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THE PETER MAURICE MUSIC CO. Ltd
21 DENMARK STREET, LONDON, W.C.2

new MUSICAL EXPRESS

No. 365 (NEW SERIES)

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JANUARY 8, 1954

Mama's gone, goodbye;
Coney Island washboard
PEE WEE HUNT
AND HIS ORCHESTRA
CL 14039



CAPITOL, division of THE DECCA RECORD COMPANY LTD.

FULL NME POLL RESULTS



TED HEATH AND HIS MUSIC—AGAIN THE WINNERS



ABOVE: A fine photograph of Ted Heath and his Music, who have once again won the Large Band Section of the NME Annual Poll. The full results appear on page 3 of this issue.

★

EDDIE FISHER IN LONDON

LEFT: Eddie Fisher paid a surprise flying visit to London over the weekend on his way to sing for the American Forces. He was much taken by the English brand of head-gear, which he is seen wearing in this NME photo. His glamorous companion is, of course, Vivian ("Guys and Dolls") Blaine.

★

ROSEMARY CLOONEY HERE

RIGHT: Another celebrity to reach these shores this week was Rosemary Clooney, seen here with her film-star husband Jose Ferrer, as they stepped off the 'plane at London Airport on Tuesday.



SYD ROY and HARRY DAWSON THANK THE ARTISTS and BANDS OF
THE BIGGEST SHOW ON RECORD—STARRING

EDDIE CALVERT

(The Man With The Golden Trumpet)

DICK JAMES, Etc. for turning hundreds away at the Alma, Luton,
Dec. 21st — Empire, Swindon, Jan. 3rd. This Sunday return Alma, Luton
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EVERYBODY IS NOW BUYING THE NEW MAESTROVOX "CONSORT" ELECTRONIC KEYBOARD

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MAESTROVOX LTD.
30 NEW BROADWAY, UXBRIDGE ROAD, HILLINGDON, MIDDX.

Retailing at

63 gns.

Best Records

I HAVE been a reader of your magazine for quite some time, although till now I have never written a letter to your paper. However, now that this is the time when one starts to think of "Best" this and "Best" that, I thought my list of best records and artists would prove of interest to your readers.

- During the year I have purchased approximately 300 discs—and have confined my selection to "popular" music. Nat "King" Cole: "I Still See Eliza." Joni James: "Why Don't You Believe me?" Perry Como: "Don't Let The Stars Get In Your Eyes." Joy Nichols: "The Inch Worm." Muriel Smith: "Hold Me, Thrill Me." Tony Brent: "Have You Heard." Frank Chacksfield: "Limelight Theme." Wally Scott: "The Kiss." Frankie Vaughan: "No Help Wanted." Dickie Valentine: "Don't Leave Me Now." Richard Hayman: "Ruby." Vic Damone: "Eternally." Norman Brooks: "Somebody Wonderful." Frankie Laine: "I Believe." Frank Chacksfield: "Ebb Tide." Eddie Fisher: "Wish You Were Here." Ray Anthony: "Dragnet." David Whitfield: "Answer Me." Bruce Trent: "They Won't Know Me." Frank Sinatra: "From Here To Eternity." Vic Damone: "Ebb Tide." Wishing you success and prosperity for 1954.

VICTOR A WATSON, Beverley Court Road, Quinton, Birmingham, 32.

Blood-boiler

IT makes my blood boil to hear people like Messrs. Copping, Barlow and Brunton (Letters, Dec. 25), running down a wonderful piece of literature like Mr. Montgomery's letter on Trad. I heartily agree with every word Mr. Montgomery wrote and would like to say a piece of my own.

Kenton and Heath and all the other big bands of today drive me up the wall. When the average person hears numbers "played" by such "groups of people" they get the wrong idea about jazz. They think it's all rotten. It's only after they have heard a few trad. numbers that they think there is something in jazz after all. As for these small groups—the Kinsey and Klein type—well, I have run out of polite words to express my feelings about the bosh they turn out. To hear some real jazz, I advise Messrs. Copping, Barlow and Brunton to get Kid Ory's version of "Oh, Don't He Ramble" and "Maryland" on Vogue V.2186. That represents my ideal in jazz.

J. GILLBANKS, Ennismore Gardens, S.W.7.

Hear, Hear, Humph!

AS secretary of an organisation devoted to the sale of jazz records, both modern and traditional, together with furthering the interests of both retailer and record-buyer alike, may I heartily endorse Humphrey Lyttelton's remarks (NME, Jan. 1). The practice of advertising re-

LETTERS



A group at the Flamingo, last Sunday (3rd). L. to r.: Lennie Hastings (drums); Bill Sutcliffe (bass); Ronnie Ross (tenor); Damian Robinson (piano) and Dickie Hawdon (trumpet).

corded which very often are not even pressed is not confined to this Christmas only, but has been going on for some considerable time, and has become a source of irritation to both sides of the counter. My association has made friendly representation several times to the companies concerned, and whilst we have had sympathetic letters from the major companies, one particular independent company has not even had the courtesy to reply to several letters. This same company (and this is absolutely true) when phoned regarding releases advertised in a costly advert knew nothing whatsoever about the issues.

On behalf of the shops represented by our association, I would like to associate myself with Humphrey's suggested New Year Resolution to the companies; to reaffirm that we are doing our best by representation to the companies; to rectify the practice, and to say that we believe that it is doing great harm to the Trade.

Finally, record-buyers, don't blame the man behind the counter, it's not his fault; he's just as peeved as you are, and in the case of the J.R.R.A. man he probably wants the discs for himself, too.

PETE PAYNE, Bromley Road, S.E.6.

Confession

I HAVE a confession to make. I know nothing of Dixieland Jazz. But! Before you start throwing daggers, I am wondering if NME or any of its readers could help me out by putting me on to some books on the subject and by giving me the names of a few records and renderers for the "new car."

D. MILLS, Pinegrove Road, Sholing, Southampton.

Jazz Taste

I HAVE read with interest your articles on the BBC's attitude towards jazz programmes, and it was with a certain amount of relief that I then heard that a campaign was going to be launched by certain notabilities in the profession against this latest policy in the BBC. But

lately, as a result of the letters printed in your Letters column, I have become dismayed by the attitude of the jazz fans themselves over their likes and dislikes of jazz music. And I was shocked to read that WAR has been declared between those who like traditional jazz and those who like modern jazz.

Therefore, speaking of the whole affair bluntly, it must be admitted that jazz in this country will never progress whilst there is such a bigoted attitude shown by jazz followers towards their particular brand of jazz. It is obvious that the BBC will only cater for something which has a large following of the same taste. This cannot be said of jazz, for its followers do not agree on the meaning of the word, let alone music.

If people tried to listen to jazz and dance music in the same understanding way as Jack Payne, whose

Sunday afternoon programmes is first-class, then the BBC would have something to work on. But at the moment the whole affair seems to be too complex. How can the jazz following public convince the BBC of the great potentialities of jazz when they cannot even convince themselves on the most elementary point of all—taste? H. ELMLEY, Edgway Road, Oxford.

Help Wanted

I RECENTLY received on the radio around 2 a.m. the American home stations of NBC and CBS, and I would like to hear from any of your readers who could give me programme details and information on the above or any other American stations. REG IREDALE, 86, Ackers Hall Avenue, Liverpool, 14.

British Stars

YES, Miss Downey, you are another NME reader who should go to America and stay there! Ted Heath would draw the crowds for many weeks to the Palladium because in his show are a whole crowd of top-flight entertainers.

I'll guarantee you (and I'm sure many, many others will support me) that Max Bygraves would pack the Palladium for weeks because he is the Star of entertainers. He doesn't stumble around the stage "crying"—like your Johnnie Ray, and he does more than just stand and sing. He puts life into his songs and makes you feel happy.

Of course, there are the other great British stars that Mr. Terry Day mentioned last week. They should definitely have a "turn" at the Palladium.

True, we like to see some American stars at the Palladium, but do they have to dominate that great show-house for nine months of the year? After all, America doesn't let our stars play in their big theatres for even three months.

ELSIE CAPLEN, Thorpedale Road, Finsbury Park.

AFN HIGHLIGHTS

344, 271, 547 METRES

SUNDAY

A.M. 8 Sunday Circus; 10.05 Lucky U Ranch; 10.30 Piano Playhouse; 11.30 Sunday Syncoption. P.M. 1.30 American Music Hall; 3.05 Highway Of Melody; 5.05 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 Garraway; 7.30 Bandbox; 8.02 Forward March; 8.15 Curt Massey; 8.30 Red Skelton; 9.45 Personal Album 10.02 Merly 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 Paulena Carter; 3 Sticksbuddy 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 Garmsen 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 Sticksbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Records; 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 Sticksbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Records; 6 Jo Stafford; 7 Music In The Air; 8.05 The Great Gildersleeve; 8.35 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 You Are There; 9.15 On The Scene; 10 Escape; 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 Playhouse of Favourites; 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 Sport's Memory Book; 2.30 Big City Serenade; 3.30 Stan Kenton; 4 Call Me Freedom; 5.50 Local Edition; 6 Saturday Swing Session; 7 Music In The Air; 8.05 Grand Ole Opry; 8.30 Record Parade Of H's; 10 Jazz Nocturne; 11.05 Late Date; 11.30 Late Date.

RADIO LUXEMBOURG FULL PROGRAMMES (208 METRES)

SUNDAY

6.45 Frankie Laine; 7 p.m. Your Favourites; 7.30 Kiddies' Corner; 7.45 Whinifred 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; 10.0 Listen With Phillips; 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 The Gift Box; 9.30 The Case Of The 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 Mario Lanza; 7.45 Guess The Name; 8 The Story Of Dr. Kidare; 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 The Gift Box; 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; 8.30 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 '20s' Supper Club.

VOCAL DIRECTORY

A grid of 40 small boxes, each containing the name of a singer and their contact information. The names include: STARGAZERS, KEYNOTES, TONY BRENT, DENNIS LOTIS, Don Cameron, JULIE DAWN, BOB DALE, DAVID WHITFIELD, Frankie VAUGHAN, Archie LEWIS, DAVID CAREY, ALMA COGAN, PAUL RICH, Frank HOLDER, Maria PERILLI, KORDITES, JILL DAY, MARTIN MORENO, JOAN ANDERSON, RONNIE HARRIS, RONNIE VAUGHN, MAURICE ALLEN, PAM RAINER, GEORGE BROWNE, MIKE LAWRENCE, "THE CORONETS", EDDIE MACDONALD, DENNIS HALE, THE MILRAYS, JOHNNY GRANT, ISOBEL EDGARD, MARJORIE DAW, DON MACCREA, BARBARA JAY, WENDY BROOKS, ALMA RAYE, GWEN JONES, DIANA COUPLAND, Louise GARNETTE, CAROL BROOKE, ROY GARNETT, PAUL VAUGHAN, LYNETTE RAE, MONTY NORMAN, JOHNNY GREEN, GERALDINE FARRAR, FRASER HAYES, BOB FREEMAN, ART BAXTER, JERI CARSON.

Advertisement for 'SWEDISH RHAPSODY' by JOE LOSS (HMV) and PERCY FAITH (Phillips). It lists several records including 'KISS AND CUDDLE POLKA', 'I WAS A FOOL IN LOVE', 'THE MOON IS BLUE', and 'TE AMO MEANS ("I LOVE YOU")'. The records are performed by 'DEEP RIVER BOYS', LITA ROZA, PEGGY TAYLOR, ALMA COGAN, DORIS DREW, and FRANKIE LAINE. The advertisement is for Campbell Connelly & Co. Ltd., located at 10, Denmark Street, London, W.C.2.

NME POLL: FULL RESULTS

How the readers voted for their favourite British dance bands, musicians & singers



DICKIE VALENTINE LITA ROZA BILL MCGUFFIE JOHNNY DANKWORTH

BAND YOU WOULD MOST LIKE TO SEE AT THE NME POLLWINNERS' CONCERT

1	JOHNNY DANKWORTH'S ORCHESTRA	6021
2	Vic Lewis and his Band	4724
3	BBC Show Band	2864
4	Frank Chacksfield's Orchestra	2106
5	Ken Mackintosh's Band	1164
6	Stanley Black and his Orchestra	648
7	Billy Cotton's Band	464
8	Jack Parnell	415
9	Ronnie Scott	363
10	Ted Heath	295
11	Teddy Foster	174
12	Carl Barriteau	159
13	Gracie Cole	123
14	George Evans	92
15	Geraldo	86
16	Edmundo Ros	58
17	Squadronaires	41
18	Eric Jupp	37
19	Oscar Rabin	24
20	Eric Winstone	21

CLARINET

1	CARL BARRITEAU	3718
2	Sid Phillips	3253
3	Vic Ash	2803
4	Henry McKenzie	1494
5	Frank Weir	961
6	Douggie Robinson	755
7	Wally Fawkes	567
8	Ken Mackintosh	436
9	Nat Temple	347
10	Keith Bird	310
11	Harry Roy	287
12	Allan Beaver	245
13	David Ede	212
14	Archie Temple	175
15	Dave Shepherd	128
16	Harry Bence	94
17	Bruce Turner	87
18	Ronnie Baker	54

BASS

1	JOHNNY HAWKSWORTH	6823
2	Sammy Stokes	3386
3	Frank Donnison	2402
4	Joe Muddel	1823
5	Jack Fallon	1102
6	Eric Dawson	958
7	Charlie Short	875
8	Lennie Bush	531
9	Joe Nussbaum	529
10	Coleridge Goode	460
11	Tim Bell	313
12	Ronnie Stone	285
13	Jack Seymour	177
14	Micky Asman	80
15	Frank Clarke	74
16	Ronnie Seabrook	61
17	George Jennings	48

LARGE BAND

1	TED HEATH AND HIS MUSIC	9594
2	Jack Parnell and his Music Makers	7081
3	Ken Mackintosh's Orchestra	5253
4	Johnny Dankworth's Orchestra	4521
5	BBC Show Band	3416
6	Stanley Black's Orchestra	2104
7	Joe Loss and his Band	1250
8	Geraldo and his Orchestra	1016
9	Vic Lewis and his Band	852
10	Eric Winstone's Band	653
11	Squadronaires	517
12	Billy Ternent's Orchestra	454
13	Teddy Foster's Band	421
14	Syd Dean's Band	368
15	Harry Leader's Band	311
16	Ambrose and his Orchestra	280
17	Basil Kirchin's Band	235
18	Oscar Rabin's Band	111
19	Gracie Cole's Band	105
20	Harry Roy's Band	56



KENNY BAKER JACK PARNELL RONNIE SCOTT TED HEATH

SMALL BAND

1	RONNIE SCOTT'S BAND	6921
2	Ray Ellington Quartet	6642
3	Norman Burns Quintet	4801
4	Carl Barriteau's Band	4411
5	Tito Burns and his Band	2631
6	Freddy Randall's Band	2536
7	Sid Phillips and his Band	1821
8	Harry Gold's Pieces of Eight	1581
9	Humphrey Lyttelton's Band	709
10	Kenny Baker's Quartet	525
11	Tony Kinsey Trio	314
12	Phil Tate's Band	257
13	Reggie Goff's Band	213
14	Johnny Rogers' Band	178
15	Felix King's Band	149
16	Malcolm Mitchell Trio	137
17	Eric Delaney Group	77
18	Hedley Ward Trio	43

MUSICIAN OF THE YEAR

1	RONNIE SCOTT	5438
2	Johnny Dankworth	4916
3	Jack Parnell	3206
4	Ray Ellington	2921
5	Bill McGuffie	2212
6	Stanley Black	1841
7	Ted Heath	1465
8	Kenny Baker	987
9	Tito Burns	950
10	Geraldo	910
11	Don Lusher	864
12	Freddy Randall	792
13	Ronnie Verrell	761
14	Ken Mackintosh	693
15	Johnny Hawksworth	631
16	Carl Barriteau	584
17	Frank Chacksfield	520
18	Eddie Blaire	472
19	Alan Ganley	433
20	Harry Klein	427
21	Tommy Whittle	416



DON LUSHER CARL BARRITEAU

DRUMS

1	JACK PARNELL	5302
2	Ronnie Verrell	4842
3	Eric Delaney	2525
4	Allan Ganley	1904
5	Phil Seaman	1238
6	Tony Crombie	921
7	Basil Kirchin	726
8	Tony Kinsey	580
9	Lennie Hastings	458
10	Joe Daniels	406
11	Jock Cummings	237
12	Norman Burns	150
13	Derek Price	120
14	Bobby Kevin	88
15	Don Lawson	81
16	Ken Hollick	47

ALTO-SAX

1	JOHNNY DANKWORTH	6736
2	Derek Humble	3922
3	Les Gilbert	2442
4	Ken Mackintosh	2258
5	Douggie Robinson	1470
6	Ronnie Chamberlain	861
7	Carl Barriteau	647
8	Harry Bence	629
9	Harry Klein	536
10	Roy Willox	337
11	Johnny Rogers	274
12	Bruce Turner	155
13	Geoff Taylor	87
14	Harry Hayes	81
15	Bob Burns	76
16	Dave Shand	64
17	Jimmy Walker	47

GUITAR

1	IVOR MAIRANTS	6341
2	Roy Plummer	5862
3	Bert Weedon	2054
4	Ike Isaacs	964
5	Douggie Slavin	805
6	Ray Dempsey	547
7	Malcolm Mitchell	540
8	Laurie Deniz	449
9	Ken Sykora	449
10	Don Fraser	208
11	Jeff Rowena	156
12	Johnny Wiltshire	133
13	Dennis Wright	118
14	Laurie Steele	72
15	Peter Chilver	53
16	George Elliott	48
17	Freddy Legon	38

PIANO

1	BILL MCGUFFIE	6643
2	Ralph Dollimore	4831
3	Stanley Black	2442
4	Frank Horrox	2161
5	Winifred Atwell	462
6	Steve Race	263
7	Dill Jones	249
8	Ronnie Aldrich	210
9	Bill Le Sage	184
10	Dick Katz	100
11	Eddie Thompson	75
12	Tommy Pollard	43
13	Ralph Sharon	37
14	Norman Stenfalt	34
15	Harry South	28
16	Mike McKenzie	25

TRUMPET

1	KENNY BAKER	4643
2	Eddie Calvert	3976
3	Jimmy Deuchar	2321
4	Bobby Pratt	1832
5	Joe Hunter	1400
6	Albert Hall	906
7	Humphrey Lyttelton	874
8	Freddy Randall	844
9	Johnny Oldfield	651
10	Stan Roderick	630
11	Freddy Clayton	623
12	Eddie Blair	617
13	Derrick Abbott	530
14	Terry Brown	347
15	Bert Courtney	268
16	Duncan Campbell	144
17	Bert Ezzard	60

MALE VOCALIST

1	DICKIE VALENTINE	9730
2	Dennis Lotis	8873
3	Frankie Vaughan	6521
4	Tony Brent	3901
5	Ray Burns	2663
6	David Whitfield	1801
7	Monty Norman	1200
8	David Hughes	984
9	Frank Holder	864
10	Bob Dale	840
11	Les Howard	772
12	Benny Lee	576
13	Howard Jones	431
14	Jimmy Young	419
15	Martin Moreno	364
16	Teddy Johnson	361
17	Dennis Hale	349
18	Bryan Clark	284
19	Johnny Grant	237
20	Mel Gaynor	211



IVOR MAIRANTS

FEMALE VOCALIST

1	LITA ROZA	10115
2	Cleo Laine	9423
3	Julie Dawn	7806
4	Jill Day	4241
5	Diana Coupland	2234
6	Peari Carr	1138
7	Annette Kloofer	981
8	Alma Warren	891
9	Alma Cogan	747
10	Rose Brennan	438
11	Jean Campbell	398
12	Patti Forbes	376
13	Barbara Jay	355
14	Dinah Kaye	324
15	Vera Lynn	273
16	Joan Regan	224
17	Marion Ryan	201
18	Jill Allen	147
19	Marion Davis	123
20	Diana Decker	94



REG OWEN JOHNNY HAWKSWORTH

TENOR-SAX

1	RONNIE SCOTT	6151
2	Tommy Whittle	4826
3	Don Rendell	3211
4	Art Ellefsen	1206
5	Kenny Graham	943
6	Tubby Hayes	851
7	Kathy Stobart	659
8	Rex Morris	574
9	Jimmy Skidmore	414
10	Bob Burns	365
11	Keith Bird	281
12	Jimmy Walker	193
13	Duncan Lamont	166
14	Bob Efford	128
15	Lena Kidd	95
16	Reg Price	43

ARRANGER

1	REG OWEN	4258
2	Johnny Dankworth	3526
3	Stanley Black	1453
4	Ron Goodwin	1167
5	Eric Jupp	954
6	Ray Martin	871
7	Ken Mackintosh	794
8	Ken Thorne	720
9	Laurie Johnson	520
10	Johnny Keating	464
11	Malcolm Lockyer	311
12	Mantovani	297
13	Allan Roper	228
14	Steve Race	97
15	Wally Stott	64
16	Dave Lindup	37
17	Harry South	23

TROMBONE

1	DON LUSHER	7264
2	Jackie Armstrong	4544
3	Harry Roche	2401
4	George Chisholm	1521
5	Eddie Harvey	1162
6	Ken Wray	1050
7	Jock Bain	864
8	Laddie Busby	715
9	Gordon Langhorn	685
10	Mac Minshull	622
11	Keith Christie	600
12	Geoff Sowden	551
13	Norman Cave	373
14	Bill Geldard	358
15	Johnny Keating	227
16	Maurice Pratt	141

The NME Poll-Winners' Concert

IN view of the two weeks' season Ted Heath and his Music at the London Palladium, commencing March 8, the NME has arranged—at Ted's request—to switch the staging of its great Poll-Winners' Concert to a later date.

It was originally intended to hold this mammoth presentation at the Royal Albert Hall on Sunday, March 21, but in view of the fact that Ted Heath's fortnight at the London Palladium will not terminate until Saturday, March 20, it was decided to make this postponement for a few weeks, until either April 25 or May 2.

Ted Heath is anxious to play the minimum number of dates in London during March to ensure that the maximum number of fans will attend his Palladium season.

Next week we will announce the definite date of the Poll-Winners' Concert and also the venue.

Sorry, NME readers, but you will have to wait a little longer for the great thrill of hearing and comparing the Heath Band and the new Dankworth Orchestra playing together at the same concert!

SHOW BAND TIME CHANGE

TIMES of the weekly broadcasts by Cyril Stapleton's BBC Show Band on Saturday have been changed, and this programme is now aired from 1.10 p.m. for an hour's duration, instead of commencing at 3.30 p.m.

Comedian-scriptwriter, Bob Monkhouse, is now featured each week with the Show Band on the Monday evening and Saturday afternoon programmes.

Yesterday (Thursday) Cyril Stapleton and Show Band producer, Johnny Stewart, met film star Rosemary Clooney at her Claridges-Hotel suite to discuss arrangements for her broadcast with the Show Band next Monday evening (January 12).

BRITISH DISC STARS FOR STATES

THE phenomenal U.S. sales of Eddie Calvert's Columbia record of "Oh! Mein Papa," are confidently expected to pass the million mark by mid-February, and Eddie is fixing a good will trip to the States on February 22.

Meanwhile, Ray Martin crosses the Atlantic on January 15, while Norrie Paramor is planning a trip for February or early March.

Dick Lee, U.S. singer and star of the American "Essex" label—whose waxings are heard here via the British Columbia label—reaches London on a good will and sight-seeing trip next week.

THE Stanley Black Orchestra is playing tonight (Friday, 8th) for the Barnstaple Corporation at their Corporation Dance at the Queens Hall.

Tomorrow (Saturday), the Black orchestra will play at London's Dorchester Hotel for the Potters Bar Golf Club Ball. Further engagements include Basingstoke (15th) and the Festival Hall, Kirkby-in-Ashfield (16th).

We are so very pleased that

EDDIE CALVERT'S

Recording of

"OH MEIN PAPA"

is the 'Top Selling Record'—

The FIRST of 1954—

AND IT'S BRITISH!

THE PETER MAURICE MUSIC CO., LTD.
21 DENMARK STREET, LONDON, W.C.2

The Men behind the Records—1

PRODUCTION BY PARAMOR



NORRIE PARAMOR

PICTURE a major recording executive, and you'll probably imagine a bloated business tycoon; heavy jowled, humourless, purple-faced, and surrounded by sixty secretaries.

Picture Norrie Paramor, and if you know anything about the guy at all, your image will be as different from the last as bop is from boogie; a youngish, dapper fellow, reserved almost to the point of shyness, quietly spoken and thoroughly approachable.

Yet Norrie is such an important

figure in the disc world to-day that to refer to him as a "major executive" is almost belittling his position!

He has been immediately responsible for half the popular music issues on British Columbia since October, 1952 (the equally talented and charming Ray Martin takes care of the other fifty per cent.). He decides which artists will wax what tunes. He conceives, scores and hires the required musicians for vocal accompaniment sessions. And additionally, he finds time to

cut best-selling orchestral platters under his own name, often playing a solo piano part to boot!

All this would require a twenty-five-hour day and an eight-day working week for one person, you would think. In point of fact, Norrie gets through his assignments quite comfortably, with level-headed aptitude and enough free time to follow his favourite hobbies of motoring, tennis—and darts.

If ever there was a right man in the job, it's Paramor. But until maybe three years ago Norrie was regarded as an expert keyboard man, an efficient Dixieland specialist, and "little else. Except by a handful of folk in the know!

In 1950, Norrie looked after the background chores. When she moved over to Columbia later that year, Norrie moved too. Very soon he was being top label credit for things like "Saloon Bar Rag," made for the same concern.

But though he was happy to accept the chances thus offered him, Norrie Paramor had other ambitions which, for some time, were completely frustrated. In his own words, "I had been active in one field, for too long. All the time I was with Harry Gold, the brand of Dixieland made its mark on me, and stuck!

as Johnny Brandon, the late Steve Conway, Yvonne de Carlo and Josh White on more than a hundred sides. He evolved the continental-style ensemble which first made a real impression with "At Last, At Last."

And when Norman Newell transferred from Columbia to Philips late last year, Norrie was given permanent employment with the former organisation, accepting the responsibilities which we have already detailed.

Unusual

Many of the discs that Paramor has produced make use of quite unusual instrumental combinations, so skilfully blended that the average listener is unaware of what he is hearing.

There is, for example, the "Tony Brent Noise," well exemplified by the slicing that Tony made of the French hit, "Le Loup, la Biche et le Chevalier," under the title "Make It Soon." The instrumentation here comprises two tenors, three guitars, celeste, bass, drums and Latin American rhythm.

Then, on Diana Decker's famous "Poppa Piccolino," Norrie used four cellos, accordion, mandoline and rhythm. The laugh that lights up Diana's voice on this one was also inspired by Norrie, for Miss Decker said to him, "You look so happy when you smile. Please keep laughing all the time we're making the record, and it'll encourage me to do the same!"

In addition to his transcriptions of other writer's works, Paramor is no mean composer himself. He did pretty well with "Cornflakes," which Sidney Torch and Les Baxter waxed, and also with "Jog Trot," the debut tune of Eric Jupp's recording orchestra.

Norrie's plans for the future include a short trip to the States, "maybe in March," when he declares that he will spend most of his time listening to the New York jazzmen. But as a long-term policy, he is more than happy about the idea of remaining with Columbia, indefinitely. Needless to say, the Columbia powers—that be—are more than happy about the idea, too!

Dixieland

"I love Dixie, and all kinds of jazz, but I wanted to do so much more. Use strings, in lush song settings, for one thing. At first, no one at Columbia would give me a chance. Until I had an idea!"

The idea was to arrange an appointment with Teddy Johnson with Norman Newell. Teddy had just returned from Luxembourg, where his reputation as disc jockey and singer had been firmly established. Norman was Columbia's artists and repertoire chief, holding the same office that Norrie and Ray Martin share to-day.

Newell needed little persuasion to be sold on the idea that Teddy Johnson would be a fine additional asset for the Columbia vocal roster, but the singer said that he would agree to this idea only if a certain condition was fulfilled. His friend, Norrie, must be employed as MD for the recordings!

The artists and repertoire boss was frankly dubious. A Dixieland arranger writing for a ballad singer! At last, however, he authorised the scheme—"just this once."

You'll realise how glad Norman was that he took this decision when we tell you that the first disc produced by Teddy and Norrie was "Beloved, Be Faithful," a wonderful commercial success and one of the best-remembered British vocal and orchestral renditions in recent years!

After that, Newell gave Paramor all the scope he could wish for. He backed such dissimilar personalities

Musician

London born and bred, Norrie Paramor studied music from the age of seven, and he had already established a reputation within the profession before the war, working with Jack Harris, Maurice Winnick and other prominent bandleaders of the 'thirties until he joined the RAF in 1940.

Posted to Blackpool, Norrie collaborated with Sidney Torch, Max Wall, Harry Alan Towers and others in providing forces' entertainment, and eventually he was made musical director of Ralph Reader's service Gang Show organisation. In India, he helped with the production of further RAF shows, pounding meanwhile on "practically every NAAFI piano in the world."

In 1944, a meeting with maestro Harry Gold led to a business partnership for Norrie, a partnership which produced the first Pieces of Eight combo, featuring Paramor at the ivories, of course. And this set-up continued until 1949, when Norrie decided to give up dashing madly about the country. He settled in London, concentrating on free-lance arranging activities.

One artist who made good use of Paramor manuscripts was vocalist Marie Benson. When Marie waxed four titles for the Oriole label early

AMERICAN AIR-MAIL FROM NEW YORK

by ANDY E. SALMIERI

COUNT BASIE called me from his Long Island home to thank me for the mentions I had made of him in the NME, and asked me to wish everyone a prosperous and happy 1954.

Basie told me he has reopened negotiations for a European trip and will let us know how that pans out.

Making the second go round, is George Gershwin's "Love Walked With Me" and "Is Everybody Happy" Lewis is going into the oil biz; he is investing a big wad of dough into Bolivian oil.

Did you know that the famed 88'er Oscar Peterson of Norman Granz's JATP is an accomplished singer, too? Granz has cut a vocal album starring Oscar.

Norman Granz recently flew to your continent to ready the 1954 JATP tour which kicks off sometime in February.

There is a plan afoot by AVGA to ban dee-jays from becoming performers, i.e., Al Jazzbo Collins, Steve Allen, etc., who not only are dee-jays. They also record, and from time to time engage in club dates. The AVGA feels they should go back to the airwaves exclusively and stay there! It is said that unless this is done, performers may be asked not to appear on dee-jay programs in "guest shots."

clarinet solo by Bob Helm on "Wolverine Blues."

Good News Department: The owners of the recently shuttered Blue Note night club will reopen soon at another site... they have not decided whether they will keep the old name "Blue Note."

Paul A. Studer, of Switzerland, has come up with a wonderful idea. He has formed a collectors' club called "The New International Jazz Club." The primary mission of this club is to be of service to record collectors the world over. It is also designed to assist collectors in learning more of their musical preferences. Basically, the NJC has the following aims: (1) An address exchange service; (2) To give members information on current records and books being released in various countries; (3) To aid in the international exchange of records between interested collectors; (4) To promote (if possible) annual meetings of members; (5) To realise every useful suggestion from members.

There have been no national chapters set up as yet, but they will be announced as soon as possible. If interested in this idea (if you are a Jazz-Pop-Hillbilly-Classical collector) write to Paul A. Studer, Rivera (Tessin), Switzerland. Kindly mention you read it here.

Michigan; Stephen J. Voce to Leon J. Hibler, 618, So. Hawley Rd., Milwaukee 14, Wisconsin; R. F. Burrett (Bonham Rd.) to Dan Pavia, 1711, S.W. 3rd Avenue 207, Portland, Oregon.

Brian P. Tochan to H. B. Worster, c/o Mrs. T. T. Marks, jr., 1703, Pointview Ave., Youngstown, Ohio; Shirley Moore to Norman K. Ackermann 216, No. Main St., Rock Creek, Ohio; J. Brebred (?) 918, Shettleston Rd., Glasgow, to Richard G. Holbrook, Guard Hill Rd., Bedford, N.Y.; Trevor Williams to J. Robert Mantler, 144-42, Northern Blvd., Pasadena, California.

L. J. Cook to Rochale S. Mounts, 1266, No. Commonwealth, Hollywood 29, California; John E. K. White to Gloria Lee Taylor, 1128, E. Adams Street, Springfield, Illinois; June Bradbrook to Gilbert Harmon, 21, Elm Street, Camden Maine; David Starkewich (Rose Street) to William De Frayne, 401, East 137th Street, Bronx 54, New York; P. Chapman to Jack Breckenridge, 2406, Silverstrand, Hermosa Beach, California; Basil Brideson, jr., to Mr. J. A. Pasarella, 1798, Dixwell Avenue, Hamden 14, Connecticut.

That's all for this week. We will publish more names as soon as we get more American names to match you with.

If you are a modern jazz fan, Dizzy's latest Contemporary LP C 2504 "Dizzy In Paris" is a must! He is backed by Nat Peck, trombone; Walde Legge, piano; Lou Hackney, bass; and Al Jones, drums, featuring "Mon Homme," "Toujours," "C'est Comme Ça," "S Merveilleux," "Fais Gaffe," "Au Pays D'Oubliade," "Nocturne Lunaire," "J'ai De Rythme"

Connie Haines touring the Far East stopped off at Honolulu to stage several shows for Servicemen stationed there.

Satchmo and his band reached Honolulu about the same time, and Trummy Young showed the band around in his adopted home. Trummy lived five years in Honolulu prior to joining "Pops."

Bill Perkins has replaced Zoot Sims on the tenor chair with Kenton's ork.

This Week's Bravos: Count Basie and his big band at the Birdland. This Week's Best Record: Turk Murphy's Jazz Band—Good Time Jazz LP 18, featuring "Minstrels Of Annie Street," "Little John's Rag," "Bay City," "Messa Round" and featuring Claire Austin vocals on "Cakewalkin' Babies," "Oh Daddy," "Hot Time In The Old Town" and last, but far from least, the excellent

Here are more pen-pal listings: Patrick J. Sullivan to George Brymer, 627 E. Concord Ave., Orlando, Florida; Colin Lane to Bill Lawson, 4927, Lake Park Ave., Chicago 15, Illinois; Chris R. Hennesy to Lee S. Kruska, 705, E. Ludington Ave., Ludington, Michigan; Nonna Stone to Al Starck, 635, McKinley St., Neenah, Wisconsin; Jacquelline Whipall to Catherine V. O'Brien, 402, First Ave., Newtown Square, Pennsylvania; Jimmy Carroll, jr. (Glasgow, Scotland) to Leon Whitley, 4815, Cole's Manor, Dallas, Texas; Michael Maher to Kenneth C. Rooks, 70, Macombs Place, New York, 39, N.Y.; Anthony Snook (17, Grove Rd.) to Peter Boekhoff, 1507, Parkview Ave., Whiting, Indiana.

Paulino Nightingale to Leonard Leichter, 2733, N. 46th Street, Philadelphia 31, Pennsylvania; Danny Smith (26 St. Paul's Ave.) to Louis Loura, 3105, San Pablo Ave., Berkeley, California; Jean Biggin to Elmer H. Moeller, 755, Dawson St., Waterloo, Iowa; Pamela Lumsden to P. C. Dixon, 2749, Parkview, Knoxville, Tenn.; Thomas Burns (12, Horncastle Rd.), to Carl A. Schaefer, 357, S. Linden Rd., Mansfield, Ohio; Trevor W. Taylor to Dean C. Hughes, 46, Sheridan Ave., Pontiac



Humphrey Lyttelton blows. Altoist Bruce Turner admires...

An ear like a waffle—but it says this is beautiful music!

Jazz Record Reviews

by HUMPHREY LYTTTELTON

excel in any company less imposing than Rainey's.

The cabaret Blues of Coot Grant and Wilson, less personal and more sophisticated than the others, suffer most from the passing of time. But everywhere, the accompaniment is superlative. Armstrong's uncannily precocious sense of timing and feel for harmony are things to be wondered at. But even without them, he stands out among all contemporary cornetists for the degree of warmth and emotional intensity which he blows into one single note.

In many of these accompaniments, the band is used almost like an accompanying guitar, subdued during the vocal lines and surging up in between with passages of intense blueness. Here, and in the dramatic introductions, the banjo lays down a resolute beat with sinister effect.

These accompaniments alone are suitable subjects for an essay, and I have only space left here to implore you to reward Decca's enterprise on your behalf by making every effort to buy this fine LP.

SOME things are hard to understand. While the "cultural and educational" BBC is deliberately ignoring the requirements of the jazz-loving minority, the commercial record companies are beginning to cater for them in a degree which seems almost suicidal.

One is, to some extent, reconciled to the trash which emanates from Tin Pan Alley if it helps to finance the issue of such rare and valuable records as are now emerging from Decca. An almost indigestible feast of jazz has been presented on the London label in the Jazz Archives series of Long Players.

I urge all jazz lovers to investigate these at once—if you haven't a Long Playing machine, sell your radio.

Mind you, let's not shirk the fact that reissues of early jazz recordings appeal only to a minority within the body of self-professed jazz lovers. A pity, but it is so.

I was at a broadcast a short time ago, when some old Dodds and Armstrong records were played. A well-known modern band was in attendance, and their fans filled the hall. When the old jazz came over the P.A., mirth was unrestrained.

a ghastly grin at the sound of a banjo or a sliding trombone, kindly take leave of us for the next few weeks. We have some music to discuss, and I'm afraid it will be beyond your powers of comprehension.

As for the rest of you, the first thing you must do is to go out and buy the London LP entitled "Louis Armstrong Plays The Blues" AL3501. This is a selection of numbers sung by Ma Rainey, Trixie Smith and Grant and Wilson, with accompaniment by a Fletcher Henderson group containing Louis, Buster Bailey and Charlie Green.

I have, for the past week, been listening to this record as one should listen to all early and indistinct recordings—with my ear pressed against the speaker of my Deccalain.

Now I have an ear like a waffle and a strong belief that here is some of the most beautiful jazz music to be heard anywhere.

Outstanding are the three tracks by Ma Rainey, greatest of all dramatic blues singers. Her deep, contralto voice has the bluest sound—bluer even than Bessie's—and I know nothing in recorded jazz so powerful and moving as these versions of "See See Rider" and "Jelly Bean Blues."

The third Rainey is "Countin' The Blues," hardly less impressive than the others. After them, the rest of the music is—perhaps fortunately—more lightweight.

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1954's Big Winner!!

COLUMBIA CONGRATULATES

EDDIE CALVERT

ON HIS TERRIFIC RECORDING OF

"OH! MEIN PAPA"

A Smash Hit both in America and Great Britain

coupling "MYSTERY STREET"—DB3337 (78 r.p.m.)

Columbia Gramophone Co., Ltd., Record Division, 8-11, Gt. Castle St., London, W.1.

COLUMBIA

DICK JAMES HAS MADE HIS BEST DISC!

DICK JAMES
"Tenderly"
"You're On Trial"
(Parlo. R.3791)

WHEN I picked up this record I must honestly admit that I was expecting nothing extremely exciting apart from the usual sound performance turned in by Dick James, but it took only a matter of seconds to make me realise that, after many years of recording, Dick has made his best record!

"Tenderly," of course, has been a famous instrumental for many years, but now, for the first time, it is a real "pop" and this is a really excellent record.

I am amazed at the quality of the recording and it's Oscars all round to Dick James, Ron Goodwin (the orchestra leader and, I imagine, also the arranger) and last, but by no means least, to the recording engineers.

Well done, boys, it's British and it's good.

Not as good as "Tenderly" is the backing, but then it would be difficult to turn out two sides as good as the one previously mentioned. But take it from me, it's a good solid backing.

DICKIE VALENTINE
"Guessing"
"When I Was Young"
(Decca F.10172)

JUDGING by the number of requests received recently for this record, Dickie is on a hit.

This side has a great deal of what it takes to make a big hit record. First of all it has an attractive lyric and certainly a catchy melody, but it also has a

most tasteful and charming musical backing provided by Stanley Black.

I sincerely wish that every arranger in the country could find sufficient time to sit down and listen to this side at least half a dozen times for here, surely, is the answer to many problems. Mr. Black never lets us forget that Dickie Valentine is a feature artist and that the melody is well worth hearing.

"When I Was Young" is a rather difficult song to sing and, unfortunately, it is rather uncommercial, but it is indeed a very beautiful song and one that I shall not tire of hearing. Once again, great praise for Stanley Black for a charming accompaniment.

I should like to present to Mr. Black the NME Oscar of the Week.

PRIMO SCALA AND HIS ACCORDION BAND
Six Hit Medley (Parts 1 and 2)
(Polygon P.1089)

AFTER far too long an absence, Primo Scala and his Band return to the world of recorded music. Primo has chosen such hit numbers as "When You Hear Big Ben," "Poppa Piccolino," "Swedish Rhapsody," "Answer Me," "Rags To Riches," and "I Saw Mommy Kissing Santa Claus."

It is obvious that from the outset this is intended to please lovers of commercial music, and when I tell you that it's all good straightforward stuff with no clever arrangements, then you have a good idea of what you are buying.

POPULAR RECORDS

REVIEWED BY
GEOFFREY EVERITT

The Radio Luxembourg
Disc-jockey

GARY MILLER
"From Here To Eternity"
"In The Mission of St. Augustine"
(Philips PB.217)

THE record label informs us that this first side features Gary Miller with Wally Stott and his Orchestra and Chorus. Perhaps we are invited to take part in a new parlour game called "Find The Chorus."

Well, I tried and I certainly can't find it, so I guess they must have got lost on their way to the studio.

However, I am more than pleased with what I have heard, and apart from the singing of talented Gary Miller, you can also enjoy a lush arrangement pro-

vided by arranger Wally Stott. I don't go a bundle on the second side and do not rate its chances of success very high. This time the chorus is present but the whole affair is rather dreary to me.

ANNE SHELTON
"Crystal Ball"
"Don't Leave Me Now"
(HMV B.10628)

THIS is a new recording of a song which has been kicking around for ages. One would have thought, in fact, that this was far too late to mean very much, but I have a feeling that at long last this song has started to mean something and the coming weeks will prove that Anne was right or wrong in recording a title which has so far failed to make the grade.

Miss Shelton is a great singer and one of my own personal favourites, but as I have previously stated in this column, she is possibly a little too good at times. Anyway, it's some little while since this fine artist had a big hit record and on this side she sings well enough to deserve another break.

"Crystal Ball" certainly has the makings of a big seller and my only regret is that for my liking the tempo is a little slow. Apart from this, I can find no fault with



British singer Dinah Kaye is obviously enjoying her new career in the States, judging by this picture of her taken with Tony Martin at the Chez Paree night-club, Chicago.

Anne's singing and the musical backing is well up to standard.

KATIE STEVENS
"Crying In The Chapel"
"You Alone"
(Col. DB.3410)

NO, no, Miss Stevens, this will not do for me!

I'm sorry to be somewhat harsh on what I believe is your first major record release, but I know you will appreciate that a critic must review both good and bad records.

I am, indeed, extremely sorry to say that this is one of the worst records produced in a British studio in 1953. Even if I considered that the recording was excellent I would still say that it is at least two months too late.

The record company responsible here have in the past received my congratulations for giving a chance to British talent, but I'm

afraid this time they have slipped. "You Alone" is a lovely song, and I prefer to say no more.

TEDDY JOHNSON
"A Little Kiss"
"Cornflakes"
(Col. DB.3404)

WITHOUT the slightest hesitation, I shall state that this is the best side recorded by Teddy Johnson since he cut "Our Very Own" many months ago.

This is a charming British song sung with great sincerity and feeling. When Teddy is in form he is a great salesman and let me assure you that on this occasion he is in great fettle.

"Cornflakes" is a vocal version of the very popular British instrumental which has had considerable success on both sides of the Atlantic. The lyric is American and for my liking Teddy takes it a little too fast. No other complaints, however, and all in all this is a first-class record.

RHYTHM RECORDS

KEN MACKINTOSH
His Saxophone and Orchestra
"Skin Deep"
"Istanbul"
(HMV BD.1302)**

JUST before I go wading into this disc, let me reaffirm something. Let me state that, as a reviewer my standard of perfection is high, possibly because as a musician, I aim for the top invariably, even though I may not always get there.

Reviewed by REG OWEN

Bearing in mind, then, that my standard of criticism is rigid, I feel a little disappointed with the job that Ken's fine band has made on "Skin Deep"

For a start I don't think the right tempo has been hit—it seems a little laboured at times, and if it wasn't for the fine drumming of Bobby Kevin, it would only succeed in being a very ordinary version of Lou Bellson's brain-child.

The saxes in particular sound very anemic and the playing of the brass section is certainly not as precise as one expects from the Mackintosh band.

"Istanbul" is quite a cute arrangement, and Ken has dug up an oboe from somewhere. This, coupled with various tom-toms and gongs gives the accepted "oriental" touch.

Once again the saxes seem to play with very little spirit, and the trombones are at times very much out of tune.

However, as this is a commercial record, it should sell. At least it is different.

BUDDY MORROW'S ORCHESTRA
"Quarter To Twelve"
"Re-enlistment Blues"
(HMV B.1067)**

HERE is an attempt to produce another "Night Train"—even the drum beat is the same throughout, but although the theme, played by the trombone section, is quite good, I don't think it will catch on like its predecessor.

Apart from a few bars of tenor, the side is completely ensemble and tends to get rather monotonous. The spoken intro and coda I rate as a good gimmick, and this will probably help the record to sell.

"Blues" from "From Here To Eternity" is sung by a fair blues singer, Frankie Lester, backed by Morrow's muted trombone, and the overall effect is good.

The band comes in just where you would expect and plays forcefully throughout, though not very well together. The side finishes as it started, with vocal and trombone.

One suggestion I should like to make is that before Mr. Morrow records another number such as this he gets his guitarist to tune up!

BEST SELLING POP RECORDS IN BRITAIN

- | Last This Week | Title | Artist |
|----------------|----------------------|---------------------------|
| 1 | OH MEIN PAPA | Eddie Calvert (Columbia) |
| 2 | SWEDISH RHAPSODY | Mantovani (Decca) |
| 3 | RAGS TO RICHES | David Whitfield (Decca) |
| 4 | ANSWER ME | Frankie Laine (Philips) |
| 5 | POPPA PICCOLINO | Diana Decker (Columbia) |
| 6 | ANSWER ME | David Whitfield (Decca) |
| 7 | BLOWING WILD | Frankie Laine (Philips) |
| 8 | CLOUD LUCKY SEVEN | Guy Mitchell (Philips) |
| 9 | LET'S HAVE A PARTY | Winifred Atwell (Philips) |
| 10 | CRYING IN THE CHAPEL | Leo Lawrence (Decca) |
| 11 | DRAGNET | Ray Anthony (Capitol) |
| 12 | RICOCHET | Joan Regan (Decca) |

The following titles were also listed on dealers' returns.

- "The Creep" (Ken Mackintosh); "Chica Boom" (Guy Mitchell); "Golden Tango" (Frank Chacksfield); "I Saw Mommy" (Jimmy Boyd); "Dragnet" (Ted Heath); "Because You're Mine" (Mario Lanza); "When You Hear Big Ben" (Vera Lynn); "Istanbul" (Frankie Vaughan); "Ebb Tide" (Vic Damone); "All I Do" (Johnnie Ray); "Golden Tango" (Winifred Atwell); "Poppa Piccolino" (Billy Cotton); "Oh My Papa" (Eddie Fisher); "Flirtation Waltz" (Winifred Atwell); "That's Amore" (Dean Martin); "Oh My Papa" (Lys Assia); "Rags To Riches" (Ray Burns); "I Saw Mommy" (Beverly Sisters); "Vaya Con Dios (Les Paul); "Istanbul" (Edmundo Ros); "I Believe" (Whitfield).

Copyright by the New Musical Express, 1952.

This chart is compiled from weekly returns made to us by the largest record retailers throughout the country, based on their actual sales figures.

RECORDS MOST PLAYED BY U.S. DISC JOCKEYS

- | Last This Week | Title | Artist |
|----------------|----------------------|-------------------|
| 1 | Rags To Riches | Tony Bennett |
| 2 | Oh My Papa | Eddie Fisher |
| 3 | Changing Partners | Patti Page |
| 11 | Stranger In Paradise | Four Aces |
| 7 | That's Amore | Dean Martin |
| 10 | Santa Baby | Eartha Kitt |
| 5 | Stranger In Paradise | Tony Bennett |
| 4 | Ricochet | Teresa Brewer |
| 12 | Oh Mein Papa | Eddie Calvert |
| 8 | Ebb Tide | Frank Chacksfield |
| 6 | You, You, You | Ames Bros. |
| 9 | Changing Partners | Kay Starr |
| 13 | O'est Si Bou | Stan Freberg |
| 14 | Istanbul | Four Lads |
| 13 | Many Times | Eddie Fisher |
| 16 | Off Shore | Richard Hayman |
| 17 | Stranger In Paradise | Tony Martin |
| 16 | Christmas, Dragnet | Stan Freberg |
| 20 | To Be Alone | Hilltoppers |
| 17 | Ebb Tide | Vic Damone |

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

MUSIC CHARTS

BEST SELLING SHEET MUSIC (BRITAIN)

- | Last This Week | Title | Artist |
|----------------|-------------------------------------|-----------------------|
| 2 | ANSWER ME | (Bourne) 2s. |
| 3 | SWEDISH RHAPSODY | (C. & C.) 2s. |
| 9 | OH! MY PAPA | (P. Maurice) 2s. |
| 4 | POPPA PICCOLINO | (Sterling) (Chappell) |
| 6 | RAGS TO RICHES | (Victoria) |
| 5 | RICOCHET | (Box & Cox) |
| 7 | WHEN YOU HEAR BIG BEN | (Morris) |
| 1 | I SAW MOMMY KISSING SANTA CLAUS | (Maddox) |
| 10 | VAYA CON DIOS | (World Wide) |
| 8 | IF YOU LOVE ME | (Dash) |
| 11 | CHICKA BOOM | (Chappell) |
| 12 | WISH YOU WERE HERE | (L. Wright) 2s. |
| 13 | THE GOLDEN TANGO | (Bourne) 2s. |
| 14 | ETERNALLY (LIMELIGHT) | (Mellin) |
| 16 | YOU, YOU, YOU | (C. & C.) 2s. |
| 17 | MOULIN ROUGE | (Bourne) |
| 14 | FLIRTATION WALTZ | (Cinephonie) |
| 18 | I BELIEVE | (Morris) |
| 19 | CRYING IN THE CHAPEL | (Aberbach) |
| 13 | WHEN SANTA GOT STUCK UP THE CHIMNEY | (L. Wright) |
| 21 | ISTANBUL | (Robbins) |
| 22 | BIG 'EAD | (Williamson) 2/6d. |
| 23 | CLOUD LUCKY SEVEN | |
| 24 | HELLO YOUNG LOVERS | |

BEST SELLING POP RECORDS IN THE U.S.

- | Last This Week | Title | Artist |
|----------------|----------------------|-------------------|
| 1 | Oh My Papa | Eddie Fisher |
| 2 | Rags To Riches | Tony Bennett |
| 3 | That's Amore | Dean Martin |
| 4 | Santa Baby | Eartha Kitt |
| 5 | Ricochet | Teresa Brewer |
| 6 | Changing Partners | Patti Page |
| 7 | Stranger In Paradise | Tony Bennett |
| 8 | Ebb Tide | Frank Chacksfield |
| 9 | Oh Mein Papa | Eddie Calvert |
| 10 | Stranger In Paradise | Four Aces |
| 11 | Eh Cumpari | Julius LaRoe |
| 12 | Vaya Con Dios | L. Paul-M. Ford |
| 13 | You, You, You | Ames Bros. |
| 14 | Changing Partners | Kay Starr |
| 15 | Christmas Dragnet | Stan Freberg |
| 16 | Heart Of My Heart | Four Aces |
| 17 | Stranger In Paradise | Tony Martin |
| 18 | You Alone | Perry Como |
| 19 | Heart Of My Heart | A. Dale |
| 20 | Istanbul | Four Lads |

BEST SELLING SHEET MUSIC (U.S.)

- | Last This Week | Title | Artist |
|----------------|---------------------------------|--------|
| 2 | Rags To Riches | |
| 1 | Ebb Tide | |
| 3 | Changing Partners | |
| 13 | Oh Mein Papa | |
| 7 | That's Amore | |
| 6 | Stranger In Paradise | |
| 8 | Many Times | |
| 9 | Vaya Con Dios | |
| 3 | Ricochet | |
| 10 | Heart Of My Heart | |
| 5 | You, You, You | |
| 16 | Frosty The Snowman | |
| 12 | I See The Moon | |
| 14 | White Christmas | |
| 17 | Winter Wonderland | |
| 19 | Eudolph The Red-Nosed Reindeer | |
| 17 | You Alone | |
| 18 | I Saw Mommy Kissing Santa Claus | |
| 19 | Santa Baby | |
| 20 | Secret Love | |



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45 r.p.m. 7M171

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Vaya Con Dios
True for ever
78 r.p.m. R 3737

Billy Thorburn
AND HIS STRICT TEMPO MUSIC
Ricochet; Rags to Riches
78 r.p.m. F 2527

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MAXINE SULLIVAN

MAXINE SULLIVAN HERE THIS MONTH

CONTINUING the steady stream of transatlantic notabilities arriving in Britain, U.S. singing star Maxine Sullivan comes here on January 28 for a stay of at least three months. During her visit, Maxine will be extensively engaged in cabaret, variety, radio, recordings and possibly TV. Her engagements in this country are being arranged by the Syd Roy office.

She opens in cabaret on February 3 at the Copacabana, London, where she will stay for a month, with options. Other important plans for Maxine in Britain include an extensive concert tour with a star-studded package show.

On these engagements Maxine will be accompanied by her own orchestra, recruited from top-line London jazzmen.

Details of her variety ventures are not yet to hand, but will be given later. Meanwhile, Maxine will be heard in the BBC's "In Town To-night" programme on January 30.

Philadelphia-born Maxine first rose to fame in 1937, when her swing-variant waxings of "Loch Lomond" and "Annie Laurie" became best sellers on both sides of the Atlantic. Her "Folks Who Live On The Hill" waxing is also a

perennial Family Favourite.

Later she went to Hollywood, appearing in the film "Going Places" (Warners) and "St. Louis Blues" (Paramount). Last year she acted and sang in a Broadway stage show.

Maxine last visited Britain in 1948, when she topped the bill at the London Casino and had her own BBC series, with a supporting unit including pianist Ralph Sharon and guitarist Malcolm Mitchell.

Previously married to bandleader John Kirby, who died last year, Maxine wed well-known pianist Cliff Jackson, who acts as her accompanist, a short time ago.



Rosemary Clooney meets agent Norman Payne (standing) and Philips' recording executive Norman Newell.

HOLLYWOOD FILM TEST FOR DICKIE VALENTINE

SENSATIONAL developments have been made since the NME announced last week that Britain's popular singing star, Dickie Valentine, would be flying to New York to make one appearance in the Ed. Sullivan TV show "Talk of the Town," on April 4.

Immediately last week's issue of the NME was published, London agent Leslie Grade air-mailed a number of copies to business representatives in New York, Hollywood and other parts of the USA.

As a result, offers have now been received for Dickie to have a screen test in Hollywood when he visits America, while further offers of engagements have come in from the Latin Quarter, New York, and in cabaret at Las Vegas and Miami.

VARIETY DEBUT

However, all offers of engagements in America during Dickie's visit in April will be declined.

In an exclusive interview with the NME on Wednesday, Leslie Grade said: "It will be impossible for Dickie to accept any other bookings besides the television appearance, as it is essential that he returns to England in sufficient time to commence rehearsals for his solo variety debut on April 19."

However, one important suggestion cannot be ignored. The representatives of Bob Hope, who were greatly impressed with Dickie's work when he witnessed his performance during Bob's recent visit to Britain, are urging Leslie Grade to fly Dickie to Hollywood for a screen test during his visit to New York.

Every effort will be made for Dickie to seize this wonderful opportunity.

It can now be announced that Dickie's first engagement in variety

as a solo star, will take place at the Palace Theatre, Manchester, where he will top the bill for the week commencing April 19. He will be accompanied at the piano by Don Phillips.

Other towns scheduled to follow Manchester include Glasgow, Liverpool, Newcastle, Edinburgh, Leeds and Sheffield.

DUTCH POLL- WINNER IS HERE

DUTCH singer-guitarist-composer, Eddy Christiani, whose popularity reaches poll-winning status in his own country, arrived in London on Wednesday on a short business-cum-pleasure trip. He returns to Holland today (Friday).

Eddy undertook an extensive search for new material and made contact with our musical profession during this, his first visit to Britain.

Making his first Dutch radio appearance in 1938, thirty-five-year-old Christiani has since become a truly prolific broadcaster. He introduced the Epiphone electric guitar to Europe in 1940, and sang with British army bands in Belgium and Luxembourg immediately after the war. He now leads his own orchestra, in conjunction with musical director, Franz Poptie.

Eddy's first British-released record is now on sale, coupling "Guitar Taptoc" with "Rosemarie Polka" (Columbia DH.528).

Travelling with Christiani was prominent Dutch publisher, W. B. van Vught, who also acts as Eddy's manager. Together with Britain's Edward Kassner, van Vught is now operating an international publishing concern, known as Editions Kassner, Amsterdam.

Kassner informs the NME that this new project brings his foreign branches up to a total of seven.

Norman Burns with embarrassment as thieves rob coach

NORMAN BURNS and his Quintet had the misfortune to be robbed of their stage suits last Sunday.

The garments were taken from Norman's band coach, which was parked outside the London Palladium stage door, adjacent to Marlborough Street police station, while the boys were rehearsing for their Sunday evening appearance at the Ted Heath Swing session.

The result of the robbery was that Norman and his boys were forced to appear on the stage in their sports coats and flannels.

Announcing their misfortune, and apologising for their appearance, Norman jokingly told the audience: "I hope the thieves look as funny in our clothes as we do now."

BAND EXCHANGE: PLANS DEVELOPING

DUTCH impresario, Lou Van Rees, flew into London last Monday for further talks in regard to the project for Ivy Benson and her Girls' Orchestra to be "exchanged" for various top-line Continental dance bands.

If all goes well, some of these visiting groups will occupy the bandstand at Messrs. Lyons Marble Arch Quebec Café, while Ivy and her girls appear at leading Continental venues.

While no actual details of the proposed exchanges are yet fixed, the talks went extremely smoothly, and developments may be expected before long.

Meanwhile, Ivy Benson had extremely bad fortune on New Year's Eve, while rehearsing for her appearances at the Chelsea Arts Ball.

Apparently, the door of a telephone booth was accidentally slammed in her face, and Ivy received serious mouth and facial injuries which kept her from fronting her orchestra.

Sartell's accident

TRUMPETER Frenchy Sartell suffered a severe mouth injury when Teddy Foster and his Band, with whom he plays, were returning to town from an engagement in Warrington at Christmas.

The coach in which the band was travelling hit a bump in the road, and Frenchy injured his face against one of the seats. His teeth punctured his bottom lip, and two stitches had to be inserted.

Frenchy has not yet been able to return to work.

SONG star Monty Norman will interrupt his bill-topping variety dates during the weeks of February 22, when he is broadcasting in "BBC Ballroom" on the Friday night, and March 6, when he will be seen and heard in TV's "Variety Parade."

Vibes-star Victor Feldman makes his last jazz club appearance prior to joining the Ronnie Scott Band, at the Flamingo this Sunday. Vic will appear with his Quartet, and also on the bill are the Norman Burns Quintet.

Harry Roy to leave Copacabana

HARRY ROY and his Orchestra leave London's Copacabana Restaurant on February 2, after having been there since October 14, 1953.

Harry has no immediate plans, apart from the determination to take a short holiday when he finishes. "After that," he told NME on Wednesday, "I shall be carrying out some projects which will give everyone a big surprise."

Harry's successor at the Copacabana has not been revealed at the time of closing for Press, and there are strong indications that no definite booking has yet taken place.

Meanwhile, Harry Roy and his Band are broadcasting on January 19. Harry is augmenting his outfit with several famous West End stars for the airing. Singing with him will be Jean Campbell and Harry's own Stuart Gordon.

FAY BLAIR IS TITO'S NEW GIRL SINGER

SINGER Shirley Ryan has left Tito Burns after an engagement of only a few weeks, because she wants to concentrate on a less hectic career in town.

Shirley is succeeded by Fay Blair, a dynamic girl singer who, although she was born in London, has spent all her professional life on the Continent.

Tito told NME: "I feel that Shirley Ryan has made a very sporting gesture by stepping into my orchestra for a short period while I was waiting to sign Fay. 'I have always been keen on getting Fay, ever since she was recommended to me by agent Jack Bontemps, but she has been touring the Continent for a long time, and I did not realise I should be able to contact her as soon as I did. Fay Blair starts with Tito this Sunday for his two concerts at the Empire Theatre, Chatham."

Squads for Isle of Man again

THE Squadronaires' return booking for next summer season at the Palace Ballroom, Douglas, Isle of Man, has now been confirmed. The engagement will run for an extra week this year, the actual dates being from June 20 until September 11.

Trumpet notability Charley Rowlands, who left the Squadronaires some time ago to join Ambrose, returns to the Squads this Sunday, when the band will be at a Lewisham (London) Sunday concert. Charley will be taking the place of Bill Fuller.

EARL AIRS

SINGER Robert Earl, who has made amazing progress in a very short time, has two important broadcasts this month.

He will be heard in "Top of the Town," on January 10; and with the BBC Show Band on Tuesday, January 12.

Robert has signed a four-year recording contract with Philips. His latest disc is "You Alone," backed with the song of which he has exclusive performing rights, "Timber."

"THE Boy Friend," the new musical comedy set in the style of the 1920's, transfers from the Embassy Theatre, Swiss Cottage, to Wyndham's Theatre in London's West End, on January 14. The show received rave notices from the critics, including NME Editor Ray Sofin, when it opened at the Embassy late last year.

MEET BILL MCGUFFIE'S BABY

SHOW BAND piano star Billy McGuffie became a father for the second time on New Year's Eve, when a second daughter was born to his wife Jacqueline at Queen Charlotte's Hospital.

The newcomer will be christened Loraine Elizabeth. The McGuffies' other daughter, aged 3, is called Kathryn.

Congratulations also to Gerald vocalist, Buddy Logan, who became a father the same day, New Year's Eve. Buddy's child was born in Glasgow, while he was working with Gerald at the Lyceum Theatre in Edinburgh.

Congratulations to Joe Loss tenorist Allen Beaver, who has announced his engagement to Miss Yvonne Hoare, of Willesden. The couple will marry later this year.

The Kirchins' Orchestra will be airing from Belfast on February 20-10 to 10.30 p.m.

NME is "evidence" as Irish promoter wins first round of legal battle against Unions

THE first round of the legal battle between the Irish promoter James Carr and the two Unions—the Irish Federation of Musicians and the British Musicians' Union—has been won by the solicitors in Carr's corner.

On Monday last, application was made on behalf of Mr. Carr to Mr. Justice McLoughlin for an ex-parte interim injunction restraining the Irish Federation of Musicians from interfering with the contract for Ronnie Scott to undertake a tour of Ireland from January 17. This application was granted, pending a full hearing on January 18.

During the hearing by Mr. Justice McLoughlin in his private chambers a copy of the New MUSICAL EXPRESS was displayed as evidence.

TELEGRAM

The NME is reliably informed that the following telegram was sent to Harry Francis and Jack Dearlove at the Musicians' Union in London, last Tuesday.

"As Dublin solicitors for James Carr we are informing you that the High Court yesterday granted an interim injunction against the Irish Federation of Musicians restraining interference with the appearance of Ronnie Scott on January 17. Therefore must insist you notify general meeting today and warn you

that failure to telegraph us immediately that you will respect court order may involve Irish Federation in serious consequences and lead to proceedings against you." This was signed by Carr's solicitors.

Helen steps in

HELEN DAVIS, vocal starlet in "Pardon My French," at the Prince of Wales Theatre, London, stepped into the breach last Saturday, when Anny Berryer, the show's leading lady, fell sick.

Helen deputised for Anny at both performances, singing all Miss Berryer's numbers in addition to her own speciality feature, "A Good Man Is Hard To Find."

Now recording for Melodisc, Helen waxed "Tomato" and "Nofa's Blues" last month, and she is scheduled to cut a further session next week.

Nat Temple and his Band make yet another of their children's TV "Jack in the Box" appearances on Monday (January 11).



Jo Leonard, singer with Mick Mulligan's band for several months, has joined the Ronnie Scott group. Our picture shows Jo chatting with trumpet star Jimmie Deuchar during her first rehearsal with the Scott group last Tuesday. Her first date with the band is expected to be in Dublin on January 17. Jo is taking the place of Barbara Jay, who leaves the band after some months to concentrate on work in London.

DUTCH UNIONS: A LETTER FROM THE MU

WE have received the following letter from the Musicians' Union which, in pursuit of our policy of giving both sides of the case, we willingly publish:

Nederlandse Organisatie van Musici en Artisten (NOMA)

We were surprised to see published, in the New MUSICAL EXPRESS dated 25th December, 1953, a statement made by Mr. Bert Wilcox who, according to a report published under the heading "All Quiet on the Wilcox-MU Front," is alleged to have stated that he is negotiating with the Dutch Swing College Band, which does not belong to the Dutch Union, NOMA, "because this is now a discredited body," and that the Swing College Band is taking steps to join another Union, the Nederlandse Toonkunstenaarsbond (NTB) which is (according to Mr. Wilcox) recognised by the Musicians' Union.

We have been in communication with the General Secretary of NOMA about the report to which we have referred, and he, like ourselves, is most seriously concerned by the statement that his organisation is "... now a discredited body." It so happens that NOMA is affiliated to the Dutch NVV (the equivalent to our own TUC), and also to the International Federation of Musicians—an organisation in which the Musicians' Union has played a most prominent part ever since its formation.

It is true that the Musicians' Union recognises NTB, and it is also true that NTB is, like NOMA, affiliated to NVV. It is not yet, however, affiliated to the International Federation of Musicians.

Mr. Wilcox is obviously lacking in information about Dutch trade union affairs, and it would be interesting to know from whom he received information that led him to make the statement to which we have referred.

It would be appreciated if you would kindly give prominence to this letter in order to correct any false impression that may have been created by your having published Mr. Wilcox's statement.

(Signed) HARRY FRANCIS,

Assistant Secretary

January 4, 1954.

★

Yes, it's absolutely certain— Someone in the Soviet has Said they'll raise the Iron Curtain And will raise the roof with jazz!

RUSSIAN musicians can play jazz again—and that's official! In the latest issue of the Soviet government-sponsored paper "Soviet Music," Leonid Utyosov, Russia's "King of Jazz," says: "Our people want to sing and dance and laugh... And it's no use all those dreary bureaucrats trying to subject everyday human joys to Government measures."

Jazz in Russia has been virtually banned during the last few years by Stalin's culture expert, Zhdanov. But under the new Malenkov régime, musicians can look once again to the West for inspiration.

Saxophones are in fashion again. They were formerly condemned as "the instruments of the fat capitalists."

Says Jazz King Utyosov: "It's funny to think that there are still some people who think of some instruments as socialist and some as capitalist. They imagine, for instance, that the saxophone is a capitalist invention, and that it is therefore improper to play Soviet songs on this instrument."

So the bands can now play quicksteps and blues. They welcome the change from the interminable Olde Tyme sessions of waltzes, marches and mazurkas—the only numbers considered "safe" under Stalin.

But bopsky is ofsky. "Contemporary American jazz, without harmony or melody, is the very quintessence of crazy formalism," says Utyosov.

But you're all right, he says, with Jerome Kern, George Gershwin, and sometimes with Duke Ellington.

★ ★ ★

But seriously, this is a good piece of news and is something that will give hope of better things to come in a much wider sphere. Jazz is a platform and music is an international language that can help to create understanding between nations.

The day may still come when Ted Heath and Gerald and others of our name bands will be playing in Moscow and Leningrad. Why not?

Rosemary Clooney will record in London

SINGING film star Rosemary Clooney will record for Philips in London next week with a full-size British concert orchestra directed by Wally Stott. This is the important news the NME is able to add to the many national press reports concerning Rosemary and her husband, actor-producer José Ferrer, which have been printed since they flew to London from the States early this week. She is also appearing with the BBC Show Band next Monday (11th) and on TV two days later.

Her husband is to sing a duet with her on the Show Band date. The BOAC Monarch plane with Rosemary and José aboard was delayed by inclement weather, and instead of touching down at 9.30 a.m. on Tuesday as expected, it was not until after midday that the distinguished visitors landed at London Airport.

A swarm of press photographers and reporters was there to meet them, and representatives of almost all the important national "dailies" rubbed shoulders with NME News Editor Jack Marshall.

NEW RECORDS

Also present were such professional notabilities as Norman Newell, of Philips Records; the Music Corporation of America's Norman Payne; bandleader Harry Parry and notable film executives from Paramount Pictures, the Hollywood corporation to which Miss Clooney is under contract.

Rosemary was extremely tired upon arrival, as well she might have been after more than sixteen hours' uninterrupted travelling! But her manager fixed an appointment for us at Claridge's Hotel the following day, and we were able to continue our interview there (writes Mike Butcher).

Discussing her latest American record releases, Rosemary told us that she has recently waxed an almost-forgotten oldie entitled "My Baby Rocks Me" and a song from her current picture, "Here Come the Girls," called "When You Love Someone."

But her most important recent disc is one which will be issued in Britain next week, on which she sings a number cryptically named "Man." On the other side, José gets his own back as he deals with the subject of "Woman"!

This is Ferrer's first-ever record, and sales in America have exceeded 150,000 during the first ten days of availability.

FILMS

On the screen we shall soon be seeing Rosemary in "White Christmas," in which she co-stars with Bing Crosby, Danny Kaye and Vera Ellen, all of them featuring old and new songs by Irving Berlin. "Red Garters," a movie she made with Guy Mitchell, has also still to be shown in this country.

Rosemary added that she was looking forward to broadcasting and recording here, "Because British orchestral musicians have won an unbeatable reputation in my country."

"I don't know what songs I shall be singing yet, either on the discs or on the air with the BBC Show Band next Monday, or on TV on Wednesday. But I'll be sure to feature some GOOD songs!"

MORDUE JOINS NATHAN

TENORIST, clarinetist and bass clarinetist Eddie Mordue will be joining the re-formed Jack Nathan Band on January 25, when the group makes its bow at London's New Coconut Grove. Eddie previously worked with Jack at the Grove several seasons ago.

A drummer has still to be added to the revamped Nathan line-up which otherwise comprises Leo Wright (trumpet); Dennis Walton (alto, baritone, clarinet); and Sid Burke (bass). Jack will, of course, continue to lead from piano.

Fairweather joins Laurie

AL FAIRWEATHER, late trumpet player with the Sandy Brown Jazz Band of Edinburgh, has joined Cy Laurie this week.

When the Sandy Brown group returned North, Al Fairweather decided to remain in London, and now gets his first chance down South.

He replaces Dennis Field in the Cy Laurie group, and will be heard at the Cy Laurie Club (Mac's, Great Windmill Street, London, W.) this coming Sunday.

TONY BRENT IN FRANKIE HOWERD AIR SHOW

DYNAMIC vocalist Tony Brent takes part in the Frankie Howerd Show broadcast on Monday, January 18. The programme, which is pre-recorded the previous day, may also feature Rosemary Clooney, as prophesied in last week's NME, but confirmation of Rosemary's participation is not yet to hand.

This is Tony's first radio date since October 9, when he sang the original, semi-religious lyric of "Answer Me" for the first and only time on the BBC.

Next week, Brent appears in variety at the West Hartlepool Empire, followed by six days at London's Hackney Empire, commencing on January 25. Dates for Tony at Liverpool, Hülme, Wigan, and Bolton are subsequently scheduled.

Alan Clare in hospital

PIANO stylist Alan Clare goes into hospital on Tuesday next (12th) for a small nasal operation.

Alan is entering the Hill End Hospital, St. Albans, and will probably be there about ten days.

For some time past he has also been suffering from a spinal complaint, but this, happily, is getting slowly better.

Dill Jones will take over piano at the Studio Club while Alan Clare is hospitalised.

MULLIGAN BAND BREAKING UP?

ACCORDING to persistent rumours, which could not be confirmed at presstime, Mick Mulligan's Magnolia Jazz Band will break up at the end of May.

Reports say that Mick will quit the profession entirely, devoting his full attentions to the wine business run by his family. George Melly, longtime blues singer with the Mulligan group, is expected to form a trio of his own, possibly drawn from the present Mulligan sidemen.

Jo Lennard, the band's other singer, has already left to join Ronnie Scott.

Trumpet Mulligan's outfit has long been esteemed as one of London's foremost traditional jazz bands. It has recorded for the Tempo label, notably on a series of "History of Jazz" discs for which critic Rex Harris provided the spoken commentary.

ROGAN LEAVING BERKELEY

LAST-MINUTE news at press time is that Tommy Rogan and his Orchestra leave London's Berkeley Hotel at the end of next week.

The group, it is understood, will be replaced just by a relief pianist for the time being.

Ian Stewart's main Berkeley Hotel Orchestra will be in no way affected by the impending change.

Ronnie and Tito combine for concerts

THE Harold Davison Office are planning a series of dance and concert dates featuring the combined attractions of the Ronnie Scott Orchestra and Tito Burns and his Band.

The first of these engagements featuring both attractions will be a dance at Haringey Town Hall, London, N., next Monday, January 12.



As a gag, bandleader Harry Parry (left) and American publicity-man Ernie Anderson in "Moulin Rouge" disguise greeted José Ferrer on his arrival at London Airport on Tuesday.

MARY LOU AND TAPS MILLER FOR JACK PARNELL VARIETY TOUR

AMERICAN piano "great" Mary Lou Williams and dancer-vocalist Taps Miller, will land in England next month to appear in "Jazz Wagon," the exciting variety venture featuring Jack Parnell's Orchestra and the Sapphires' vocal group, early details of which have already appeared in our news pages.

This is the important news that Jack Higgins, personal manager of Mary and Taps, gave to the NME just before press-time on Wednesday, following his return from a business trip to Paris, where the two stars are now in residence.

Contracts will be signed this week-end, and Mary and Taps are expected to arrive in London at least a week before the opening of the tour, at London's Chiswick Empire, on February 22.

The NME understands that "Jazz Wagon" will be completely unlike any previous British music hall presentation, in that the accent will be on authentic jazz throughout.

Dixieland, blues, swing and the music's most modernistic trends will all be represented in the show, and the Parnell Band will probably be seen and heard onstage during the production's entire second half.

FUTURE DATES

Jack's last dates prior to his variety debut at Chiswick Empire on Feb. 22 include Newcastle (8th), Sheffield (9th), Romford (10th), Keighley (15th), Radcliffe (16th), Kingston (17th), Yarmouth (22nd), Chingford (23rd), Lewisham (24th), Grimsby (28th), Scunthorpe (29th), Northampton (30th), and a concert at the de Montfort Hall, Leicester, on the 31st.

Mary Lou Williams is, of course, no stranger to British variety, having toured here with Jack Jackson last year. She has also appeared in several major London concerts at the Royal Albert and Festival Halls, as well as on innumerable provincial dates.

Her U.S. reputation as a keyboard soloist has remained undimmed since she first rose to fame with the Andy Kirk Band more than twenty years ago, and she has played piano and/or arranged for such outstanding bandleaders as Duke Ellington and Benny Goodman since then.

Taps Miller may, at present, be comparatively little known in this country, but his fame as a dancer and all-round entertainer is widespread in the States. His Belgian-made records have been best sellers, and he has appeared with great success at the popular Ringside Club in Paris.

It will be recalled that Mary Lou and Taps were due here for a Christmas party at the Bandbox, but, owing to a misunderstanding, were not allowed to land at Dover by the immigration authorities, and returned to Paris.

Doug, Tobutt, general manager to agent Harold Davison, is confined to the Miller Hospital, Greenwich, following a car accident in which he sustained a broken arm.

Doug was returning to town from the Coronation Ballroom, Ramsgate, on New Year's Eve, when his car skidded at Blackheath, and was completely smashed in the resultant crash.

LENA HORNE, JO STAFFORD COMING!

THE invasion of American stars to Great Britain during 1954 continues!

The NME which exclusively announced the forthcoming visits of Nat "King" Cole, Johnnie Ray, Frankie Laine, Guy Mitchell and Perry Como, can now reveal that plans are in an advanced stage for yet another visit of the exotic Hollywood and recording personality, Lena Horne.

She is scheduled to appear at the London Palladium during May, and will then make a tour of leading provincial theatres, including engagements in Eire and Northern Ireland.

Another famous feminine star—Jo Stafford—is a definite probable for a return visit to this country within the next few months.

British agents, Lew and Leslie Grade (who are also arranging the Lena Horne tour) are at present in negotiation with their American counterparts for Jo's presentation here.

KENTON CHANGES

WHOLESALE sidemen switches in the Stan Kenton band bring in former Nat Pierce altoist Charlie Mariano in place of Lee Konitz, trumpeters Rolf Ericson and Sam Noto in place of Conte Candoli and Don Dennis, and trombonists Bob Fitzgerald and Joe Civadone in place of Bob Burgess and Keith Moon.

Guitarist Sal Salvador has also left the band, making way for Bob Leshner. And trombonist Bill Russo, though he will continue to arrange and compose for Stan, has quit the Kenton brass team to form his own unit.

Lee Konitz will, none the less, appear as guest soloist when the Kenton men embark on a Festival of Modern Jazz tour, commencing on January 27. Meanwhile, Lee is working with an outfit of his own which includes British pianist Ronnie Ball.

FELDMAN—FDH MERGER: LATEST

GREAT activity behind-the-scenes and little direct information is still the order of the day where the recent merger between Messrs. Francis Day and Hunter's and Feldman's is concerned.

John Firman, General Manager of Feldman's, departed on December 23. Pressed for a statement on Mr. Firman's future movements, Ray Thackeray, Director and General Manager of FD & H, and now Managing Director of Feldman's, told NME: "I can make no statement."

New moves in the merger of the two firms have taken the Feldman professional department over to Francis & Day's, while the retail department remains at Shaftesbury Avenue.

The exploitation of the colossal Feldman catalogue in America is believed to be one of the big future plans of FD & H now that they, with their associates, have acquired the Feldman firm.

TED HEATH TO ADDRESS MU MEETING

TED HEATH is to speak again in the Musicians' Union recruiting campaign, this time at Coventry.

This coming Sunday (10th) Ted will address an open meeting of musicians, organised by the Coventry Branch, at the Pilot Hotel, Burnaby Road, Radford. Proceedings will commence promptly at 3 p.m.

Also speaking at the same meeting will be MU Assistant Secretary Harry Francis, and Midland District Organiser, John Forman. It is expected that very many musicians in the Coventry area will take advantage of the opportunity of hearing from these speakers about the Union's work, and the problems with which the music profession is likely to be faced.

Plans for other meetings in the campaign are now in process of completion, and the Union intends to concentrate on those areas where the need for organisation is most urgent.

In some of these, musicians are still being put out of work through the use of recorded music and, quite logically, when they do work, they find it difficult to maintain the rates prescribed by the Union.

THE fifth annual 1954 "Hit Parade Ball"—promoted by the Trade Music Guild—is to be held at the Empire Rooms, Tottenham Court Road, London, W., on Friday, February 12. Dancing is from 7.30 p.m.—1 a.m., and includes cabaret.

Tickets are on sale from any member or from G. Seymour, c/o Dash Music Co., 17, Berners Street, London, W.1.

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Freddie Bruiklow and his seven-piece band make merry as they entertain the patients at an American Army hospital at Ruislip. They are very busy with American camp dates.

Round and About

Northern Towns
LAST Sunday, January 3, was another red letter day in the calendar of Monty Norman. At King George's Hall, Blackburn, he met the most ardent audience he has experienced since his Chelsea Palace debut last October. Nearly 3,000 avid bobby-soxers at the Corporation's first concert of the year, demanded the most, and their enthusiasm inspired the best that Monty holds in store. But the balcony boys were bawling for more and the gallery girls still "ooing" appealingly when, after 27 minutes he finally retired reluctantly into the wings. After his record-breaking success, Monty was immediately booked there again, and returns to Blackburn on February 28.

"If Lancashire hot-pot is as wholesome as this I could settle here for ever," reporters back-stage heard him tell as afterwards he attended to the queue of autograph hunters. Monty starts his grand variety tour (for Moss and Stoll) at Edinburgh Empire on January 18, following up with Glasgow Empire the week after. He opens a resident summer season for George and Alfred Black at Blackpool on June 5. Johnny Roberts (Sarah Vaughan's European tour accompanist) is now a permanent member of the Norman set-up. Harold Holt and his Cotton Club orchestra from Accrington also rendered effective supporting service in the Blackburn bill, in which William Flintoff, of Bolton, an up-and-coming vocalist, won the first prize (£25) for outstanding concert artistry.

Next Sunday's bill here will feature Dick Denny's Hooligans, and on January 17, Diana Coupland is to star. Excellent support for the New Year's Day return visit of Jack Parnell and his Music-makers—despite strong attractions at three opposition ballrooms—reflected the keen appreciation of discriminate music-lovers, hereabouts.

Next Sunday, in a stage presentation at Preston's Royal Hippodrome Harry Gold and his Pieces of Eight will vie with the counter attractions of town's sixteen cinemas, and the Corporation's regular Winter Gardens entertainment. If the experiment succeeds, there may be more dance band offerings at this theatre.

Wolverhampton
DESPITE a local rumour that he had at last left the venue, Reg. Bartlam is now in his fifteenth consecutive year at Wolverhampton Civic Hall, where he has been resident Saturday band since the hall was opened. Even during the war, when Reg himself was in the forces, the band continued to appear weekly, being fronted then by Mrs. Bartlam. Changes in the band recently have brought in Bill Amies, from Wolverhampton Student Orchestra on third trumpet, and Charlie Miller on second alto in place of Harry Harvey. The rest of the line-up, with Reg. Bartlam leading and playing relief piano, is George Emery (alto clarinet), Joe Jones (alto violin), Wilf Bevan (tenor), Bernard Morton, Alec Pugh (trumpets), Paul Morton (trombone), Derek Carter (piano), Ken Carter (bass), Ron Bayliss (drums), and vocalist Joan Cater.

Kingston
KEN MACKINTOSH and his Orchestra, with popular singers Patil Forbes, Kenny Bardell, Gordon Langhorn, and the "Macpies," make a return visit to Kingston Empire this Sunday (9th). There will be two performances, at 6 p.m. and 8.30 p.m. Promoter Syd Norris, who introduced the Mackintosh Orchestra for its first concert engagement at this venue last October, is also fixing other attractions for Surrey fans. These include the lining up of various name bands for regular engagements, to play for dances at Dorking, and at the New Ballroom, Guildford.

Hull
DAVID WHITFIELD, the success story maker of 1953, returns to his home town of Hull for a week, commencing February 22, when he tops a strong variety programme at the Regal Cinema. The booking of David is included in a new scheme to be operated by the Regal—one of the ABC group—in which the cinema will from time to time forsake the films in favour of stage shows. The scheme is inaugurated with a week's appearance commencing January 25 by the stars of "Educating Archie," and a third programme, details of which are not yet announced, will take place in March. The popularity of the BBC's "Top Town" contests some time ago has resulted in arrangements being made for a "Top Town" programme to appear on television early next month. Hull, which did so remarkably well in the radio programme, has been invited to take part, and local auditions have been arranged for over forty local artistes. Preliminary auditions took place in the East Park Ballroom last Monday evening, January 4, and a final selection will be made after further auditions have taken place on Monday, January 11. Louis Gold and his Monarchs of Melody take the place of Leslie Rose and his Music as resident Saturday evening outfit at the Hull City Hall. The change over took place on Saturday last and comes after a very successful stint by the Leslie Rose Band. Featured as vocalist with Louis Gold will be Wyn Harmer. Ken Mackintosh and his Band are due at the Hull City Hall in the near future. Freddy Randall and his Band appeared at the Regal Ballroom, Beverley, on January 7. After many years in the musical profession, local leader Ernie Coates died recently on his 64th birthday.

Worthing
A SUNDAY morning Jazz Club has been formed in Worthing (Sussex) by a group of young professional and semi-pro. musicians. Leading the musicians is 19-year-old Dickie Chisholm, of Brighton. Nine others usually form the band—Dave Pearson (drums); Tony Halliday (alto, clarinet); Ron Smitherman and Barry Loveland (trumpets); Terry Miller (accordion); Johnny Legg (vibes); Johnny Haslett (tenor); Ted Pain (trombone); and Roy Martin (bass). One of the club members, 17-year-old Michael Fogden, of Worthing, has started the first organised protest against the corporation's ban on jive at Saturday night dances. Two hundred fans have signed a petition which is to be presented to the town's Entertainments Committee. "The prohibition of modern dancing, namely jiving and jitterbugging, is not only antiquated but also undemocratic," states the petition. More than 500 people attend the Saturday dances. Said Mr. John Coates, Director of Entertainments: "The ban is imposed for the general comfort of the majority of the dancers. "If we allowed jiving there would be no end to it—people would be throwing each other over their shoulders before long."

Portsmouth Jazz Club is back in operation and meets every Wednesday at the "Old Countryman," Thomas Street, Landport. Apart from a Jazz Record Appreciation Society, lectures, discussions and recitals are held.

Midlands
KEN RATTENBURY and his Band have gained a reputation in the Midlands for their capability to play both modern and traditional jazz. They will get plenty of opportunity to demonstrate this versatility on Thursday, January 21, when they are to give a concert at Willenhall Baths entitled "The Story of Jazz."

The programme, which commences at 7.45 p.m., will be based around four phases of jazz progress—New Orleans, Dixieland, Swing and bop. There will also be a special selection of Duke Ellington numbers. The concert is being promoted by the local council. Included in the Ken Rattenbury band's other engagements in the near future is the dance at Darlston Town Hall (January 22) and the West Bromwich Horticultural dance at West Bromwich baths (February 5).

Dancers at the Civil Hall, Old Hill, and Cateswell House, Birmingham, find themselves dancing to Ken Gordon's band one Saturday evening and that of Don Smith—no relation to his famous Wimbledon Palais namesake—the next. This is because Ken and Don have worked out an exchange by which they play the ballrooms on alternative weeks. Drummer Ken Crumpton, who played with Arthur Rowberry band, has joined Don Smith to replace Ivan Davey, who has gone to the Fred Newey band, resident at Smeethwick baths. The personnel of the Don Smith Band is now Ron Waldron (piano and clavichord), Ron Butler (bass), Ken Crumpton (drums), Les Townsend (guitar and vocals), Johnny Bishop (lead alto), Jimmy Stait (alto), Maurice Troop (tenor), Syd Lucas (trumpet) and Don Smith fronting on tenor. Don, who at one time was a member of the Ken Gordon band, also plays every Wednesday at the B.T.H., Blackheath. On Friday, January 27, his band is giving a concert for the patients at the West Bromwich Chest Hospital.

Dublin
A NEW ballroom, to be known as the Top Hat, opened in Dun Loaghair, Dublin, on December 16. Owned by a Scotsman Louis de Felice, it is the first ballroom in Eire to have a revolving bandstand. Trumpeter Norman Williams is leading the resident orchestra, comprising George Mathews, Frank O'Driscoll, Dermot Brereton, Jack Rafter (reeds); Ronnie Bell (piano); Billy Lloyd (bass) and Stan Wilkinson (drums). Brendan O'Hanlon is handling the vocals. Interval music at the Top Hat is being played on an electric organ.

West Bromwich
FOLLOWING the Club Six change of night, comes another change from a modern club—Club 13, West Bromwich. Club 13 will now open on a Sunday evening instead of Monday. This is fortunate since, if the sessions had continued to be held on Mondays, they would have clashed with those at Club Six. It is hoped that a number of French musicians will be seen at the Embassy Modern Jazz Club early in the new year. Mr. Charles Capel will shortly be visiting Paris, where he hopes some of the continental jazzmen will agree to come to his club when they spend their vacation in this country.

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THERE must be only a very few musicians who happen to know the history of the house in which Dinely's Studios is situated, in Marylebone Road, almost opposite Madame Tussauds.

Those who do must have, at times, half expected to see the shade of a bearded, literary-looking gent disappearing fittingly through the corridors as the building fills with the strains of modern jazz in rehearsal.

Charles Dickens, the great Victorian novelist, lived at the bow-windowed Georgian house, which now houses the rehearsal rooms, from 1839 until 1851, and it is certain that notabilities of the literary, theatrical and parliamentary world congregated there, almost as often as famous musical figures are seen there now.

Dickens wrote many of his early and mid-period books there, including the "Christmas Carol" and that macabre masterpiece, "The Haunted Man."

EVER heard of a songwriter who can claim 1,275 hits? This is the proud record of Charles Rose, resident composer at London's ("We Never Clothed") Windmill Theatre. At the theatre for over thirteen years, Charles, a good pianist who gigs around the West End, writes all the incidental music for each complete edition of Revueville, which entails complete numbers as well as the incidental scraps of music.

The funny thing is that Charles has never once been able to hit the commercial jackpot by placing one of his numbers in the "Alley"! Lyrics to fit his music at the Windmill are penned, often at an hour's notice, by pianist Ronald Bridges, who also composes and who has some of his numbers placed in Tin Pan Alley and at the BBC.

I WAS at bandleader Ron Goodwin's flat last week, having a cup of tea after a hectic New Year's Eve party given by the IBC, when I walked what must be the biggest dog in the world!

It was Ron's—he calls it Shan—and he tells me that it is very friendly indoors, but, once outside, goes for every other dog in sight. Consequently Ron has to take Shan out only during the early hours of the morning when the streets are clear.

A thought crossed my mind that, bearing in mind the size of the hound, he probably takes Ron for a walk!

NORRIE PARAMOR went to the doctor the other day, complaining that his left foot was all swollen up. The doctor examined both feet and, to Norrie's surprise, informed him that it was the



by The
Slider

right foot which was swollen.

It seems Norrie has a complaint which makes his feet swell alternately, but I'm glad to report that it is nothing serious; he has to walk around his office in outside carpet slippers on one or other of his feet. What a time his assistant Neville Skrimshire had when he went to ten shops before he could find slippers size 12!

DRUMMER Max Lewin received a call from manager Harry Benson to hurry along to Philips recording studios at once. Taking his ex-taxi, Max lumbered all his drums, tymps, vibes, glock, etc., and arrived and duly unpacked.

Only to be told by Norman Newell that all he wanted him for was to walk up and down near a mike to record the footsteps for Wally Stott's recording of Bert Weedon's "Footsteps In The Fog"!

TRUE story about one of our top trumpet men, who was nabbed for parking when he was up North recently. When the day of the court case came near, our hero was in London and sent a polite letter to the court explaining the circumstances, and enclosing a pound note to cover any fine—with a request that if anything was left over, it should be given to the Police Fund.

A week later he received a letter saying the fine was £2 and would be forward another £1 immediately!

BEING very intrigued with that stunt of Winifred Atwell, when she played in the lions' cage at Earls Court, I met her a couple of days ago and asked her how she felt about it.

"Never again," said Winnie. "When the idea was suggested to me I accepted thinking it was a joke, but when I realised it was serious, believe me, I trembled. The most terrifying moment was when I was waiting in the cage for the lions to be led in. As I was wearing the ensemble which I wear in the finale of 'Pardon My French,' which weighs

about thirty pounds, it would not have been easy to get up and run away!"

Anyway, as a tribute to Winnie for her courage, one of the cubs recently born in the same circus has been named after her.

TAKE as many guesses as you like, and I'm willing to bet you will never name the dance band which did NOT play on New Year's Eve!

Ted Heath refused all offers of engagements for the big night of the year, as he decided to spend it with his wife, for the first time in twenty years. They were seen enjoying themselves at the Chelsea Arts Ball—busman's holiday, Ted?

A FRIEND of mine just back from the States met Frankie Laine and asked him how he had enjoyed his last visit to the Palladium. Frankie is reported to have said, "It was wonderful—every few hours Val Parnell sprayed my throat with money!"

JOE LOSS singer Howard Jones puzzled all the boys in the band just prior to Christmas, by asking everybody for details about the purchase of a gun licence.

Somehow the boys couldn't reconcile the genial Howard with the role of a gunman, and then the solution seemed nearer when some of the boys recalled that Howard and one of the boys in the band had won a couple of prizes in a tombola when the band played Dudley a few days earlier, and there was talk about one of the prizes being a rifle.

A couple of days later the Loss office phoned to say that a long parcel, addressed to Howard, had been delivered. Howard implored the girls in the office to be most careful in handling it because he was still not licensed to own a gun.

Miss Wright, however, simply had to open the long, mysterious parcel, just to see this marvellous firearm. It was a toy rifle!

THIS week's motoring story. London's newest bandleader, Ken Moule, was proudly offered a lift by his bassist, Arthur Watts, when Ken was dashing off to play his last night as a rank and file musician with Frank Weir at the Don Juan.

The boys boarded the car, which was parked in Great Windmill Street. Ten minutes and about one hundred and ten funny noises later, it was discovered that the car's gearbox had chewed up inside, and that the only gear which would work of the whole boiling lot was the reverse.

Lesser men than Arthur Watts would have been daunted; some, indeed, might have told their leader that he could take a taxi, or even jolly well walk. But not Arthur, oh, dear, no! Straight down Windmill Street, across the traffic lights at the bottom and into Shaftesbury Avenue went the little car in reverse; quietly, efficiently, almost like some well-trained circus horse might have done.

Then the perilous journey across the circus—Piccadilly Circus. Crowds lined the pavements, and leapt up upon Eros to obtain a better view of the phenomenon—but the car chugged steadily on, reached the Simpsons, passed that Mausoleum known as the "BBC No. 1" and safely on towards the wilder hinterland of Bond Street and Berkeley Street. Every moment the intrepid driver, the muscles of his neck working overtime and an almost permanent "crick" developing, expected some blue-uniformed figure to step off the pavement, and to hear a voice intone the well-known query "Nawthenwotsalthisere?"

But nothing happened. Nobody interfered. The car went serenely on. Finally, with all the aplomb of a Rolls Royce delivering a diplomat, it backed gently to a halt outside the Don Juan; Tommy said "Cherio," Ken went off to work—and that was that!

MY New Year wish! To find a musician with the ability of Billy McGuffie, the modesty of Johnny Dankworth, the charm of Harold Smart, the energy of Ray Martin, the humour of Charlie Katz, and the ear of Dennis Wilson. What a guy he would be!

I THINK Scots comic Jimmy Logan made history on television on New Year's Eve, when he suddenly stopped his patter, looked straight into the camera and told his brother, Buddy, to go home as he was a father, some fifteen minutes ago! That's one way to break the news!

Mr. Waldman sticks to his guns

AFTER my phone conversation with TV chief Ronnie Waldman regarding dance bands and British TV, reported in the NME recently, numerous bandleaders, agents and other interested parties I came in contact with unanimously pooh-poohed Mr. Waldman's statement that bands as a feature didn't exist on American TV.

Unfortunately, with the exception of Jack Higgins, the promoter and band manager, all the others were quite insistent that their opinions be treated "off the record," which, to be perfectly fair, may hardly be the crusading spirit required these days, but can be understood when one realises how much that autocratic body the BBC is inclined not to forgive or forget!

It appears, however, that Mr. Waldman possesses one trait that other BBC big-wigs seem to lack. Not only do opinions presented by the musical press come under his careful notice, but as was proved by a second phone call regarding Jack Higgins' statement, he doesn't consider it beneath his dignity to defend himself in print.

In effect then, his phone call to me was to raise the following questions, for Jack Higgins to answer. Also to qualify his own statement by pointing out that it was made on the assumption of it being general knowledge that anything that really means something in American TV, must be on a nationwide network and nearly always in peak hours.

Would Mr. Higgins inform him, he continued, if this was the case with the band shows mentioned in his letter, and if so, what are their national ratings?

Did Mr. Higgins also know that the Laurence Welk show which was such a tour de force in the argument presented, comes over on station KLGa, a small local station in Los Angeles, not even on the Californian channels, and is presented at the same time as

RADIO REVIEWS

by
JACK BENTLEY

nationwide hit shows? Again, was it realised that there are innumerable TV stations throughout the USA, and whereas there is only one in Britain, all things could only be taken in general comparison? Which regrettably meant that he was still of his original opinion, that featured bands couldn't look forward to any kind of Utopia as yet, via the medium of TV.

Over to you, Mr. Higgins, and perhaps some other not-so-faint-hearts.

GEORGE EVANS AND HIS ORCHESTRA

5-5.45 p.m. 1-1-54. Light.

THERE are probably very few musicians and even fewer bandleaders who have been held so high and so long in the profession's esteem as George Evans.

Narrowing the category down even further, it would be almost impossible to find another British musician whose influence as an arranger, instrumentalist and general "power behind the throne" has made so many figureheads into national figures, and yet as a leader himself has had so much misfortune.

It is, therefore, with much pleasure that I can say without reservation that this first broadcast has proved Mr. Evans not only to be the possessor of the finest provincial band by far, but also that he is at last in his own right amongst the top few maestros in Britain!

His unorthodox instrumentation of nine saxes, five brass and rhythm, has produced much shaking of heads in the past, mainly because it was

felt that a preponderance of saxes has always resulted in a muddy sound that hogged down the rhythm and detracted from any feeling of brightness.

Mr. Evans' tenacity and talent as an arranger, however, seems to have surmounted these obstacles, for although the saxes sounded like nine, at no time did the band lose its beat.

On the other hand, whether due to the acoustics of the hall they were using, or through some trick of balancing that's new to me, throughout the broadcast there was the unusual effect of feeling the beat from the front line more than the rhythm section.

The trumpets as a section were admirably balanced, and the lead had one of those big tones that lifts any band up.

Of the trombonist, Ted Barker, I can only say that he has a production and tone I haven't heard equalled since Jackie Armstrong pinned our ears back.

In common with other Palais bands who are worthy of radio hearing, the Evans' Band kept their tempos, and the programme was in a vein that would cater for both audiences, even to the inevitable Latin-American offering.

TONY MILLS' MILLSTONES

THE traditional festive spirit certainly prevailed among the traditional jazz clubs throughout the Christmas period.

Not many of the London clubs organised Christmas get-togethers before the date, but a normal Thursday session at Mayfair's Bagatelle Restaurant provided interesting jazz for Christmas Eve by the newly formed Norman Cave Cavemen.

With two of his old Freddy Randall colleagues, Lennie Hastings (drums) and Ken Ingerfield (bass), serving up the sort of rhythm he is familiar with, trombonist Norman is able to play with that "Quite at Home" confidence and does much to prevent any raggedness which one might expect from a new group. Clarinetist Dave Shepherd has fitted in well and of course a feature of the outfit is Dickie Hawdon's driving trumpet work.

Christmas Eve at the Club du Faubourg saw people arriving by the dozen, and although after a couple of hours George Brown's calypso men were out of sight behind a solid mass of dancers, there was no doubt as to the lively rhythmic playing they were achieving.

Cy Laurie's all-nighter began at a fast pace on Christmas Day and by the following dawn had not slowed down for even a breather. The early part of this non-stop session was

Regarding the latter, however, there was a subtle difference. Billy Hutchinson, modulating from piano to organ, provided a complete tone colour change, by being the only melodic medium, and giving the rest of the band an opportunity to back him up with the rhythmical "toys" that I have so long insisted come first in this musical idiom.

Vocally, Ivy Barnes has most definitely got something. It might be her intonation, or even the vibrant quality of her voice, but although I do not yet qualify her as startling, there's something intriguing about her efforts that I would not like to define with hasty judgment.

George Evans' lift as a vocalist and Whistling Rufus is as intriguing, tuneful and rhythmical as ever it was.

Critically, in spite of the novel instrumentation, I heard little pioneer spirit in the realm of style; in fact, the "Miller" brass figures were a voice from the past that could be very well done without.

SID PHILLIPS AND HIS BAND

12-12.55 p.m. 2/1/54. Light.

I DOUBT if I have ever had a really critical word to say about the shows given by Mr. Phillips and

handled by Cy's group and Graham Stewart's Band.

Always glad to hear of a traditional Jazz Club expansion, in any shape or form; nothing is more indicative of the demand for jazz and the support it is receiving.

The Mercia Jazz Band and the Merseyside outfit recently opened the first of a new weekly session by the Nottingham Rhythm Club. Situated on the banks of the River Trent, the rendezvous is at the Plaisance Yacht and Country Club, West Bridgford, and is one of the more luxurious jazz haunts.

Members only are admitted to the weekly get-togethers and membership cannot be obtained on the night of a session.

The new session will in no way affect the concerts which the NRC holds periodically at the Odeon Ballroom, Nottingham. This Saturday (Jan. 9), Humphrey Lyttelton and his Band are featured there.

Coventry jazz fans are more than satisfied with the recently introduced Blue Note Jazz Club. The resident group, Gordon Bostock's Jazzmen, are attracting quite a crowd for their Thursday sessions at the Queen's Hotel, Primrose Hill Street. Chicago style is supplied by the guest band of Geoff Woodhouse.



Here is the new trombone line-up of the Jack Parnell Orchestra—favourites on the radio (and everywhere else!) L. to r., Mac Minshall, Bobby Lamb, Jimmy Torbett and Robin Kaye.

Co. in the past. The time has now arrived.

An orchestra of this specialised type depends on the trumpeter more than most people realise. I've no doubt that Mr. Phillips has had much difficulty in replacing the talented performer on this instrument who recently departed to other walks of life, but I'm afraid that the replacement has only rendered his absence conspicuous.

A featured trombone solo, on the other hand, was only conspicuous by the fact that it was practically a quarter-tone flat throughout.

BILLY TERNENT AND HIS ORCHESTRA

12-12.45 p.m. 31/12/53. Light.

THIS show varied very little from the usual run of this band's commercial offerings, except that the intonation was better than I had heard it before.

Also the brass section are to be commended on the precision of their tonguing of the staccato figures which Mr. Ternent uses as his form of recognition.

Still on the credit side is the much improved vocals of Johnny Webb, particularly his phrasing, and this is one of the most complimentary things one can say about a songster.

Some form of personnel adjustment, or maybe some form of mental readjustment from the drummer, also has given this band more of a beat than I have heard of late, though the inclusion of drum solos with a band of this style struck me as being a little incongruous.

Distracting were the sobs, slurs and sighs from Miss Eva Benyon, and the coarse tone of the trombones. Although Mr. Ternent himself as a complete no doubt in many ways merits his picture on the front page of the "Radio Times," I should have liked to have heard whether it was Terry or Teddy Walsh (unannounced in the "Radio Times") who had a voice that was extremely pleasing.

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Friday, January 15, Palais De Danse, Stockton, 8 p.m. to 1 a.m.
Concerts—Saturday, January 16, City Hall, Sheffield, at 7.30 p.m.
Sunday, January 17, Rialto Cinema, York, at 7 p.m.

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Because the football match was cancelled, I found

EDDIE FISHER IN LONDON

IF fog hadn't forced the abandonment of a football match last Saturday, I might never have found out that U.S. singing star Eddie Fisher was in London!

Play had been stopped in the Arsenal-Aston Villa game after less than twenty minutes, and it was in a disgruntled frame of mind that I reached home, at least two hours earlier than expected.

Then, no sooner had I taken off my overcoat than the phone rang. It was Milton Blackstone, Eddie's manager, telling me that he was in London for just a few hours, and that Fisher was with him!

The same evening, I met Eddie at Isow's Restaurant and learned that he was passing through Britain on his way back home from the continent, where he appeared last week at American Service bases in Frankfurt, Salzburg, Bordeaux and finally, Denham (just outside London). He returned to America by air on Sunday morning.

Bodyguard

Eddie's party included Barney Ross, the former welter-weight boxing champion of the world, who told me that Eddie Fisher is his bodyguard, although I think that the position may actually be reversed!

And also present were songwriter Harry Akst, acting as piano accompanist to Eddie; Joey Foreman, an old boyhood friend of Fisher's from Philadelphia, and now a rising young comedian featured on the Fisher teleshows; Lady Bridget-Clark, and Peter Maurice exploitation representative Leslie Conn.

Trying to make Eddie Fisher talk about himself is like getting blood out of a stone. He is modestly personified, and only with great difficulty did I get him to admit that his waxing of "Oh! My Papa" has already sold a million and a half copies in the States, the fastest turnover in history.

by
MAURICE KINN

Although this disc is already on sale in Britain, it has not yet been broadcast here. But it is nevertheless estimated that world sales will eventually top the two million mark! And, since I met Eddie, I learn that his record is No. 1 in the States this week.

Eddie remained faithful to his TV sponsors by drinking Coca Cola all the evening. His twice-weekly programme in this medium is a great success, though I gather that Fisher is much happier when appearing before a live audience, and he certainly hopes to play the London Palladium again before long!

To quote his own words: "Next time I come here, I want to work at provincial theatres and on out-of-town concert dates, so that I can meet as many members of the British public as possible."

Songwriter

I turned aside to swap a few words with Harry Akst, former right-hand man to the fabulous Al Jolson and composer of such hits as "Dinah," "Am I Blue?" "Baby Face," "Guilty" and "All My Love."

Harry had tears in his eyes as he told me of the days when he and Al entertained the armed forces together in 1943, before the great showman was "rediscovered" by Hollywood and returned to the pinnacle of world fame.

Akst had been living in retirement until Eddie—"A swell guy, if there ever was one"—persuaded him to return to the fold.

Before leaving the restaurant, Fisher had a long talk with Vivian Blaine, who was dining there after

her nightly stint in "Guys and Dolls."

Later at his Savoy Hotel suite, he met British vocalist Mickey Andrews, whom he had unfortunately missed hearing at the Embassy Club.

But the English singer whom Eddie Fisher wanted to contact most of all was Dickie Valentine. Unfortunately, due to Dickie's absence

from London, this could not be arranged.

"I have never heard him sing, but American stars just back from Europe are raving about him!" Eddie declared. "To appear on Ed. Sullivan's 'Top of the Town' programme in April will be a big break for Dickie, for this is one of the number one TV spots back home."

Eddie is completely knocked out by the Cockney accent, and is likely to imitate it on the least provocation. Furthermore, he had just invested in a typically British cap and was delighted with it. He insisted on wearing it for most of the evening, as the photograph of him on the front page of this issue shows!

Eddie was also delighted when I told him that his fans' clubs in this country are becoming increasingly popular, and his parting words confirmed how much he is looking forward to the chance (not too long delayed, I hope) of singing to British audiences again.



Eddie Fisher (second from right), with a group of colleagues at Isow's Restaurant last Saturday. Famous composer Harry Akst is second from left and former boxing champion Barney Ross is on extreme right.—NME photo.

Speaking for Fisher fans in this country, I feel that the pleasure is quite mutual, and we will all welcome back this self-effacing young vocalist who has created such world-wide popularity during these past few months with his long parade of hit records.

MODERNIST CLUB NOTES



Do you fancy a trip to "The Land of Razzamatatz"? That's where "Daily Herald" columnist "Chanticleer" went last Sunday. Though you'll doubtless know the place better by its rightful name, Studio '51! It was the club's big reopening night, of which you have previously read plenty in the NME news pages, that drew "Chanticleer" away from his habitual roost.

And here is what he had to say about his unusual experience in last Tuesday's paper:



At the Feldman Club on Sunday, Norman Cave and Jack Fallon welcome back to the Club Mr. and Mrs. Joe Feldman. Joe has just recovered from a serious illness.

"All the people down in that cellar were either trying to blow their heads off, or twist their torsos into agonised knots. And the noise! Just like a flock of jets rapidly punching holes in the sound barrier."

"A lean young man with a wise old face and sad, sunken eyes was beating the daylight out of an upright piano. This was Ken Moule, current hero of the jazzbos—jazz fans, that is—breaking in his own band."

"We're not trying to prove anything," Ken assured me between explosions.

"I believed him. Much of his stuff reminded me of the old records I had. Records made during the raw dawn of jazz... by Miff Mole, Art Tatum, the immortal Bix Beiderbecke."

Just the stuff to give the "Herald" readers, eh? Cacophonous musicians, gyrating couples. Pay that man a bonus, Mr. Editor!

But what were the sounds and scene really like at the '51 last Sunday evening? Well, we were there, so we'll try to give you an accurate, unbiased report. It varies somewhat from "Chanticleer's" but then, maybe it's we who didn't see and hear right!

When we arrived, just before 10 p.m., the first thing we noticed was the tasteful luxury of the new décor. Especially in the outer lounge, where contrasting panels of wallpaper make an eye-catching display, and wooden booths add greatly to the patrons' comfort and convenience.

In the main room, where most of the customers were crowding round the stand, rather than torso-twisting, the Ken Moule Band sounded really impressive on this, its public debut.

Ken and his boys have obviously put a great deal of time and trouble into the formulation of their new venture. At its best, the group's ensemble is already as smart as paint, and the leader's tuneful scores fall pleasantly on the ear.

We particularly like the lightness and brightness he has infused into "I May Be Wrong" and "Aren't You Glad You're You?"

Solo-wise, trumpettman Les Condon gains in confidence week by week, and his inventiveness is as fertile as ever. Saxmen Lennie Dawes, Stan Baldwin and Don Cooper can all turn in a neat chorus, and the

leader's piano seems better than it ever did with Ambrose, Frank Weir, or any of his other ex-employers.

Bassist Arthur Watts is a tower of strength in the rhythm section, just as he was with Jimmy Walker during the latter's Quintet days. Drummer Jackie Davenport also makes his presence felt in no uncertain manner.

So you see, Ken has got himself a good band. The best medium-size unit to come along, in Britain, since Ronnie Scott. But when you drop in to hear Ken next time you're passing the '51, don't expect to find anything even remotely similar to Mole, Tatum or Beiderbecke. Otherwise you may be disappointed!

Also to be caught on Sunday evening was a most unusual pick-up at the Flamingo. It comprised former Christie Brothers Stompers' trumpeter Dickie Hawdon, ex-Randall drummer Lennie Hastings, sensational young tenorist Ronnie Ross, one-time-Tristano-pupil-pianist Damian Robinson and that good bassist, Bill Sutcliffe (picture, page 2).

You might think that such a mixture of stylists would sound frankly terrible. You'd be wrong.

For Dickie and Lennie love contemporary jazz, and have a wonderful feeling for the idiom. If they are allowed to relapse into the stagnant backwaters of London traditionalism, it will be a sad, sad happening.

Lennie, of course, has played in public with the *avant garde* brigade before. But not Dickie. All honour, then to a man who virtually came out of nowhere (so far as the Flamingoites were concerned), and immediately found himself a place in this column's Hall of Distinction! He's good now. Soon he will be much better than that.

And that Ronnie Ross! He just gets greater all the time! Which is the nearest thing to an impossible feat that we have yet encountered, seeing that he had us reaching for new superlatives when we first heard him three or four weeks ago!

The Bandbox and Feldman Clubs had equally strong bills on Sunday but unfortunately, we weren't able to sample the music for ourselves, finding it impossible to be in more than one place at once.

But with a total aggregate of attractions including the Ronnie Scott Orchestra and the Ken Sykora Six (Bandbox), Don Rendell, Norman Cave, Tommy Whittle, the Tony Kinsey and Derek Smith Trios (Feldman's), how could the music have been bad!

May we remind you, incidentally, that the Bandbox record shows on Sunday afternoons are still going strong, and that the NME's Mike Butcher returns there this week (Jan. 10) to present another programme in the series "My Kind of Jazz"? Starting time is 3 p.m.

"STAFFER."

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RAY ELLINGTON formed his first Quartet six years ago. Its debut was at a Ted Heath Palladium Swing Concert.

Of the original line-up comprising Lauderic Caton (guitar), Dick Katz (piano) and Coleridge Goode (bass), only Katz remains—as the Quartet's manager as well as pianist. But after an impressive run, the unit is now, if anything, a bigger and better attraction than it ever was before.

Ellington himself was born in London, just six doors away from Charles Chaplin's birthplace, on March 17, 1916. He is the youngest of a family of four, and the son of an American father and Russian mother.

While still at school, in 1928, Ray appeared in the musical comedy, "Virginia," at London's Palace Theatre. Maybe you'll remember the hit song from the show, "Roll Away Clouds."

His first job in the dance band business was as a drummer at the Park Lane Hotel. He was fifteen years old at the time. Then came a series of night club jobs, including stints at the legendary Bag o'Nails, Nest Club and Shim Sham. Such U.S. stars as Coleman Hawkins, Benny Carter and the late "Fats" Waller would often come and jam with Ray at these fabulous after-dark establishments.

A radio series with Van Phillips led to Ellington's engagement with

Harry Roy, an association which lasted for five years. The band toured South America, and it was in Brazil that Ray first became interested in the Latin American rhythms which today influence so many of the Quartet's numbers.

A spell in the RAF interrupted the Ellington career for a while, but in 1946 Ray left the service and returned to the Bag o'Nails. He also worked with Stephane Grappelly on radio, records and in films, until a broadcast series with Tito Burns and his Accordion Club Sextet became his most important activity.

Ray formed his Quartet after a year with Burns, by the simple expedient of taking over the Caribbean Club Trio in toto. They started recording for Parlophone, then moved to Decca, and are now contracted to Columbia.

The Quartet has also aired extensively, notably in the "Top Score" and "Goon Show" programmes, and on TV the boys

have appeared in "The Eric Barker Half Hour." They now have their own Sunday spot in the "Mr. Ros & Mr. Ray" series.

Ray and Dick Katz have also had considerable success as songwriters. Their "Old Mother Hubbard" has been featured by Ella Fitzgerald, and "That's My Girl" by Nat "King" Cole.

The remaining members of the Quartet now comprise Don Fraser (guitar) and Bob Duffy (bass). Lately, their act has been further strengthened by the addition of red-headed vocalist Marion Ryan.



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HELLO again! The publishers are clapping their hands now this freezing weather has come. Mark you, there are two reasons—one to keep themselves warm, and the other in the hope that people will want to spend the evenings indoors playing the piano or listening to gramophone records. If that happens, the smiles in the street will become wider and wider.

HARRY DAWSON, the popular broadcasting tenor, had a smashing start to the New Year. At 4 a.m. on the morning of January 1, he ran into an unlighted island in the middle of the road on his way home from Edgware. It appears someone had already crashed into the island, and extinguished the lights, and unfortunately Harry came along before anything was done about it. Although badly shaken up, Harry hasn't lost his sense of humour, because he asked me to ask if anyone is interested in a fat, flat Austin, cheap

SAW singer Les Howard enjoying himself in the audience at the Show Band Show the other day. Les has been singing with the Northern Variety Orchestra some time now, and has always been a good friend to the popular music publishers. He and his wife also had the unique experience of having their wedding photo used as the cover of a pop song. Apply the title was "White Wedding."

THE other Sunday I was playing golf with the Pinewood Casting Director, Budge Weston Drury, when suddenly we found ourselves behind a man and woman playing a quiet game of golf.

Your Alley Cat was not taking a lot of notice of their game until it was pointed out to him by his partner that not only were they an American woman and a French man, but they were Ginger Rogers and her new husband Jacques Bergerac. I overheard Ginger say in the pro shop later that she had had a very happy Christmas. For their politeness to me on the course, I wish them many more.

HOW nice of Jack Payne to mention Pat Clark, the lead soprano

on the Ken Mackintosh record of the theme from the film "Front Page Story." Personally, I had always wondered who she was. At the moment she is appearing in "Guys and Dolls," but is also a member of the Peter Knight Singers. For my money, the Jack Payne programme moves from strength to strength. I particularly agree with his advice to modern dance band leaders to include more comedy in their repertoire. Everybody likes a laugh—yes, even bop fans.

THINGS are looking very bright at the moment for guitar virtuoso Bert Weedon. He wrote a descriptive piece called "Footsteps In The Fog," and it was quickly snapped up by Liber Southern Music Co. I hear there are already two recordings of it—one by Wally Stott with a 45-piece orchestra, the other by arranger Eric Jupp. Bert is also playing solo guitar with Malcolm Lockyer on a series of "Morning Music."

Apart from that, Bert has quite a connection when it comes to sessions. Yes, sir... quite a connection.

HOW typical of Eddie Fisher to creep in and out of London without a murmur last week-end. This shy, modest American artist, who sells more records in a month than some people do in a lifetime, had come over to entertain the Forces of his country, and wanted no publicity or ballyhoo for doing it. More strength to your arm, Eddie.

I HEAR that voluptuous Yvonne de Carlo is flying from California to Paris to make a film called "Castiglione" for a French company. It's an epic historical romance and will be in all sizes and glorious technicolor. Furthermore, it is in French, so to avoid the dubbing problem, Yvonne is at present brushing up her francais.

Passez moi mon ticket to Paris, s'il vous plait.

THREE cheers! The BBC has at last let its hair down, and recalled Harry Roy from Coventry. He will be broadcasting on the 19th

THE ALLEY CAT
Music Business News & Chatter



Last Wednesday (December 30), the Trade and Technical Branch of the National Union of Journalists held their Press Ball at the Seymour Hall, London. Harry Gold and his Pieces of Eight played and helped to produce several pieces of silver for the NUJ Widows' and Orphans' Fund, in aid of which the Ball was held. The NME picture above shows NUJ officials with some of the stars who appeared—(l. to r.): Jock McGregor, Richard Arlen, Anna Valentina, Paul Carpenter, Harry Gold, Tony Gruner and Harold Myers.

of this month. Now—I only hope and pray that we are in for a full blooded Harry Roy broadcast, and not an unfunny announcer accompanied by Harry Roy's band.

The big name Harry built up before the war depended to a large extent on his own personality, and I think that we could do with his type of humour right now.

I AM pleased to see that the Teleclub "Write a Song" competition has already produced a song that has since been published. It all started when Teddy Johnson was guest singer on the show. He started to sing a song called "A Little Kiss" and before he had finished, ChapPELL's exploitation man Jimmy Henney was on the phone to get the publishing rights. Since then, Teddy himself has recorded it, and it was featured last week by Dick Bentley and Alma Cogan in TIFH.

The lucky girl who wrote it is Sonia Bard, and it was her first effort at songwriting. Jimmy Henney tells me it is his No. 1 plug for January, so we should be hearing it plenty before long.

I SEE that old hit "Tenderly" is being revived by the Edwin Morris Music Co. Syd Green, the firm's genius, tells me he has already got 17 records on it. When I asked him which he thought was the best, he was a little bit cagey. He did, however, say that the homespun record by Dick James is nothing short of sensational. You see, you can't keep a good singer down.

[Syd Green and the Alley Cat will no doubt be interested in Geoffrey Everitt's rave about the record on page 5.—EDITOR, NME].

THE other week I commented on a song belonging to Leeds Music called "A Baby Cried." Since then I have heard the record that must put this song in the big money.

The singer is Jimmy Young, and I can only say that, to my way of thinking, it is by far and away the best record he's made. The national press wrote this song up as trashy, but that, of course, is a matter of comparison. Mind you, a write-up of that kind usually sells more records for the artist than a rave notice. Anyway, you can decide yourselves whether you like the song, and if Jimmy Young has made THE record.

A NEW Italian song to follow "Poppa Piccolino" is on its

way. In Italy it was called "Mon Pays," which, translated, means "My Country." The English lyrics were written by script-writing song-plugger Peter Charlesworth, and the title of the English version will be "Waltz Of The Stars."

Pete had his lyric accepted against some pretty stiff opposition, but before the deal finally went through, there were already three non-vocal records for sale under the original title. These, I understand, will be altered at the next pressing.

SID COLMAN tells me that he is very happy that ex-Chappell arranger Brian Fahey has joined his staff at Cinephonic. Brian has for some time been a popular arranger with many dance bands, and we all wish him lots of luck in his new appointment.

I CAN HARDLY BELIEVE IT DEPT. Anne Shelton was signing autographs outside a provincial theatre when a woman came up to tell her how much she enjoyed her singing. Anne was her usual friendly self and, in course of conversation, asked what her favourite song was. She immediately replied, "Oh, I like that one where you sing all about what YOU BELIEVE!"

HAD a phone call from David Hughes, the singer with the face to match his voice. He tells me he is off to America this week-end to spend three weeks in New York and three weeks in Hollywood.

David wouldn't tell me anything about his plans because, he said, the promises he has received have been so wonderful that he doesn't believe them. Knowing in which sphere David's ambitions lie, I have my suspicions, but we'll have to wait and see.

*On his rhyming play
I could make hay
But Slater I won't slate
Although at the time
It wasn't his line,
He deserved a better fate.*

THE "no advertising" deal at the BBC now seems to be going to pot!

In the past week, I seem to have heard at least a thousand plugs for shows, nearly as many for books (including the publisher and price) and the odd few for newspapers and periodicals.

BAND CALL Week beginning January 8

TITO BURNS
Tonight (Friday), Corn Exchange, Briggs; Saturday, Coronation Ballroom, Ramsgate; Sunday, Empire Theatre, Chatham.

BONNIE SCOTT
Tonight (Friday), Locarno, Swindon; Saturday, Arden Ballroom, Bedford; Sunday, De Montfort Hall, Leicester; Wednesday, Town Hall, Bedford; Thursday, Casino, Warrington.

JOHNNIE GRAY
Tonight (Friday), Broadcast; Saturday, Royal Seton Hotel, Maidstone.

RAY ELLINGTON
Tonight (Friday), Grafton Rooms, Liverpool; Saturday, Mansfield Palais, Peterborough; Sunday, Broadcast.

REGGIE GOFF
Saturday, N.C.O.'s Club, Sealand.

SID PHILLIPS
Tonight (Friday), Broadcast and Savoy, Southsea; Saturday, New Ballroom, Guildford; Sunday, Pavilion, Bath; Tuesday, Windsor Hall, Bradford; Wednesday, Town Hall, Huddersfield; Thursday, Victoria Hall, Halifax.

NAT TEMPLE
Tonight (Friday), Nantwich; Saturday, Colston Hall, Bristol; Sunday, Empire Rooms, London; Monday, T.V.; Wednesday, T.V.; Thursday, Town Hall, Watford.

MICK MULLIGAN
Saturday, Gliderdrome, Boston; Sunday, Cadena Hall, High Wycombe (Afternoon) and Wood Green Jazz Club (Evening); Tuesday, Club Du Faubourg; Thursday, Galety Ballroom, Grimsby.

HARRY BENICE
Saturday and Sunday, Royal Forest Ballroom, Chingford.

GRACIE COLE
Tonight (Friday), Hull; Saturday, Nantwich; Sunday, Copacabana, London, W.1; Tuesday, Locarno, Streatham; Thursday, Upper Hayford.

VIC LEWIS
Tonight (Friday), Town Hall; Saturday, Empress Ballroom, Burnley; Sunday, St. George's Hall, Bradford.

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I even heard of a firm who offered money to any songwriter who could not only write a song with the name of his product mentioned, but get it on the air.

A good example of show-plugging was given on the New Year's Eve BBC Ballroom where the Ted Heath 100th Swing Session at the Palladium on February 14, etc., etc., was flogged to death.

While we're on the subject of that programme, I thought it was very sad staff work forgetting to wish the troops in Germany a happy New Year before the BFN station closed down at 11 o'clock, which is, of course, midnight Central European time.

THE wandering spirit has gripped the Mills Music executives! On Wednesday of this week, Fred Jackson left by air for Hamburg, where he will be contacting German orchestras, publishers and singers, as well as cutting in on BFN.

He plans to return next Tuesday (12th). Tomorrow (Saturday, 9th), Cyril Shane also flies off for a few days' trip to Radio Luxembourg.

I HAD a cup of tea with the Tanner Sisters last week, and they told me of the Terry-Thomas gag come true.

When they were in Holland, they did a programme during which they were interviewed by a top Dutch DJ, who played their current records as they went along. Everything was going according to plan until they came to the last record. This the

engineer unfortunately dropped and broke. So the girls had to busk it to the piano on the spot.

As Frances so aptly put it—it was funny, but may it never happen to you

RISING new singer, Micky Andrews, made a big success of his cabaret debut at the exclusive Bond Street Embassy Club, where he opened on New Year's Eve, and has been retained for the next few weeks. It was quite an ordeal for a singer to make his cabaret bow before a critical West End audience on the noisiest night of the year, but speaking to Sidney Simone, who leads the resident band at the Embassy, he told me that Micky came through with flying colours, and stopped the show with his impressions of Frankie Laine, Billy Daniels—and Rose "Chee-Chee" girl Murphy! Micky waxes two new titles for Columbia next week.

I know that Eddie Fisher's representatives are taking more than usual notice of this young Peterborough discovery of agent Harry Lowe.

WHAT an enormous improvement there was in last Sunday's "Mr. Ros and Mr. Ray" programme! There was more music and less talking, while the Kentucky Minstrels angle, so noticeable in the first show, had been completely dropped. Both groups played well, as if they felt happier with the whole presentation, and the pace was fast and slick.

I particularly liked the Marion Ryan-Ray Ellington duet version of "Ricochet," but the whole show made bright and easy listening.



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