorities came through just before 6.30 p.m. on the evening of Boxing Day, when a reception party was gathering at London's Victoria Station to meet the Golden Arrow boat-train, on which the distinguished visitors were expected to travel.

The party included the NME's Mike Butcher, U.S. pianist Garland Wilson, critic Max Jones, and two young musician friends of Mary's, John McKellen and Ron Moore.

It was Max who broke the news that Mary Lou had phoned him from Dover, just before he left home, to the effect that she and Taps were being detained by the immigration officials there, for reasons which were not immediately clear.

A few minutes later Jack Higgins, Mary's personal manager, arrived on the scene, and further frantic phone calls to the coast were made.

But eventually word was received that Mary and Taps, having been told by the port authorities that there was virtually no chance of their being allowed to travel on to London, had already started their journey back to Paris.

### MISTAKE

Annie Ross, though unaffected by immigration difficulties as she is a British subject, nevertheless decided to remain with her friends, Mary and Taps. So she, too, returned to France.

On Wednesday afternoon, Jack Higgins told the NME: "From various cross-Channel 'phone conversations that I have had with Mary and Taps this week, I gather that they had an unfortunate misunderstanding with the immigration

authorities, which was aggravated by the fact that I was not present at the port to speak on behalf of the artists concerned.

"The officials were, apparently, under the impression that Mary and Taps were coming to this country to undertake professional employment for which, of course, they had no working permits. Actually, they were merely intending to spend a few days' holiday in London.

"Mary also wanted to collect some personal belongings which she had left at the Regent Palace Hotel on a previous visit here.

"At first, it seems that there was also some question concerning the validity of Taps' passport, but this matter has been completely straightened out. Mr. Perry, the Chief Immigration Officer at Dover, has assured me that Miller can visit this country whenever he wishes.

"However, I doubt whether Mary, Taps and Annie will be returning to Britain in the immediate future. Certainly not Mary, who very shortly commences a series of extremely lucrative concert and radio appearances in Holland."

## 1954 Jazz spirit for Feldman Club

MAKING a New Year resolution to feature as much spirited, exciting modern jazz as possible at the long-established Feldman Club in 1954, Robert Feldman informed the NME that he and Jeff Kruger had lined up an exceptionally strong bill for this Sunday's meeting.

It comprises tenorists Tommy Whittle and Don Rendell, altoist Geoff Taylor, trombonist Norman Cave, the Tony Kinsey Trio and the Derek Smith Trio.

Another welcome face at the club this week will be that of Mr. Joe Feldman, affectionately known to one and all as "Pop", who will be returning to the scene with his wife after a period of serious illness. "Pop" is, of course, Robert Feldman's father, and he has sustained a friendly interest in the club's welfare ever since it was established in the darkest days of the war.

## POLL RESULTS

Next week we shall be announcing the results of the NME Poll. Place your regular order now for the NME as there is certain to be even heavier demand than usual for next week's issue.

## NME 1954 ANNUAL

If you are having difficulty in obtaining your copy of this sensational 116-page Annual, send 2/6 plus 3d. postage to us, and we will do our best to supply. Send to NME Annual, 5, Denmark Street, WC2.



The Coronets vocal group leaving London earlier this week for their month's engagement in Copenhagen.

Should Auld  
Acquaintance be Forgotten

Greetings from

GEORGE MITCHELL

THE GLEE CLUB and THE CHOIR



# ROSEMARY CLOONEY FOR RADIO AND TV HERE

Victor Feldman had his first rehearsal with the Ronnie Scott Orchestra last Wednesday. He didn't bring his vibes, and spent this preliminary meeting in acclimatising himself to the band's library of arrangements, which Victor will augment from time to time. Our photograph shows Victor (behind piano) talking to Norman Stenfalt (whose place Vic is taking), and Ronnie Scott. Norman is leaving for health reasons, after being with the band for the first exciting nine months of its existence.

SINGING film star Rosemary Clooney will visit Britain this month, as exclusively reported in the NME, dated December 18. Primarily, Rosemary will be holidaying in Europe with her husband, actor and producer Jose Ferrer, and she will not be making any professional public appearances here.

But arrangements have now been finalised for her to broadcast with the BBC Show Band on Monday, January 11, and two days later she will appear on TV. Negotiations are also proceeding for Rosemary to make a further radio appearance in the Frankie Howerd Show on Sunday, January 17.

"These dates will enable me to make initial contact with the British public," Rosemary told a reporter. "And later, perhaps, I shall be able to undertake stage work in Britain."

## HIT DISCS

Rosemary Clooney first attracted attention when she and her sister, Bettie, sang with Tony Pastor's band in the early postwar period. Striking out as a solo attraction, Rosemary had her first big hit when "Come On-a My House" caught on like wildfire on both sides of the Atlantic. She later scored decisively with "Botcha Me," "Half As Much," "Tenderly" and "Mixed Emotions."

A Paramount film artist, Rosemary made her screen debut in "The Stars Are Singing," and she can currently be seen in the Bob Hope feature, "Here Come The Girls."

BBC notability David Miller has been in an Isleworth nursing home for the past two weeks following a nervous breakdown. He is now a great deal better, and hopes to be home again towards the end of next week.

The Bruce Hall, Club Row, Shore-ditch, will feature a lively Dixieland programme this Saturday (January 2) when Ken Colyer, Cy Laurie, Eric Silk, Gordon Stewart and other two-beat notabilities are among those who have volunteered their services for a big charity dance.

## JACK NATHAN RE-FORMING

LEADER Jack Nathan is re-forming his group at the New Coconut Grove. Jack, who has been at the "Grove" for nearly four years, feels that a change of tone colour might be an advantage as move in the New Year.

The new instrumentation will comprise Jack, piano, leading trumpet, alto sax (doubling clarinet and baritone), tenor (doubling clarinet), bass and drums. His present line-up comprises four saxes, trumpet, piano, bass and drums.

At the moment the complete band is under four weeks' notice, but it is already decided that some will be re-engaged for the new group.

Trumpeter Leo Wright stays on, as does Dennis Walton (alto, baritone, clarinet), and also Sid Burke (bass). A new tenor and drummer will be engaged, but no decisions as to who they are likely to be have been made at press time.

Jack Nathan has declined two alternative offers for West End resident engagements in order to concentrate on his new group, which commences operations on January 25.

## JOINING PARRY

ACCORDIONIST Malcolm Chaddourn steps into Harry Parry's Washington Hotel group following the departure of Victor Feldman to join Ronnie Scott.

Chaddourn was in India with Harry. In addition to accordion, he doubles piano. There is no vibist in the Parry group at present, following Feldman's departure.

Santiago (right) caught by the NME camera last Tuesday rehearsing at Dineley's Studios for his opening at the Astor Club next Monday. With Sante in our photograph are seen Emilio (accordion), Eric ("Tortuga") Turtle (tenor) and Leo Cooper (trumpet).



## 'PEACE IN SIGHT' IN U.S. RECORD 'WAR'

EARLIER this week, it looked as though all American recording activity would come to a halt as from today, January 1! The five-year agreement between U.S. record manufacturers and the American Federation of Musicians terminated on December 31, and AFM officials demanded greatly increased session fees for all members before, they said, a new arrangement could be reached.

The disc companies threatened to reject these demands outright, and an AFM recording ban, such as those of 1942/3 and 1948, when no records featuring instrumentalists of any description could be waxed in America, seemed bound to follow.

But "peace in sight" is the message that reached us at press-time on Wednesday.

## REVISED

Speaking to the NME's Les Perrin by Transatlantic telephone, Clair Meeder, personal assistant to AFM boss James Petrillo, said: "So far, our new, increased recording terms have not been agreed to by the recording companies. But I have just left a high-level conference, at which the AFM agreed to extend its present contract with the companies until January 4."

"We meet again on Monday, and following our current discussions, I feel that we shall find common ground for agreement. We have revised our demands, and the recording industry has made certain concessions."

Negotiations between the AFM and the record chiefs broke down on December 18, but unofficial meetings after that date cleared the air to some extent. It is understood that the Federation demanded an increased payment of 10 dollars (£3 12s.) per man per date, bringing the standard U.S. record session rate up to 51 dollars (£18 10s.) per man. The companies represented at Wednesday's conference included RCA Victor, Columbia, Capitol, Decca, Mercury, MGM and Bell.

## Grand re-opening for '51

THE Baroness de Koenigswarter-Rothschild, whose interest in jazz is well known, has promised to perform the opening ceremony at Studio '51 when this famous London modernist haunt inaugurates its new regime on Sunday (January 3).

As first announced on these pages two weeks ago, the '51 has been completely redecorated, at a cost approaching £1,000, and as from Sunday, Ken Moule and his seven-piece group will be resident at the club.

This will be the Moule Band's first public appearance, following weeks of intensive and secret rehearsal. Included in the personnel are such star jazzmen as trumpeter Les Condon and bassist Arthur Watts.

The Harry Klein Quartet and the Jimmy Skidmore Quintet are also set to play at the '51 reopening, and many other star musicians have intimated that they will attend.

## Philips celebrate first birthday

TO celebrate the first anniversary of Philips Records' British organisation, a cocktail party will be held at the Shaftesbury Hotel, Monmouth Street, London, W.C.2, on Sunday, January 17.

Many notabilities of the recording world, including, of course, important Philips artists, are expected to attend.

The same evening, the Philips Radio Luxembourg show will be devoted to the most successful records produced during the company's year of existence.

## BILLIE HOLIDAY TO SING IN LONDON

NEGOTIATIONS are progressing for an appearance in London during February by famous U.S. jazz singing star, Billie Holiday.

Billie appears in Europe later this month in a "Jazz-Package" show, and one British engagement is contemplated prior to her return to America.

## Frankie Vaughan in the news with dates and offers

VOCAL personality Frankie Vaughan travels to Manchester this Sunday to pre-record a "Fanfare" broadcast, for transmission on Tuesday, January 5. This will be followed by a TV spot for Frankie on Wednesday, when he appears in Barney Colehan's "Spice of Life" production from the Royal Hall, Harrogate.

Following the success of Frankie's Sunday concert at St. George's Hall, Blackburn two weeks ago, his first solo venture in this field, the dynamic singer is now scheduled to appear at a series of similar events, commencing at Manchester on January 9. American issue of the Vaughan recordings of "So Nice in Your Arms" and "False-Hearted Lover," predicted on these pages several weeks ago, becomes a fact today (Friday), when the titles are issued as a U.S. RCA Victor coupling.

Frankie cuts a further session for HMV on Monday, together with the Ken Mackintosh Band and the Kordites.

A cable from our New York correspondent late on Wednesday evening indicates that Frankie Vaughan will visit the USA at the end of this month on a record exploitation trip, and possibly make radio and television appearances there.

## THIEVES RAID TEMPLE

NAT TEMPLE'S bandmen had to forgo the handsome wallets that their leader had earmarked for them as Christmas gifts, as the result of a theft at Free Trade Hall, Manchester, on Christmas Eve.

Arriving in Manchester at 12.30 p.m., Nat deposited a suitcase containing papers, clothes, cash and his Christmas presents for the boys, in the Free Trade Hall bedroom. When he returned to the room an hour later, the case was missing, and despite an exhaustive search, no trace of it has been found.

Not until the evening's gig had proved to be a bumper success were Nat's usual good spirits to some extent restored!

## CAVE TRAVELS

FOLLOWING its successful debut at the Bagatelle last Thursday, the Norman Cave Band plays its first out of town one-nighter at the Paget Hall, Gillingham, tomorrow (Saturday).

The band also has other Bagatelle sessions set for this evening, and all subsequent Fridays.

On Sunday, trombonist Norman makes a solo guest appearance at the Feldman Club while two other members of the group, trumpet man Dickie Hawdon and drummer Lennie Hastings, play at the Flamingo.

## Derrick Francis joins Harry Bence

NOTED singer Derrick Francis is joining Harry Bence's Orchestra, taking the place of Tony Mercer, whose TV and other commitments now make it impossible for him to tour.

Personnel changes in the Bence band bring in Paul Berman on trumpet in place of Les Condon; George Quinn on baritone sax in place of Don Cooper, and Jimmy Barton on second alto in place of Lennie Dawes. Jimmy Bell is the band's manager.

The Bence band is at Manchester's Higher Broughton Assembly Rooms today (Friday), Darlington Baths Hall tomorrow, and the Grafton Rooms, Liverpool, on Monday.

## Bagatelle Booming

A COMPLETE sell-out before the night was reported for the Bagatelle's New Year's Eve presentation, at which the Leslie Baker, Vic Ash and Mike McKenzie units played for dancing, and Tex McLeod was featured in cabaret.

This weekend, Vic Ash and Leslie Baker appear with their outfits at the club on Saturday, and the Carl Barritau and Vic Ash Bands will be featured on Sunday. Tonight (Friday), Norman Cave and his Jazz Group play their regular weekly date at the Bagatelle.

Owing to commitments, the Bagatelle will be closed next Wednesday evening, and the session announced will not take place.

## TERRY WITH TERRY

VOCALIST Terry James broadcasts on Sunday (January 3) in Terry Thomas's "Top of the Town" programme. He has previously aired with the Teddy Foster Band.

Terry also has considerable stage experience behind him, having toured with the "Brigadoon" company for several months, understudying the lead and regularly playing a smaller part.

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## VICTOR FELDMAN JOINS SCOTT AS STENFALT GOES

MULTI-INSTRUMENTALIST Victor Feldman, acclaimed by critics and fans alike as one of Britain's most brilliant young modern musicians, joins the Ronnie Scott Orchestra on January 11. He replaces pianist-arranger Norman Stenfalt, who is leaving the band to settle in town, owing to the deleterious effects which he feels that a strenuous touring schedule has been having on his health.

Victor making his public bow with Ronnie at Retford on January 12, will be featured on piano, vibes, drums and conga drum, in addition to contributing many scores to the Scott library.

Plans are also afoot for him to lead a "band within the band," similar in nature to the present Victor Feldman Quartet which made its radio debut in "Jazz Club" a few weeks ago.

The replacement of Stenfalt by Feldman marks the first instrumental personnel change to occur in the Scott outfit during its nine months of existence.

Right from the start, however, it was Ronnie's wish to hire Victor, in addition to Norman, and in the NME dated 13/2/53 he reported that the tenorist-maestro had sent an urgent message to Calcutta, where Feldman was then playing with the Eddie Carroll Band, asking Victor to join the Scott group upon his return to Britain.

As this could not immediately be arranged when Victor reached London again, the youthful vibist has been working with Harry Parry's Sextet at the Washington Hotel.

## SANTIAGO'S ASTOR LINE-UP

SANTIAGO has been rehearsing hard all this week for his opening at the Astor Club next Monday (4th).

Sante has formed a new seven-piece comprising himself (vocals and drums), Emilio (accordion), Alan Edwards (guitar), Lou Stevenson (drums), Leo Cooper (trumpet), Bill ("Baco") Wastell (piano), Harry ("El Flamenco") Taylor (bass) and Eric ("Tortuga") Turtle (tenor sax and woodwind).

Santiago is booked for a series of four weekly broadcasts when the BBC's "Golden Slipper" Club resumes on January 30.

# Lawsuits threatened against two Unions and four bands following ban on promoter

LEGAL action is threatened against the Irish Federation of Musicians, the British Musicians' Union, and four leading British dance orchestras scheduled to appear in Ireland in the New Year.

This dramatic state of affairs follows the action of the IF of M in informing Irish promoter Jimmy Carr that they would ban visits to Eire by Ronnie Scott, Ken Mackintosh, Stanley Black, and Freddy Randall because a non-union band—that of Mick Delahunty—had played opposite Gracie Cole and her Orchestra during their visit to Ireland a short while ago.

Further, it is understood that the Irish Federation of Musicians have notified the Musicians' Union here that Mr Jimmy Carr will no longer be recognised as a promoter or agent for British bands in Ireland as and from to-day (1st). We understand that the MU have, in fact, already instructed the four bands concerned that they are not to honour their Irish agreements now in dispute.

## LAWYER'S LETTER

Jimmy Carr has lost no time in hitting back. His solicitors in Dublin, Messrs. Elyan, Seligman and Co., have written to the four British bandleaders concerned as follows: "The attitude of the IF of M arises out of an alleged violation by our client of the conditions imposed by the Federation in connection with English touring bands. Not only are these allegations quite unjustified, but our client was given no opportunity whatsoever to appear before the Federation to defend himself against these charges to which he has a valid defence, and which in itself constitutes a grave violation of the rules of the Irish Federation as well as being contrary to all principles of natural justice."

"Our client has been advised by our senior Counsel that he has a perfect case for an Injunction and Relief against the Federation, and proceedings will be instituted quite shortly. Our client is prepared, if necessary, to extend these proceedings to England—against the Musicians' Union, who appear to have fallen into line with the views of the IF of M without having taken the trouble to investigate the facts of the situation."

## SHARON'S BIG U.S. SUCCESS

THE progress of Ralph Sharon in the States continues unabated. He and his trio are booked solid on dates all over the U.S.A., and he has been broadcasting a Saturday series of quarter-hours from The Embers, New York, on an NBC coast-to-coast hook-up that has been getting enthusiastic reaction from listeners.

At present, he is fulfilling a fortnight's engagement at Pittsburgh after which he goes on to Philadelphia and then to Chicago, which will be released here on Decca.

He then follows with a fortnight at Detroit, after which he spends a month at the Skyliner, Chicago, following in no less a celebrity than Buddy de Franco.

After Chicago, Ralph and the Trio are booked for a month at the New Birdland, which has just opened at Miami, and his itinerary continues with an eight weeks' stay at the Sahara Hotel, Las Vegas.

## Another trumpet for Mickleburgh

BANDLEADER -TRUMPETER Bobby Mickleburgh has added second trumpetman Stan Sowden to the line-up of his Bobcats, thus bringing the group's front-line instrumentation up to four (two trumpets, clarinet, trombone).

Stan will also assist Bobby in the latter's firm, Bobby Mickleburgh Brass Instruments and Mouthpieces, which has premises at 6, Denmark Street, London, WC2.

Continuing their successful string of one-nighters, the Mickleburgh Bobcats visit Bobby's home town when they play at the Samson and Hercules Ballroom, Norwich, on January 12.

The group is now waxing exclusively for Esquire Records, and an LP disc featuring the band is already on sale, as well as two 78 rpm couplings.

## Butlin's book their Summer bands

DECISIONS have already been made regarding the dance band programme at Messrs. Butlin's Holiday Camps for 1954. Contracts are not actually signed yet, but all arrangements are made, and the picture revealed varies only a little from that in 1953.

Eric Winstone and his Orchestra will be returning to Clacton. Joe Daniels and Charles Amer will be at Filey this year. Leslie Douglas and his Orchestra return to Pwllheli, and Dick Denny is at Ayr. Sid Seymour and his Mad Hatters return to Skegness.

## Mike makes ICA jazz-conscious

RESULTING from the favourable reaction which followed NME staffman Mike Butcher's jazz lecture at the Institute of Contemporary Arts last month, the Institute is inaugurating a regular monthly jazz circle, which will be open to members of the public.

First meeting under this policy will take place next Thursday (January 7), when Mike will again talk on the subject of modern jazz developments. Noted critic Rev. Harris is also set to appear the same evening, discussing traditional jazz styles.

Both speakers will make use of recorded musical illustrations, and the meeting will take place at the Institute's permanent address, 17, Dover Street, London, W, commencing at 8 p.m.

BASSIST Bob Bryan has been appointed publicity and musical manager of the luxurious Kingfisher Pool Club, situated in the heart of Epping Forest.

Bob has been resident at the club for eighteen months, playing with the Tony Lawrence Trio on Thursday evenings and the Derek Smith Provincial Trio on Saturdays. He has also organised cabarets featuring such attractions as Danny Thomas, Diana Coupland, Geraldine Scott and Jo Searle.

## STEVE RACE ENLARGES FOR 'TELECLUB'

CONSIDERABLE reorganisation has taken place in the orchestra which pianist-leader Steve Race presents every fortnight on "Tele-Club."

Owing to the necessity for featuring other kinds of music in addition to the regular doses of jazz, Steve has now abandoned his trumpet, three saxes, piano, bass, drums and vibes line-up in favour of a new one comprising trumpet, four saxes, eight strings, piano, bass and drums.

The additional saxist will be Al Baum, playing alto and doubling flute. Geoff Lofts comes in on drums, tymps, xylo, etc., in place of Bill Eyden.

In addition, Dennis Wilson now takes over on piano, while Steve Race conducts. Violinist Sid Sax leads the strings.

Guests this Friday include Johnny Dankworth and the Tanner Sisters. Benny Lee has now left "Teleclub" owing to many other commitments and youthful star Barry Macgregor takes over as host.

Singer Gerry Breerton's contract with agent Stanley Dale has been renewed, and he undertakes a new Variety tour under Dale's aegis in February.

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Norman Cave, on trombone, with his group at the Bagatelle, where they appear on Fridays. Jo Searle is at the mike, with Dicky Hawdon on trumpet and ex-NME man Dave Shepherd on clarinet.

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**PARNELL COVENTRY CONCERT GIVES FORETASTE OF JACK'S VARIETY TOUR**

**ADCOCK BUSY ON MIDLAND RADIO**  
VERNON ADCOCK and his Orchestra have just completed an unusually busy spell of broadcasting. It started on December 24 when they played in the Midland Region's "Let's Look Back." On December 26 they were in TV's "Garrison Theatre," and on December 28 in the Midland Region's "Music Box." Finally, on December 29 they provided the music in "Children's Hour." They air again in a musical comedy programme on January 8, and will be in a TV show on February 12.

JACK PARNELL played to an audience at the Coventry Hippodrome under the sort of conditions he is likely to meet when he starts his Variety tour early in the New Year. If the success of Sunday's show is any indication of the success he will have on this Tour, then Jack will go over very big in Variety.

The saxophones, under the leadership of Bob Burns, were occasionally not as loud as they might have been, but in this case this might have been because of the deep stage of the Hippodrome, the saxes being a long way from the microphone.

The Vernon Adcock Orchestra is also busy on dance dates. Included in those which they will be undertaking next week is the Tobacco Ball at the Grand Hotel, Birmingham (January 4), and an R.A.F. function at Maesteg, Wales (January 6).

ANNIE IS THE DUNDEE FAVOURITE  
THE rapid climb up the ladder of fame being made by Scots vocalist Annie Ross is being followed with interest by her many Dundee fans.

SHOW-STOPPERS  
Two certain show-stoppers with the Parnell Band are his vocalists, Marion Davis and Dennis Hale. Marion, who looks every bit as good as she sings, gave the audience the impression of being somewhat of a quick-change artist, and very nice changes, too! Her usual "will any young man from the audience?" routine, is a wow!

**Poole's a Winner**  
NOW in their second year at the New Theatre, Ballroom, Amesbury, Wilts., are Johnny Poole and his Music. In addition to playing bass and fronting the band Johnny Poole also combines the duties of resident manager.

ANNIE IS THE DUNDEE FAVOURITE  
Annie, a meteoric hit in the States last year, did a summer variety season at Dundee Palace Theatre this year, as Annabel Logan, with the Logan family. Right from the first night, her relaxed voice, excellent stage presence, and charming personality won her a large following.

NEWCASTLE TAKES TO RANDALL  
FREDDIE RANDALL has brought Newcastle its first-ever Dixieland dance.

JOHNNY POOLE  
Johnny plays each Wednesday and Saturday, and frequently on Thursdays opposite name band visitors to the Ballroom. He is also at other functions in the Salisbury district when commitments allow.

ANNIE IS THE DUNDEE FAVOURITE  
Both nights found business booming even more so, with the Lothian outfit in great form. All praise for tenor-arranger Ralph Jaconelli's outstanding arrangement of "Jingle Bells," and a medley of other "Christmassy" numbers—plus the usual pops.

NEWCASTLE TAKES TO RANDALL  
And now, say the men who know, Randall has started a new craze on Tyneside. Everyone wants more All-Dixieland dances.

POOLE'S A WINNER  
The next name-band visitor will be Johnnie Gray next Thursday (7th). It will be something of a welcome home night for Gray's trombonist, Bob Johnston, who was previously with Johnny Poole.

MIDLANDS  
COVENTRY now has another modern jazz club. It opened on Monday, December 22, at the Sir Colin Campbell hotel under the title of "Jazz Club Package."

NEWCASTLE TAKES TO RANDALL  
So arrangements are going ahead to give Newcastle another Dixie session.

CHELTENHAM  
CONGRATULATIONS are in order for Ron Summers, secretary of the MU's Cheltenham branch, whose wife has given him a New Year's present in the shape of a son, to be named Anthony Philip.

MIDLANDS  
The first Monday meeting will also be the beginning of a great series of guest stars at the club. On January 4, Ronnie Scott will be the attraction, and in the following weeks Jimmy Skidmore, Joe Harriott and Kathleen Stobart, will be featured.

NEWCASTLE TAKES TO RANDALL  
At the December 14 dance Randall and his band were helped out by up and coming North-East band The Clubmen.

CHELTENHAM  
Always busy with Union activities, he is particularly so at the moment, with the work of organising the Gloucestershire MU Ball for 1954, which takes place on February 2 at Cheltenham Town Hall.

BIRMINGHAM  
CLUB SIX, Birmingham's oldest modern jazz club, is changing its sessions from Tuesday to Monday evenings. Sessions have been held on a Tuesday since the club first started in 1948.

BATH  
THE Joe Brickell Jazzmen of Bath, in existence only five weeks, are already creating a minor sensation in the South-West.

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BIRMINGHAM  
Supporting the guests will be Dennis Kelly (piano), drummer Len Jackson and Ken Hickey on bass.

BATH  
His present personnel comprises Freddy Biggs (clarinet, trumpet, trombone), Gordon Humphries (trombone), Dave Collett (piano), Mark Cottell (bass), Pete Harrison (banjo), Kenny Barlow (drums, vocals) and Pam Coster (vocals).

# SWING OUT THE OLD!

A review of the news highlights of 1953  
by MIKE BUTCHER

# SWING IN THE NEW!

## JANUARY

THE New Year opens on a blue note as the profession mourns Fletcher Henderson, U.S. bandleader-arranger, whose death was announced as 1952 drew to a close. Sarah Vaughan leads the America-to-Britain star parade, opening her concert tour with a sell-out Royal Albert Hall appearance. Lil Armstrong also in town for a couple of concerts.

Shake-up in the Jack Parnell personnel brings in drummer Allan Ganley, vocalist Marion Davis and her husband, tenorist Ronnie Keen, while top sidemen Phil Seaman, Derek Humble, Ken Wray, Jimmie Deuchar, Pete King, Kenny Graham and Jimmy Watson leave. Ted Heath also announces an important line-up change, bringing pianist Frank Horrox back to the band in place of Ralph Dollimore.

Philips records make their British bow and Polygon discs find a Stateside outlet through the Coral company. Harold Davison's "Music For Moderns" Albert Hall presentation sets the 1953 jazz concert ball rolling. Paul Adam replaces Frank Weir at the Milroy.

Thanks to the initiative of the NME, in helping fix dates and venues, U.S. piano "great," Mary Lou Williams, stays in Britain instead of returning home as planned. The Crane River Jazz Band, leading London traditionalist outfit, breaks up.

The Hit Parade is headed by "You Belong To Me," "Outside Of Heaven," "Here In My Heart" and "Isle Of Innisfree."

## FEBRUARY

The Johnny Dankworth Seven tours Germany with great success. Geraldine returns from Transatlantic trip, starts Royal Festival Hall "Swing Session" series. Pianist Joe Bushkin breezes in from New York. British trumpet stylist Ken Collyer waxes in New Orleans with veteran jazzmen.

Results of the first NME popularity poll find the following luminaries in top place: Ted Heath (big band), Johnny Dankworth (small band), Dickie Valentine (male singer), Lita Roza (female singer), Ronnie Scott (musician of the year).

The newly-formed Ronnie Scott Orchestra goes into rehearsal with former Jack Parnell notabilities Jimmie Deuchar, Ken Wray, Derek Humble, Benny Green and Pete King included in a line-up which remains unchanged to this day. NME London readers see and hear the band at a special practice-preview prior to Manchester debut in March.

"Porgy and Bess" finishes its run at the Stoll Theatre, London, while "Paint Your Wagon" opens at Her Majesty's. At the London Hippodrome, Jack Jackson fronts an ailing Billy Cotton's Band in the "Wonderful Time" revue.

New songs to make the grade include "Broken Wings," "Don't Let The Stars Get In Your Eyes" and "Wonderful Copenhagen."

## MARCH

Both the NEW MUSICAL EXPRESS and its friendly rival, the MELODY MAKER hold giant concerts in aid of the Lord Mayor of London's Flood Relief Fund. At the Stoll Theatre, the NME bill comprises Denny Boyce and his Orchestra, the "Jazz at the Prom" unit, the Joe Saye Trio, the Jimmy Walker Quintet, Robey Buckley, Harry Gold and his Pieces of Eight, Beryl Templeman, Stanley Black and his Orchestra, Edmundo Ros and his Latin American Orchestra, Johnnie Gray and his Band of the Day, Vic Lewis and his Orchestra, Jack Parnell and his Music Makers, Freddy Randall and his Band, Mary Lou Williams, Ted Heath and his Music; Paul Carpenter and Neil Arden.

At the Gaumont State, Kilburn, Norman Granz's famous U.S. "Jazz at the Philharmonic" troupe is given MU sanction to appear in Britain at the request of the MM. The JATP line-up consists of these great jazz artists: Ella Fitzgerald, Charlie Shavers, Willie Smith, Flip Phillips, Lester Young, Oscar Peterson, Barney Kessel, Ray Brown, Gene Krupa and J. C. Heard.

While Dizzy Gillespie and his Sextet tour Europe, Ted Heath opens negotiations to appear for charity in New York. The London Palladium U.S. "invasion" has Mary Small and Johnnie Ray in the vanguard. Rose Murphy also arrives here for variety and night club work.

Ambrose announces the formation of a new orchestra, with signings including Jimmy Walker, Pete Pitter-

son, Tubby Hayes, Jimmy Walker, Phil Seaman, Ken Moule and Johnny Keating. And from Manhattan comes news that Jimmy and Tommy Dorsey have buried the hatchet, and are playing together again, in a joint band venture.

The NME celebrates its first birthday, and plans an expansionist policy. Everyone is whistling "Doggie In The Window," "Red Feathers" and "Now."

## APRIL

Benny Goodman and Louis Armstrong combine for a big tour of the States, but the former soon has to pull out owing to illness. Ted Heath visits Holland, and as a reciprocal exchange, the Dutch Flamingo Quintet plays British dates.

Maurice Kinn is appointed Managing Director of the NEW MUSICAL EXPRESS, just before the sell-out NME Pollwinners' Concert at the Royal Albert Hall. The Ronnie Scott Band cuts its first record sides for Esquire. Vocalist Dorothy Carless returns to Britain, broadcasts with her former boss, Geraldo.

The sudden death of publisher-songwriter Harry Ralton shocks Tin Pan Alley. The BBC's "World of Jazz" series is replaced by discs-only "My Kind of Jazz" presentations. The MU refuses Stan Kenton's offer to play a charity concert in London, free of charge. Purchase Tax on musical instruments and records reduced as Budget concession.

Reports that Nat "King" Cole has been taken seriously ill cause much anxiety. Tennessee Ernie head-lines at the Palladium. The approaching Coronation festivities bring "In A Golden Coach" into the best-sellers frame. "Oh, Happy Day" and "I'm Walking Behind You" also registering strongly.

## MAY

A transatlantic exchange involving the Sid Phillips and Sharkey Bonano Bands reaches advanced stages of negotiation, but eventually falls through. The Sauter-Finegan Orchestra, formerly a recording unit only, hits the road on a coast to coast Stateside tour. "Guys and Dolls" opens at the London Coliseum.

Death robs the world of guitarist Django Reinhardt and songwriter Peter de Rose. Illness also dogs maestro Vic Lewis, who collapses at a concert but gets a medical OK to continue touring, and Ray Ellington, hospitalized for a throat operation.

Musicians on the move include America-bound Ralph Sharon and the Vic Ash Group, off to Iceland for a short tour. Vocal news concerns Dennis Hale, who joins the Parnell Band, and Monty Norman, newly pacted Columbia contractee. At the Palladium, Eddie Fisher and Danny Thomas provide contrasted styles of stage entertainment.

The Copacabana opens with Dave Shand and Francisco Cavez in residence, and the Don Juan also opens its doors, to the music of Sidney Simone. Drummers Allan Ganley and Phil Seaman figure in a Parnell-Ambrose swap. "Pretend," "I Believe" and "The Windsor Waltz" are heard, morning, noon and night, on the air.

## JUNE

Coronation month marks the climax of merrymaking in 1953, and the profession responds nobly and willingly to the demands placed upon it. Queen Salote of Tonga almost steals the royal show, and subsequently invites the NME's Les Perrin to a party when Les arranges for a guitar and piano to be placed at her disposal.

More welcome U.S. visitors, including Frank Sinatra, Burl Ives, Martin and Lewis and Al Martino, cross the Atlantic to entertain British audiences. David Rose and Bing Crosby also visit us, but not to appear in public. Martin and Lewis pianist Rocky Coluccio records with Ronnie Scott. Dickie Valentine laid low with illness as Ted Heath leaves for German tour. Johnny Dankworth, just back from second 1953 tour of Germany, announces plans for his big band.

Geraldo rejects a lucrative U.S. offer, preferring to remain in England, while pianist brother Sid Bright leaves the Geraldo band. Pete Knight replaces Sid. Guitarists hit the headlines as Don Fraser joins the Ray Ellington Quartet and veteran plectrist Len Fillis passes away in South Africa. Dick James gives up full-time singing to join the staff of Bron Music. Sheet music and record salesmen are doing well with "Limelight," "Moulin Rouge" and "Hold Me, Thrill Me, Kiss Me."

## JULY

American Federation of Musicians boss, James Petrillo, comes to London, and hopes are high that the AFM-MU deadlock relating to British and American musicians

## A STAR FOR 1954

WHEN Billie Anthony wowed the crowd at the NME Record Concert with her lusty, uninhibited vocal style, she was right at the start of a new career.

Born twenty-one years ago in a Glasgow Theatre dressing



Billie Anthony relaxes in the dressing-room and tells a phone friend about her latest triumphs. The picture proves that star-to-be Billie has glamour as well as talent

room, Billie has been in variety since 1946. But for many years her number one ambition was to be a great dancer. She regarded her voice purely as a secondary asset.

Then, in December of last year, when she was appearing at the Metropolitan, Edgware Road, London, on the same bill as Tony Brent, Tony's manager heard Billie sing, and one chorus was sufficient to convince him that he had made an important discovery!

Months of voice training followed until a short while ago, Miss Anthony made her bow on Columbia records. She is currently entertaining the British troops in Germany, after turning down concurrent London pantomime and American offers, as reported in last week's NME.

Billie's speedy success has delighted even her parents, both of them show people, who were at first determined that their daughter should not go on the stage. They wanted her to become a dressmaker and had her trained in the craft. But Billie, determined to appear in front of the footlights, ran away from home at the age of fourteen and joined a touring show as chorus girl.

In 1950, she teamed up with a dancing partner and formed a double act known as Phyl and Peter Elliott, playing number one dates throughout the country on the Moss and Stoll circuits. It was while she was still appearing with Peter that the previously-mentioned Brent break came her way.

Billie Anthony's first disc, coupling "Ricochet" with "Way Down Yonder in New Orleans" has been selling well, and others will be following early in 1954. Extensive personal appearances are also being negotiated for the dynamic young vocalist.

## AUGUST

A further Geraldo vocal change has Roy Edwards stepping into Bob Dale's shoes. Lee Lawrence announces his "Search for a Voice" campaign. Singer-pianist Denny Vaughan returns to Canada after a short stay in town. Her Nibs, Miss Georgia Gibbs, also pays us a fleeting visit.

American jazz pianist Garland Wilson lands in Britain for cabaret appearances while Kay Starr and Frankie Laine keep the Palladium flag flying high. Humphrey Lyttelton tours Switzerland.

Three contrasted new hits have the customers parting willingly with their hard-earned coins: "Say You're Mine Again," "Your Cheatin' Heart," and "Let's Walk That-a Way."

## SEPTEMBER

The NME Record Ball fills the Royal Albert Hall to capacity, as prize-winning stars Frank Chacksfield, Dickie Valentine, Ken Mackintosh, Dick James and Norrie Paramor accept their awards in person. Ted Heath and Eric Winston play for dancing, and Jack Jackson composes.

Vocal first prize winner Tony Brent, unable to attend because of an out-of-town commitment, receives his plaque from the Mayor of Swansea in a ceremony which is relayed from the Swansea Empire to the Albert Hall audience.

## BAND CALL

Week beginning January 1

**HARRY BENCE BAND**  
Tonight (Friday) Assembly Rooms, Higher Broughton; Saturday, Beths Hall, Darlington; Sunday, Hippodrome, Dudley; Monday, Grafton Rooms, Liverpool.

**TITO BURNS SEXTET**  
Tonight (Friday) NCO's Club, Burtonwood; Saturday, Festival Hall, East Kirby; Sunday, Pavilion, Bath.

**REGGIE GOFF BAND**  
Friday and Saturday, NCO's Club, Beiza Norton.

**HARRY GOLD'S PIECES OF EIGHT**  
Tonight (Friday) Savoy Ballroom, Southsea; Saturday, State Hall, Heathfield; Sunday, NCO's Club, USAF, Ruislip; Thursday, Florence Ballroom, Kidderminster.

**JOHNNIE GRAY BAND**  
Monday, BBC; Thursday, New Theatre, Ballroom, Amesbury.

**VIO LEWIS ORCHESTRA**  
Saturday, Drill Hall, Guildford;

Tuesday, BBC.

**MICK MULLIGAN BAND**  
Tonight (Friday) Locarno Ballroom, Swindon; Saturday, 400 Ballroom, Torquay; Tuesday, Locarno Ballroom, Streatham; Thursday, RAF Station, Melksham.

**SID PHILLIPS' BAND**  
Tonight (Friday) Seymour Hall; Saturday, BBC and Baths Hall, Cheam; Sunday, Elm Theatre, Luton; Monday, Regent Dance Hall, Brighton; Tuesday, Orchard Ballroom, Purley.

**RONNIE SCOTT ORCHESTRA**  
Saturday, Assembly Rooms, Walthamstow; Sunday, Bandbox Club, London; Thursday, Pier Ballroom, Southampton.

**NAT TEMPLE'S BAND**  
Tonight (Friday) Pavilion Ballroom, Coventry; Saturday, Empire Rooms, London; Sunday, Town Hall, Wembley; Tuesday, Shaftesbury Hotel, London.

The NME Jazz Armada flies to Brussels to see and hear the Stan Kenton Orchestra, barred from appearing before civilian audiences in this country by MU and MoL edicts. But later in the month, Stan and his boys do reach England, to play for U.S. servicemen, and the leader, together with altoist Lee Konitz, stays in London long enough to speak on a BBC "Jazz Club" programme. U.S. piano star Teddy Wilson, also in Britain for concert appearances sponsored by the NME, takes part in the same programme.

Bob Hope and Frankie Laine, the latter playing a surprise third week because of his phenomenal popularity, wind up the London Palladium variety season. A London night spot shuffle sends Harry Roy to the Copacabana; Woolf Phillips to the Pigalle, after a long spell as Palladium MD; Frank Weir to the Don Juan. Ray Ellington signs Marion Ryan, the Quartet's first female vocalist.

New-comers to the Top Ten are "Bridge Of Sighs," "Look At That Girl" and "Poppa Piccolino."

## OCTOBER

Ken Mackintosh leaves Wimbledon Palais to tour; Don Smith replaces Ken. In quick succession, Jack Marshall and Mike Butcher join the NME permanent staff, bringing our Editorial department up to full strength. Meanwhile, Les Perrin flies to the U.S. on a "news and views" mission.

The stellar Dankworth Band proves, at its Nottingham debut, that it is as good as everyone believed it would be. Planet Records announce entry into the pop field. Songwriter Fred Ahlert dies in New York. Also from the States comes news that agent Harold Davison has booked the Woody Herman and Louis Jordan groups for 1954 European appearances.

The "Jazz Jamboree" draws its usual packed house to the Gaumont State, Kilburn. "Teleclub," with the Steve Race All-Stars doing musical honours, makes its bow on TV. Singer Monty Norman leaves Stanley Black to play variety as a single. The Christie Brothers' Stompers, famed traditionalist outfit, disband as trombonist Keith Christie moves into the Dankworth crew.

Riding high on the crest of "Limelight" and "Ebbtide," batoneer Frank Chacksfield flies to America on a promotional trip. Lew Stone takes his band into Oddenino's Restaurant. Pianist Alan Clare reopens the Studio Club. Altoist Harry Bence and pianist-arranger-composer Ralph Dollimore leave Eric Winston, later to join forces in the Bence band venture. Anne Shelton, Eve Boswell, Jean Campbell, Pearl Carr, Dick James, Harry Dawson, the Peter Knight Singers and maestro Phil Green, represent popular music at the Royal Command Performance.

The inauguration of two new modernist jazz clubs, the Bandbox and the Limelight, is followed by the closing of London's best-known traditionalist haunt, the London Jazz Club. Three important musical shows open in town: "The King and I" (Drury Lane); "Wish You Were Here" (Casino), and "Pardon My French." The latter brings Winifred Atwell to the West End.

Despite a BBC ban on the original, quasi-religious lyric, "Answer Me" finds a high place on the "sellers" chart, as do "Vaya Con Dios" and "Kiss."

## NOVEMBER

The Vic Lewis and Ronnie Scott Orchestras combine for a short "Tribute to Kenton" tour. Ivy Benson takes up residency at the Quebec Cafe (Marble Arch Corner House) while Ivy's former trumpet star, Gracie Cole, tours Ireland with her All Girls Orchestra. Maestri Edmundo Ros and Van Straten join forces in an agency venture. Veteran jazz clarinetist Larry Shields dies in America.

A spate of Mecca residency switches takes the following band-leaders to the following towns: Basil and Ivor Kirchin (Belfast); Benny Daniels (Edinburgh); Vic Abbott (Glasgow) and Nat Allen (Streatham, London). Harry Leader and Sonny Rose also swap venues temporarily, Harry going to Birmingham's West End Ballroom, Sonny coming to the Astoria, London.

Trumpeter Alfie Noakes leaves the profession. Several Freddy Randall-ites, including trombonist Norman Cave and drummer Lennie Hastings, leave to form a co-operative group. Trombonist Harry Roche quits the BBC Show Band to join Geraldo.

Harry Parry, back from his Indian trip, goes into the Washington Hotel with several of his former sidemen, including vibist Victor Feldman. A jazz club talent "war," involving several of London's leading modernist haunts, reaches its climax, and various instrumental stars sign exclusive contracts with their respective promoters. Dorothy Squires returns to Britain after successful U.S. appearances.

While the NME presents the Dankworth Band for the first time in London, at the Royal Albert Hall, Jack Parnell builds his brass and reed sections up to standard "big band" size. First reports come in of the imminent purchase of Feldman's long-established music publishing concern, by Francis, Day and Hunter's, an equally historic rival. Pre-Christmas song sales favour "I Saw Mommy Kissing Santa Claus," "Swedish Rhapsody," and "When You Hear Big Ben."

## DECEMBER

Variety appearances for the Jack Parnell and Ken Mackintosh bands in the New Year are planned. Sid Phillips also announces his 1954 intentions, which involve leaving London's Astor Club and embarking on an extensive one-nighter tour.

Publishing notability Jimmie Green dies suddenly in London. Ted Heath announces establishment of publishing firm, Good Music. "Critics' Choice" concerts, to be held at London's Stoll Theatre, are announced, but then postponed.

An exchange of bands with the Continent is envisaged by Lyons, involving current Corner House resident Ivy Benson. A redecoration of Studio '51, London modernist rendezvous, precedes the entry of Ken Moule's unit as house band. Shirley Ryan replaces Irene Miller as Tito Burns Band singer.

EMI stars, too numerous to name individually, appear for charity at the NME Royal Albert Hall charity Record Concert. Syd Roy takes over the Bagatelle, well-known London night spot, and establishes a jazz and pop policy there. Band-leader Mike Daniels and agent Bert Wilcox fall foul of MU officialdom as a result of the former's Dutch appearances. 1953 is rung out to the strains of "Ricochet," "Rags To Riches" and "Chica Boom."

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# THE BBC IN 1974!

Our Radio Critic **JACK BENTLEY** greets the New Year by taking a peep into the future

COME the New Year, and the first apprehensive thought is what it might hold in store for us. Personally, without claiming to foresee the future, I still can't see any momentous changes regarding the BBC and bands, but just a furtherance of the present policy. On the other hand, as it is quite fun to make a guess on the shape of things to come, let's go a little further than the immediate future, and embark on an H. G. Wellsian trip to sometime around the Eve of 1974.

Here, in an NME the size of a telephone directory (we hope), there's still a radio column, although it's unlikely to be provided by a Mr. J. B. as he was probably assassinated some years before—or else, as was foretold by a certain bandleader of the past, sucked the end of his pen once too often and died of vitriol poisoning.

This column, however, which is inserted half-yearly, reviews the dance music broadcasts from the BBC. The BBC now being a small room containing a microphone, a gramophone, a large ash tray and a picture of the Director General, Sir Victor Silvester.

## 'TUNEFUL FIFTIES'

All of these requisites, incidentally, have been kindly loaned by a gramophone company in whose building the room is situated; except on Thursdays when it is required for the local whist drive.

The programmes themselves are quite varied, inasmuch as sometimes the Victor Silvester records are not heard for hours, and the riotous *Show Band* composed of sixteen comedians, piano, drums and a psychiatrist, keep their twenty-five scriptwriters forever busy in their chains.

Another popular show is the "Tuneful Fifties" with Johnny Dankworth delighting the old folks with melodies of the past, such as "Dragnet" and "The Champ" etc.

Ronnie Scott, too, induces waves of nostalgia with his "Olde Tyme Dance Musik" although we are constantly reminded of this era by the number of people still walking about with eyes in the back of their head through dancing "The Creep."

## SPACEMAN GERALDO

The Ted Heath Band still enralls the fans, which must be a greater satisfaction than ever to him, as the line up is now, Ray, Bobby, Martin, Nicholas, Timothy, Joe, Tom, Bill, Ed, Jack, Jim, Harry, Cliff, Alex, Bert, Fred Heath and Les Gilbert.

The Billy Cotton Band Show triumphs as usual on Sunday lunch time, although it's slowed up somewhat lately owing to the difficulty of getting the hand mike around to the soloists' bathchairs.

Geraldo is occasionally heard, although it is usually an OB from one of the planets, where, since the advent of the space ship, he has been doing a remarkably successful tour of one-night stands. These trips are becoming very popular amongst leaders since the nasty little affair on the Moon was

settled. This was with some songwriter, with the hope of becoming the Lunar Irving Berlin, thoughtlessly riled the inhabitants by rhyming "Moon" with "Goon."

After years of protestations by the jazz fans, the BBC have finally given in and "Jazz Club" is now on the air every third Saturday from 5-5.5 p.m.

## TRAD KENTON

These shows are usually records of the old traditional masters, Gillespie, Parker, Kenton, etc., but occasionally the time is allotted to the moderns.

This new noise is in 12/17 time, with an instrumentation of eleven musical saws in quarter tones and soda syphon and is called the "Lottac" and is for the new dance craze in which people never leave

their seats but just wiggle each other's toes.

Vocalists, with the exception of Crosby (who has just bought Fort Knox) are in the throes of the latest gimmick.

This is done by making everything rhyme with coca cola, which is not in the least bit surprising, as the English accent fell into disuse some years ago, and even less so when one realises that the entrances to Grosvenor Square are now just the other side of Richmond Bridge and Epping Forest.

"Music While You Work" still flourishes, except, that it is now only a quarter of an hour a day, for the reason that with the exception of the employers, nobody ever works more than a quarter of an hour a day.

The bands employed are much the same as twenty years ago, with the exception of the Harry Leader and Jack White merger, whose combined efforts have been an example of the axiom "Unity is Strength."

All in all, this Golden Age of radio prospers, perhaps because of the understanding and tolerance now adopted by the BBC or maybe because the MU has now managed to raise the Union rate for broadcasting from £3 to £3 2s. 11d.

## VIC LEWIS AND ORCHESTRA

12-12.45 p.m. 24.12.53. Light BACK to earth, and I'm afraid it's with rather a bump. Mr. Lewis, who has long acquired my admiration in the past for sticking to his ideals endeavouring to educate the public,

# THIS YEAR OF JAZZ, 1953

GOSH, what a year this has been! One that we shall remember all our lives, and mostly for reasons completely unconnected with jazz!

But even from the points of view of le hot and le cool, 1953 deserves to be described as a momentous period, and in a short summary such

—and the entire Jazz at the Philharmonic unit, including Ella Fitzgerald, Lester Young, Charlie Shavers, Willie Smith, Flip Phillips, Oscar Peterson, Ray Brown, Barney Kessel, J. C. Heard and Gene Krupa. May we be seeing and hearing them all again before long!

In the London clubs, jazz became

among the individualists, tenorist Ronnie Ross, pianists Derek Smith and Wray Downes, and bassist Ken Napper.

Outside clubland and in the big band field, you will hardly need reminding of what Dankworth, Geraldo, Heath, Lewis, and Parnell (for safety's sake, we list them alphabetically!) were up to in 1953! Or, for that matter, Kirchin, Foster, Rabin, Preager and innumerable other less publicised, but no less worthy maestri!

The Continental jazz scene, too, was so interesting, varied and important last year that we will return to view it in detail next week. Meanwhile, let's make passing mention of these names: Bengt Hallberg, Lars Gullin, Max Brühl, Hans Koller, Jutta Hipp, Henri Renaud and Raymond le Sénéchal.

Which brings us to what is, when all's said and done, the home of jazz: America. Mostly it has been a case of listening to records, and drawing one's conclusions from them, for Transatlantic trips are still pretty costly affairs!

But the records have been plentiful (thanks most of all to Carlo Krahmer's fine little Esquire concern), and many, many of them have been excellent!

Most notable of all, we feel, were the sides by two Quartets: Milt Jackson's and Gerry Mulligan's. If you haven't yet bought Gerry's Vogue LPs, and the four Jackson titles released by Esquire ("Vendôme," "Rose Of The Rio Grande," "La Ronde" and "All The Things You Are"), then it's high time you did!

The smaller companies also gave us typical tracks by Earl Bostic (Vogue), Sonny Stitt (Esquire), Stan Getz (Vogue), Miles Davis, Teddy Wilson and Billy Taylor (all Esquire), all guaranteed not to disappoint their admirers, and if the major labels seemed less wide awake at times we at least had such admirable things from them as Capitol's "Cool And Quiet" LP, HMV's Buddy de Franco package and a goodly supply of Ellingtonia.

Yes, 1953 was certainly a jazz year that we can look back upon with a good degree of satisfaction. Far from "losing its appeal" (as the BBC would have us think) our kind of music made a whole host of new friends during the twelve months just gone. We know this from personal contact with many of them.

More and more, jazz is becoming a music that no one need apologise for. It is fast reaching maturity, and already it has come to a stage of intelligent adolescence.

STAFFER.



Modern-veteran Buddy Featherstonhaugh was in London this week and met up with some friends from Manchester, where he is now playing. (L. to r.) Roger Fleetwood, Ian Hamer, Buddy and his daughter Linzie, Derek Lawton and Norman Hunt.

as this, it will be impossible for us to mention all the musical highlights that brightened our existence between January 1 and December 31.

For one thing, however unyielding the MU and MoL policy lines may have been, American jazz musicians did get to play for us in London and the provinces, and some who were not allowed to play none the less managed to drop in and say "hello."

Notable names in the latter category were, of course, those of Stan Kenton and Lee Konitz, whose "Jazz Club" interviews had many a listener's ears glued to a radio set in September. And in the former category? Well, we don't claim that this list is complete, but at least it's representative: Mary Lou Williams, Teddy and Garland Wilson, Rocky Colluccio and John Malachi.

Not to mention singer Sarah Vaughan, who deserves to be classified as a musician if anyone ever did

Big Business in 1953, and the talent "war" waged by eminent agents and promoters made vital news page copy for weeks on end. But to the average London fan, nothing but good came out of the fight.

It meant that he could take a train to town any week-end and most week days, confident of hearing the kind of music he wanted to hear, in pleasant surroundings, and at a price he could afford. With so much competition around, every club owner just had to keep right on delivering the goods, or he was out!

The goods in question were most often wrapped up by familiar folk. Rendell, Whittle, Kinsey and the rest, may have changed their venues during the course of the year, but their artistry remained unaltered.

There were, however, some new boys and new bands to be caught, notably the full-time Ronnie Scott group, of which so much has already been written that we need say no more at this time, the Jimmy Currie foursome, the Ken Sykora mob and

## GERALDO SCORES AT EDINBURGH

WITHOUT a doubt Geraldo is the star of "Starlight for You" (writes NME Edinburgh Correspondent Len Chead, after seeing the new production, in which Geraldo stars with Frances Day, at Edinburgh's Lyceum Theatre).

The "starlight" is rather subdued until the Geraldo orchestra takes the stage in the second half, when the whole show brightens up and races along at a colourful tempo.

All the Geraldo singers shine in their various ways, and get a rousing reception, as does Eric Delaney's show stopping drum solo. Eric has had a special revolving rostrum built so that the audience can actually see the great Delaney foot pedal work in this drum feature.

There are several jazz numbers, with fetching solos from Dougie Robinson (alto), guitarist Roy Plummer, and trombonist Harry Roche.

Leslie Jiver Hutchinson brings the solo spots to an end with his fine interpretation of "Shanty Town." The whole band show ends with Gerry, himself, taking over piano to play "Claire de Lune."

Several of the artists in the show, including those radio favourites, the Charmony Three, spoke very highly of the band's efficiency as an accompanying unit.

The rest of the brightest stars, are Frances Day, whose dynamic personality was a keynote to the whole show; Chazz Chase the American comedian who eats everything he can lay his hands on, throwing the leavings at the boys in the pit and always aiming for Peter Knight; and Alan and Blanche Lund who are a slick, polished, dancing team from Canada.

This show, which is costing a £2,000 a week wage bill, certainly got off to a good start with Edinburgh audiences.

## ALL CHILDREN TOGETHER!



Harry Leader and Jack White with their Bands played on Tuesday (29th) for a Children's Christmas Party, in aid of the Sunshine Home for Blind Children, at the Astoria, London. Here Mr. and Mrs. Eddie Standing and family are seen with Jack and Tom White and some of the happy children at the party.

sometime later (no doubt for good reasons), changed horses in midstream. This, as the adage goes, is a very risky business, but to change back to the original (for the want of a better word) mount, is inviting calamity, especially when it is the frisky one called "Kentonish."

No, Mr. Lewis, especially as the great band itself is so recently in our memories, on this performance I can only say that not only have you not gotten unto yourself a place in the "Powerhouse Stakes," but have entered what can be described as a very wild and untrained filly.

## SOLDIERS OF THE QUEEN

10-10.30 a.m. 25.12.53. Light If ever there was a patriot attached to this profession, I can assure you that I'm your boy, but even with the background of seven years as a Guards musician, I cannot let this programme go by without a violent protest against the ridiculous waste of money involved.

Thirty minutes: Five Guards Bands, comprising at least 125 musicians, at 10.30 a.m. What, may I ask, in these times, when the BBC are groping for pennies, can excuse such extravagance?

What is there that five military bands can do on radio, that one can't. Nothing, I would say, except to give the balancer and listener a headache, an excuse for not having the finance to afford popular music, and a satisfaction and sense of bombast to whosoever this bloated brainchild belonged.

As I was not able to hear the start of the new Edmundo Ros — Ray Ellington lunchtime series last Sunday, our worthy Editor, Ray Sonin, came to my rescue and here is his review of the programme.

MR. ROS AND MR. RAY (Edmundo Ros and Ray Ellington) Light Programme, 1.15 p.m. (27/12/53).

THE way of the BBC with the Sunday lunchtime spot passeth all understanding! It has become a fetish with the powers-that-be that everybody must "do a Cotton" and be wildly funny, and this new series is no exception. All of which proves — to everyone except the BBC — that there is only one Cotton.

The idea of teaming Edmundo Ros

and Ray Ellington for a half-hour programme is only as good as the framework and material that they are given. Each of them can sustain a programme of his own, and does so extremely well in dance music sessions.

The only benefit of teaming them together, therefore, is to put them in a setting that will add to their individual listener-appeal. In other words, they ought to be doubly entertaining when they're together. And they're not. . . .

The sensational "idea" behind the new series is, as far as I can gather, to put on the Kentucky Minstrels with rhythm.

Ray Ellington adopts his Rochester voice throughout, and only succeeds in sounding like Mr. Bones; while Edmundo Ros is given pompous and pedantic speeches that make him sound like a Latin-American Mr. Interlocutor.

Fortunately, when the two of them can extricate themselves from the banalities of the script, they are allowed to play the type of music we associate with them—which is a great relief.

## BBC PLEA

Musical highspots of the programme were Edmundo's "Carnavalito" and Ray's typewriter number, with some excellent piano playing from Dick Katz.

There is a startlingly original feature called "Kiddies' Corner," in which "Uncle Eddy" played "Nursery Samba," and "Uncle Elly" played "The Three Bears" (those bears are getting a bit moth-eaten, Ray; especially when Jack Payne brought them out of cold-storage only an hour later!)

To sum up: The would-be humorous attempts at being excessively formal misfire completely; they make the programme slow in tempo and artificial in character. There is no atmosphere about the show, and none of the naturalness and gaiety we associate with both leaders.

For goodness sake, BBC, cut the cackle and the forced humour and the slow, dragging pace, and let's have more music. As much music and as little talking as possible is a formula that can be confidently recommended.

It may not produce another Billy Cotton show, but at least it will produce a half-hour more worthily representative of the talents and reputation of Mr. Ros and Mr. Ray.

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# THE ALLEY CAT

## Music Business News & Chatter



A good idea of the Christmas celebrations in Tin Pan Alley is given by this happy picture at the Peter Maurice offices. Their newly decorated and very sumptuous offices were jammed to the door by artists and friends in the music business.

HELLO, again! Christmas in the Alley was a very festive affair, and quite a few of the publishing houses had parties that went on well into Christmas Eve.

I've noticed since Christmas that there are a lot of new fountain pens, propelling pencils, ash-trays and such-like on the desks of the executives. Very nice, too!

I personally got a really first-rate golfing bag in my stocking. Not that it has made the slickest difference to my golf, of course.

Still, I hope you all got a goodly selection of presents, and not too many of those horribly useful ones.

TOUGH luck on Decca's exploitation manager Bunny Lewis, who fell ill over the Christmas in Paris. He had flown over with his charming wife, Janique Joelle, for a few days' holiday in the gay city, but wound up in bed.

Bunny could tell me, however, that the current rage of Paris is Yves Montand, the popular French singer who was over here not so long ago. Apparently he has been filling the Empire in Paris with monotonous regularity, and now has what must be a unique contract.

It is for an indefinite period, and has a clause in it to say that any night he does not feel like appearing, he needn't. Paradise in Paris, eh?

I HAVE had three charming telephone conversations with the three charming Beverley Sisters. I have for ages mixed them all up as far as names go, but I think my bird brain has sorted them out at last.

Anyway, I think their decision to have a holiday and to hell with expense is the most sensible idea I've heard for a long time, but Bev, fans, don't be too downhearted. They told me they would still be accepting the odd TV and radio dates.

Music publishers have cause to be very happy when the girls record a number for them. Apart from the excellent performance they put on the disc, their co-operation is first

rate, and they perform the song at every possible occasion. The result—their records sell.

ON Christmas Eve, I had the pleasure of giving a lift to attractive songstress Diana Coupland. As you will have seen in the news pages, she is opening in variety at Bath, and then goes into the Max Miller Variety show. A nice break for Diana, and one that I'm sure she won't let slip.

HAD a couple of drinks with Bob Dale, the good-looking freelance vocalist. He was telling me that in his fan mail he is always getting letters written to the Bob Dale in "Mrs. Dale's Diary." This has had the happy effect of creating a friendship between Bob and Leslie Hermitage, who plays the part in the radio show.

While I was with Bob, I asked him if he had done any TV. Bob's reply was in the negative, and frankly I was most surprised, as I am sure we haven't got many singers with his looks.

IT seems to me that "The Creep" has craftily crept into this column a lot lately. Now Alan Holmes tells me that he feels sure the vocal Creep will be in the hit parade before many more Creeps have crept. Personally, I have only heard the record made by the Johnston Brothers, and that, I might say, is really first class.

SORRY to hear that Ken Mackintosh's young son, Andrew, was taken to hospital with pneumonia on Christmas Eve. Ken tells me, however, that he is getting along nicely now.

THE Cat's Whiskers for the best entertainment over the Christmas holiday goes to Arthur Askey. His impromptu time-wasting gags on the TV Christmas night party were really first-rate.

His funniest and truest remark, I thought, was when addressing the camera, he said, "For the benefit

of those who have just bought television sets for Christmas, don't think this is the usual standard of entertainment on TV—I'm not always available."

Which leads me to the old question—why are some television programmes so diabolical? The BBC, of course, come out with the old excuse of "No money," but the public, who pay their licence money without a murmur, are often not impressed with that excuse.

It seems that there is a bottomless pit of money for plays and ballet—that is, of course, if you happen to like plays and ballet.

THERE'S a sensational show in town that I recommend in large capital letters to EVERYBODY. It's at the Prince's Theatre, and Jack Hylton is the brains behind presenting Podrecca's Piccoli Theatre—the fantastic Italian puppet-show.

If you think you've ever seen puppets before, then you're wrong. You ain't seen nothing yet, because these figures, three feet high, dance, cavort, and perform like human beings—with a delightful sense of comedy and fantasy all their own.

There's a delightful orchestra that opens the show, and the musicians in it actually appear to play. The ingenuity of the unseen puppeteers who pull the strings is staggering, and the evening is a delight to "children from 9 to 95," as M. Podrecca himself charmingly puts it. Make this a MUST for your Christmas shows—you won't be disappointed.

I WONDER whether "Blowing Wild," the song from the picture of the same name, will do a "High Noon" on us. Reports say that it is used very effectively in the picture and the Laine record will be in the shops for a January 1 release.

I'VE been to see a couple of the Panto that are on in London and up to yet I've been far from impressed. Panto in the North of England is always done sincerely and well. Down South it seems to consist of a series of jokes between the performers. The dialogue is usually either thrown off—or ignored completely, and the ad libbing is never funny. This is a great shame as Pantomime, a purely English form of entertainment, has always given work to a lot of hardworking performers and yet it is being killed by these same people.

I POPPED into Peter Maurice's professional department the other day and I must say the redecorating has been a great success. The whole building is now bang up to date and a great credit to the Music Industry.

I NOTICE that "Rudolph The Red Nosed Reindeer" got in the hit parade again this year in time for Christmas. Our cloven-footed friend has certainly been a gold mine to his writer and, of course, his publisher. I can remember when I first heard the song and arbitrarily decided that it was doomed to a horrible death. How wrong can you be?

BRITISH songwriter Michael Carr, who has such hits as "South of the Border," "Red Sails in the Sunset" and "The Little Boy That Santa Claus Forgot" to his name, has now turned his hand to film music. He has written the theme music to the new British picture "Front Page Story" which stars Jack Hawkins, Eva Bartok, etc.

It has already been recorded by Sydney Torch and George Melachrino on the Light Orchestra side, and Ken Mackintosh has done a saxophone and choral arrangement. There is no doubt that good theme

music is at a premium—film producers are realising that a popular tune in a film can make a big difference to the box office takings. The two biggest examples lately are "Limelight" and "Moulin Rouge." Although these were undoubtedly first rate films, the advertising gained by the radio performances of these two films was invaluable.

**IMHOES For records**

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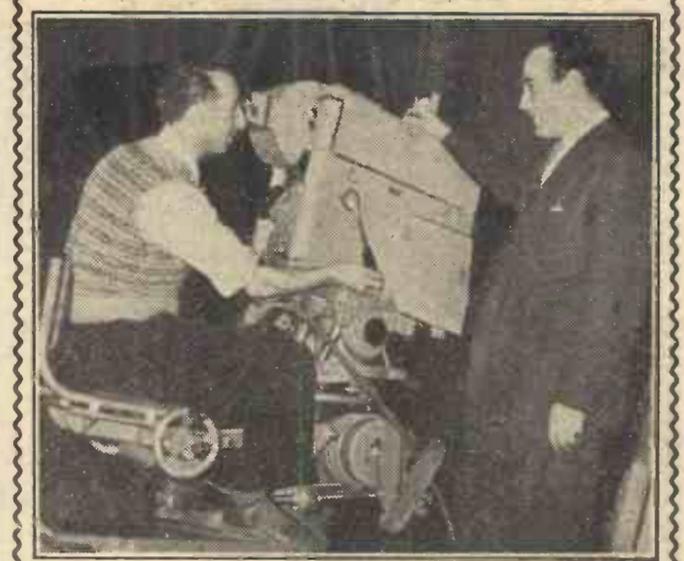
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### As a New Year Resolution

RAY MARTIN says

LET'S MAKE IT TOTAL WAR!!



On one of his very successful TV programmes, Ray Martin examines the camera that makes it all possible.

A VERY Happy and Prosperous 1954 to one and all. The last year was a good one—a very good one for our profession in many ways. 1953 proved time and time again that the "American Invasion" can be competed with, and since on this subject I am definitely a war-monger (in a strictly competitive way, of course), I say: "Let's make it total war in 1954, and really show them what British artists, orchestras and bands can do!"

and be anti-American—let's just be pro-British. We recognise that these last few years the Americans have been our teachers in many ways. But I believe that the time has come where the "pupils" having proved that they can do as well, can also do better than the teacher himself. We have the undisputed lead in the instrumental field—not only composition-wise, but also on sheer brilliance of orchestral performance.

We must now widen this field, increase our lead, and in addition make more and bigger "noises" in the realm of song. We can do it—there is no doubt in my mind about that—and the Americans had better look to their laurels.

War? Yes, not with our tongues, but with our inventiveness, with our prowess in composition and performance. So, brothers and sisters, let us pull out our guns and fire. The "bang" should be so loud that they'll hear it from here throughout every nook and cranny in the 48 United States, and 1954 will be the greatest year ever. Are you ready? Well, LET'S GO!

Our performances, our material, our arrangements and our technical achievements, particularly in the recording field have improved out of all recognition in the last two or three years. In 1953, we began to reap the reward for all our hard work. Our friends across the Atlantic gave us a galaxy of very splendid artists and performers. Lately, though, we have reciprocated by giving them Vera Lynn, Mantovani, Frank Chacksfield and Eddie Calvert with Diana Decker following almost on his heels.

That's fine; in fact, that's great! But it's not good enough. Let's not be stupid



Neal Arden, on his knees to Gracie Cole, at the Bluebird Music Co's Jolly Christmas Eve gathering. Also in the picture are Alan Freeman of Polygon Records, Luxembourg's Philip Jones, Michael Carr, Cliff Adams and Bob Brown.

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**ANY QUESTIONS?**

Q. I have recently heard Benny Goodman's recording of "In the Land of Oo-Bla-Dee" on AFN. Is the disc available in Britain?—(L.A.O. R. Weston, RAF Oldenburg, BAOR 25).

A. Yes, on Capitol CL13142.

Q. Could you please give me some information on the following LP: Jazz off the Air, Volume 1 (Vogue LDE.007). I'd like to know the titles featured, the personnel, and whether it was recorded in a studio or at a concert. Also, if it was reviewed in the NME, how many stars was it awarded?—(R. J. Goodbarne, Furzefield Road, London, S.E.3).

**Edinburgh**

BENNY DANIELS has had two more changes in his line-up at Edinburgh's Fountainbridge Palais, Tommy Campbell is vacating the piano chair to return to Belfast, and is replaced by Stan Martin. The other newcomer is Dave Grant (tenor sax), who has recently been "on the boats." Johnny Semple is making big plans for the near future to feature his Dixielanders in a rather different style, so as to appeal to the general public as well as to the jazz fans. At the moment he is looking for a good girl vocalist with a Dixie style. Jackie Graham is replaced in the band by Johnny Winters (tenor sax/clarinet). At the moment plans are under way to feature the band extensively in Scotland and North of England on one night stands. Meanwhile, Johnny and his boys can be heard every Monday evening at Sandy Brown's jazz club at the "Crown Bar," Lothian Street.

A. Titles are "Flip and Jazz," "Buck Still Jumps," "Lover," "Honey-suckle Rose" and "How High the Moon." Personnel includes Roy Eldridge (trumpet and vocal); Flip Phillips (tenor); Al Casey (guitar); Eddie Safranski (bass); Specs Powell (drums). Mel Tormé plays drums on the last track only, and also vocalises. Disc was recorded from a Station WNEW Saturday Night Swing Session, a U.S. radio series similar to the BBC Jazz Club.

Q. Could you please give me some information on Eartha Kitt? I have heard her record of "Uska Dara" on Radio Luxembourg and AFN, as well as the BBC, and would like to know if it, and anything else by Miss KITT, is issued here.—(M. Thompson, Garth Cottage, Penyoel, Llanymynech, Mont.).

A. Eartha Kitt is American, sang and danced in London, 1948, with Katherine Dunham's "Caribbean Rhapsody" show and subsequently appeared here as a solo cabaret attraction. She first achieved widespread fame in her own country in the Broadway review, "New Faces of 1952." Her record of "Uska Dara" is issued on HMV B.10573 backed with "Two Lovers." Her coupling of "I Want to Be Evil" and "Annie Doesn't Live Here Any More" is also available (HMV B.10584).

Q. Could you tell me if Ella Fitzgerald sings any bop on the JATP recording of "Lady Be Good" (Melodisc 1012/3)? Also, can you recommend any discs of Ella's where she sings bop?—(G. Arnott Ferguson, Wallace Street, Coatbridge, Lanarkshire).

A. Ella is not present on the JATP "Lady Be Good" recording that you mention. Recommended bop scat recordings of hers are "Lady Be Good," "Flying Home," "How High the Moon," "Smooth Sailing" and "Blue Lou" (all Brunswick).

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