

Library List

DIXIELAND newcomer D. Mills requests advice on books and recordings to pave his path to jazz. May I suggest the following:— "Jazzmen," Ramsey & Smith. "American Jazz Music," W. Hobson.

"We Called It Music," W. Manone. "The Stardust Road," H. Carmichael. The last three, being musicians' autobiographies, give a closer insight into the music and its makers than text books by non-musicians.

Mr. Mills fancies a somewhat bigoted and prejudiced viewpoint on jazz, "Shining Trumpets," by Rudi Blesh is recommended. All the above books include record lists, but my own recommendations include: "At The Jazz Band Ball" by Bix Beiderbecke.

"Stumbling"/"Fidgety Feet," by Bob Crosby's Bobcats. "Nobody's Sweetheart"/"Friars Point Shuffle," by Eddie Condon.

Any by Muggsy Spanier's Ragtime Band. Any by Bud Freeman's Summa Cum Laude Orchestra.

Any by the Lawson-Haggart Jazz Band. Hoping this helps you, Mr. Mills. LEN DOUGHTY. Glanfield Rd., Beckenham, Kent.

LETTERS

son, Diz, Parker, Mulligan, etc., and only play the Dodds, Morgan, Rena, Ladnier, Ory, etc., I'm afraid my answer must be "not on your Nellie," as Mr. Frankie Howard would say. Long live Oliver and Diz! LOUIS D. BRUNTON. Addison Rd., Birmingham 14.

Discapology

WHY must Jack Payne persist in apologising for playing a good modern disc? You've heard him, "I know some of you don't like this stuff, but there is a demand for it." Oh, when will the BBC learn? Are we classed as illiterate and uncouth for having this taste?

Then again, it's just as pathetic to hear announcers announcing the numbers in a band programme. Why don't they give those jobs to Neal Arden, Jack Jackson—people with spirit and a voice? All the best for the New Year to a grand paper. NEVILLE S. MAKIN. High St., Clydaen, Swansea, Glam.

Phillips' Airing

IN his Radio Review last week, Jack Bentley referred to the



Poll-winning Dutch vocalist Eddy Christiani (centre) receives an advance pressing of his first British released Columbia record ("Guitar Taptoe") from publisher Edward Kassner. On the left is W. B. van Vught, now partnered with Kassner in a new Dutch publishing venture — Editions Kassner, Amsterdam.

broadcast by Sid Phillips' Band on January 2. Mr. Bentley went on, "I'm afraid that the replacement has only rendered the absence of trumpeter Cyril Ellis conspicuous. I'm sorry to have to inform your readers that Mr. Ellis was the trumpeter with the band for that particular broadcast.

Mr. Bentley refers to Bob Lloyd's trombone solo "practically a quarter-tone flat throughout." Surely this is instrumentally impossible? I do agree on one point, however,

Either he's right—or he's a Dutchman!

ALTHOUGH I enjoyed the American-English battle of band enthusiasts on your Letters Page, I think I would give my opinion as a neutral. Unfortunately, I am from the Netherlands, so I suppose some bright reader will accuse me of talking double-Dutch. I am a musician and a jazz fan. I must tell you, though, that before I came to England I'd never heard of Billy Cotton, Cyril Stapleton, Stargazers, Bill McGuffie.

The only English names I have heard were: Heath and Vic Lewis. Never heard of David Whitfield, Monty Norman.

on the subject of the trumpeter. A band of Sid's specialised type certainly depends a great deal on the trumpeter. Wishing your paper every success throughout 1954 and in the future. JOHN POPE (Secretary, Sid Phillips' Fan Club). Colwith Rd., Hammersmith, W.6.

Jazz Ideal

OLD "blood-boiler" Gillbanks—"Oh, don't he ramble!" Wake up, old chap, and shed the clothes that encase you in traditional jazz. Trad. music is jazz, but jazz isn't necessarily trad. music. Without getting into hot water, I venture to suggest that bop, swing, hot and cool all go to make up this wonderfully exciting music—jazz. Now, if two Kid Ory sides represent Mr. Gillbanks' "ideal in jazz," all I have to say on that point is that he is the most complacent person that ever tried to come into contact with jazz.

My ideal in jazz is to try and come into contact with all kinds of jazz. To achieve this ideal, I have bought records of the Lyttelton Band, Kenny Baker Band, George Shearing Quintet, Kenton, Armstrong, Bechet, Ory, De Franco, Blakey, Ellington, Johnny Smith Quintet, Goodman Quartet, Bostic, Mezz Mezzrow, Parnell, Dankworth, Josh White, George Lewis, Bunk, Woody Herman, ODJB, Morton, Heath, Ronnie Scott, Hampton, Spanier, Randall, Krupa, JATP, etc. Only by listening to all brands of jazz can one hope to appreciate jazz to the utmost degree. DAVID E. CHAMBERLAIN. Hoylake, Cheshire.

Oliver and Diz

WITH regard to the "Jazz War." To Mr. Gillbanks (Jan. 8), I should like to mention that I have had the whole set of the mentioned Ory discs in my collection since 1945, on the original "Crescent" label, and I agree "Maryland" is a fine record, but isn't "Blues For Jimmy" so very much greater? To Mr. Montgomery: I have over 1000 New Orleans traditional records, over 2000 recordings of the middle jazz (sorry, swing) age, 500 Blues singers and around 800 to 1000 modern items, also 200 non-American revivalist and modern sides, i.e., Aussie, Italian, Spanish, etc., plus a selection of items like Rev. Kelsey services, Rosetta Tharp, etc., etc. So I guess I like 'em all—call it what you like. If to be a REAL JAZZ fan I must throw away my Muggsy, Bix, Hodges, Duke, Hender-

My Sincere THANKS to all Readers for once again voting me TOP PIANIST in the NME Poll BILL MCGUFFIE

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BAND CALL Week beginning January 15

- HARRY BENCO ORCHESTRA Tonight (Friday) Locarno Ballroom, Swindon; Saturday, Winter Gardens, Eastbourne; Sunday, Royal Forest Hotel, Chingford. TITO BURNS SEXTET Tonight (Friday) Parr Hall, Warrington; Saturday, Empress Ballroom, Burnley; Sunday, Astoria Ballroom, Manchester; Wednesday, USAF, Scunthorpe. JOE DANIELS' BAND Tonight (Friday) Town Hall, Brigg; Saturday, Palais de Danse, Slough. RAY ELLINGTON QUARTET Tonight (Friday) Cambridge; Saturday, Chingford; Sunday, BBC; Tuesday, BBC; Wednesday, Ipswich. NORMAN BURNS QUINTET Tonight (Friday) Rex Ballroom, Stockport; Saturday, Assembly Rooms, Higher Broughton; Sunday, Ciro's Club, London. MICK MULLIGAN BAND Tonight (Friday) NCO's Club, USAF, East Kirkby; Saturday, Marine Hall, Fleetwood; Thursday, Casino Ballroom, Warrington. JOHNNIE GRAY BAND Tonight (Friday) Belle Vue, Manchester; Saturday, Embassy Ballroom, Warrington.

VOCAL DIRECTORY

Owing to extreme pressure on our space this week, the usual two-column Vocal Directory is held over until next week. All advertisers in the Directory will be given an extra week's appearance to make up for this omission.

AFN HIGHLIGHTS 344, 271, 547 METRES SUNDAY A.M. 8 Sunday Circus; 10.05 Lucky U Ranch; 10.30 Piano Playhouse; 11.30 Sunday Syncopation. P.M. 1.30 American Music Hall; 4.05 Highway Of Melody; 5 Bob & Ray; 5.30 Request Parade; 6.05 Red Skelton; 6.30 My Friend Irma; 7.30 Dancing Party; 8.05 Eddie Cantor; 8.30 Twenty Questions; 9 Stars From Paris; 10.35 NBC Orchestra; 11.30 Knaves At Night; 11.45 The Vocal Touch; 12.02 Midnight in Manhattan. MONDAY A.M. 6.05 Hillbilly Gasthaus; 7.15 Dave Garroway; 7.30 Bandbox; 8.02 Forward March; 8.15 Curt Massey; 8.30 Red Skelton; 9.45 Personal Album; 10.02 Merely Music; 11 Meet Millie; 11.30 Duffie Bag. P.M. 1 Jack Kirkwood; 1.30 Howard Barlow Presents —; 2.02 Strictly From Dixie; 2.15 American Melodeers; 2.45 Paulena Carter; 3 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Record; 6 Jo Stafford; 7 Music In The Air; 8 News World; 8.30 Arthur Godfrey; 10 The Whistler; 10.45 Blues For Monday; 11.05 Garmisen Revue; 11.45 Late Date; 12.02 Late Date. TUESDAY A.M. As for Monday. P.M. 1 Jack Kirkwood; 1.30 Music From Holland; 2.02 Pops In Polka; 2.15 Winked Victory Chorus; 2.45 Judy King; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Record; 6 Eddie Fisher; 7 Music In The Air; 8.05 Amos 'n Andy; 9.30 Music's No Mystery; 10 The Lone Up; 11.45 Late Date; 12.02 Late Date. WEDNESDAY A.M. As for Monday. P.M. 1 Jack Kirkwood; 1.30 Enchanted Hour; 2.02 Strictly From Dixie; 2.15 Flashing Fingers; 2.45 Youth Brings You Music; 3 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Record; 6 Johnny Mercer; 7 Music In The Air; 8.05 The Great Gildersteeve; 8.55 Johnny Neumeier; 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 Johnny Mercer; 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 Sports Memory Book; 2.30 Big City Serenade; 3.30 Stan Kenton; 4 Call Me Freedom; 5.30 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 Favourite; 7.30 Doris Day; 7.45 Winifred Atwell; 8 Vera Lynn; 8.30 Michael Miller's 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 Philips; 10.30 Bing Sings; 10.45 The Answer Man; 11.30 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 Jo Stafford; 7.45 Guess The Name; 8 The Story Of Dr. Kildare; 8.30 The Capitol Show; 9 The Best of the Best; 9.30 The Case Of The Sinister Sister; 9.45 Melodies By Mairants; 10 Music For Everyone; 10.45 Songs From The Screen; 11 Revival Time; 11.30 Oral Roberts. WEDNESDAY 6 p.m. Wednesday Requests; 7.0 Tollefsen; 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; 9.30 The Case Of The Sinister Sister; 9.45 Melodies By Mairants; 10.30 Music For Everyone; 10.45 Italian Music and Song; 11 Old-Fashioned Revival Hour. FRIDAY 6.0 p.m. Friday's Requests; 7 Beaver Club; 7.15 Dan Dare; 7.30 Topical Half-hour; 8 David Rose 8.30 Hopalong Cassidy; 9 Evening Stars; 9.30 The Case Of The Sinister Sister; 9.45 Edmundo Ros; 10 Dreamtime; 10.15 Forces Choice; 10.30 Old Acquaintance; 10.45 Let's Dance; 11 The Voice of Prophecy; 11.15 Radio Bible Class; 11.45 The Answer Man. SATURDAY 6 p.m. Saturday Requests; 7 Amateur Football; 7.15 Irish Requests; 8 The Best Of The Best; 8.30 The Capitol Show; 9 Scottish Requests; 9.55 Radio Theatre; 10.45 Popular Melodies; 11 Bringing Christ To The Nations; 11.30 '208' Supper Club.

To all the Readers of the 'NME' who voted for me in the Annual Poll— "My Very Sincere Thanks" DICKIE VALENTINE

ROYAL FESTIVAL HALL SUNDAY, JANUARY 31st, at 3 p.m. GERALDO SWING CLUB presents ★ JAZZ CONCERT ★ with Famous International Artists GERALDO AND FAMOUS ALL-STAR ORCHESTRA The Dynamic ERIC DELANEY GROUP. The Terrific DOUGIE ROBINSON SEXTET. The Stupendous HARRY ROCHE SENTIMENTALISTS. Plus... Britain's No. 1 Piano Stylist, The Amazing BILL MCGUFFIE. Plus... Famous Stars 'THE THREE MONARCHS' from BBC Forces Show Plus... Australia's Greatest Blues Singer, GLORIA LEE. Plus... Famous BBC and Television Personality, DAVID MILLER. Book now for this great jazz show. Tickets 8/6, 7/6, 6/6, 5/-, 3/6. Apply to Bert Wilcox, Gerslde Swing Club, 4, Earham Street, W.C.2. (SAE please, with postal applications). Tickets also available from R.F.H. Box Office (WATERLOO 3191) and leading agencies.

HOLLYWOOD'S SINCERE TRIBUTE TO GLENN MILLER MAKES A GREAT FILM THE 'GLENN MILLER STORY' REVIEWED



The two historic pictures on this page were taken by NME News-Editor Jack Marshall when Glenn Miller was in London in 1944. Here, Vic Lewis offers Glenn a light while Jack Parnell looks on.



Glenn Miller meets the 6-year-old drum-prodigy Victor Feldman, who played with the Miller Orchestra at the Jazz Jamboree in London during the war. Victor's discoverer, ex-Ambrose drummer Max Bacon is on left.

"THE GLENN MILLER STORY," UNIVERSAL-INTERNATIONAL PICTURES' SINCERE TECHNICOLOR TRIBUTE TO A GREAT BANDLEADER, OPENS IN LONDON AT THE LEICESTER SQUARE THEATRE ON JANUARY 28. WE URGE YOU TO SEE IT AT THE FIRST POSSIBLE OPPORTUNITY, FOR IT IS A FILM THAT MUST SURELY IMPRESS ANY READER OF THE NME, AND ALL MEMBERS OF THE PUBLIC WHO HAVE ANY UNDERSTANDING OF AND LOVE FOR MODERN DANCE MUSIC AND THE MEN WHO MADE IT.

As entertainment, the movie is first-class, despite the fact that nothing too dramatic apparently happened to Miller until he met his sudden death on active war service, just before Christmas in 1944 (turn back to our issue of December 25 last, if you are unfamiliar with these tragic details).

As a factual document, the movie also deserves respect, even if such small mistakes as the exclusion of strings from Glenn's American Band of the AEF are conspicuous by their unnecessary presence. Not to mention the omission from the plot of Ray Noble, Tex Beneke, Ray Eberle, and Marion Hutton, all of whom figured prominently in the Miller career.

But these are minor complaints, none of them seriously detracting from the fact that "The Glenn Miller Story" is a most admirable achievement on the part of all concerned, and one which leaves such similar productions as "The Fabulous Dorseys" standing at the post.

Blake Reynolds, Babe Russin, Karl Leaf, Art Smith (reeds); Lyman Gaudes (piano); Dick Fisher (guitar); Rolly Bundock (bass) and Ralph Collier (drums). Of these men, only Schwartz, Russin, Tanner, Bundock and Fisher rank as genuine one-time Miller associates, but the ensemble, section and solo sounds produced come so near to the authentic article that you'll sometimes find it hard to believe you're not listening to Glenn's own recordings!

"Pennsylvania 6-5000," "Chatanooga Choo Choo" (sung by Frances Langford and the Modernaires), "Little Brown Jug," and the inevitable "Moonlight Serenade."

Don't be fooled by the manner in which "Little Brown Jug" is woven into the story line by the way. That's just an invention on the scenario writers' part.

Memorial

All in all, then, you'll have gathered that we are very much in favour of "The Glenn Miller Story." For millions of people, it will bring back pleasurable memories of the man and band whom many still call the greatest in American dance music.

There are hundreds of British musicians who saw and heard Glenn Miller here during the war, and learned much from him. They will agree that the film is a magnificent and worthy memorial to him.

For millions more, it will inspire an understanding and appreciation of a chapter in show business history which was brought to a premature close.

We repeat, go and see the film as soon as you possibly can. Catch it at Leicester Square, or watch out for its general release. M.B.

BLAZING the trail previously travelled by jazzmen are a group of American promoters who are convinced that Latin music can hold its own against all other forms of music. They plan to stage the first-ever annual mambo concert, which will be held at New York's Carnegie Hall on February 20. The whole show will be staged by, arranged by, and conducted by Gilberto Valdes, who is forming an orchestra of forty especially for the occasion. So far scheduled for the Carnegie Hall debut are Tito Puente, Rene Touzet, Noro Morales, Perla Marini, Machito, Tito Rodriguez and Damiron and the Katharine Dunham dancers. If this show is a success it is planned to take the show to other main towns in the USA.

LATINFORMATION

Of all the numbers ever written, surely none has been more played, sung, and recorded than Agustin Lara's classic "Granada." It has been recorded by all types of singers, who have sung it not only in the original Spanish text, but in English, German, French, and even Russian.

To say that it has been a standard for years is a colossal understatement, yet it looks as if "Granada" is all set for a bumper 1954. The recent recordings made by Mario Lanza, Carlos Ramirez, Jan Mazuras and Bing Crosby seemed to have paved the way for even more recent platters by Stanley Black, Ralph Marterie, Monte Kelly and Clark Dennis, but the disc that seems to be causing all the current stir is by Frankie Laine.

Frank Deniz is now the proud possessor of a new drum—probably the only one of its kind in the country. He came by it whilst recording the music for the second film of Her Majesty The Queen's Royal Tour. This one deals with her visit to the islands

of Fiji and Tonga.

With the music, which had been specially written by Laurence Cann, the Hermanos Deniz Band arrived at the Pathé sound studios and set about fitting the music to the film. Drummer Sid Rich had to produce an unusual drum noise for the opening sequence, which showed a native banging on a hollowed-out tree trunk.

First he tried an African drum. "Too deep," came the comment from the recording engineer, so next he tried the conga drum, but neither was this the right noise. Then came the bongoes, but still to no avail.

He had tried about six different types of drums and was just about to give up in despair when one of the technicians rushed in carrying a large cylindrical-shaped object.

"Here, try this," he said. "That's it" shouted the guy in the box.

"Hooray!" said Frank, "But what is it?" "A lady's hat box," came the reply.

Now I've heard everything!
GOURD TIME CHARLIE

Fine music

In the title rôle, that always excellent actor James Stewart builds up a character who is thoroughly believable, though replete with typical Stewart mannerisms and not quite indicative of the real Miller, as many of our professional notabilities knew him in England.

As Glenn's wife, Helen, June Allyson also registers strongly, and the acting performances of Henry Morgan, George Tobias and veteran bandleader Ben Pollack (depicting himself) are all worthy of decidedly favourable mention.

It is the music, however, which makes "The Glenn Miller Story" and here a fine, almost completely successful attempt at authenticity has been made.

The Miller Band sequences are played by a line-up comprising Ray Linn, Conrad Gozzo, Gene la Freniere (trumpets); Joe Yukl, Murray McEachern, John Stanley and Paul Tanner (trombones); Willie Schwartz,

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To you all for your encouragement & support and for voting me Top of the Poll again

My Thanks

LITA ROZA

My Grateful Thanks to all Readers who find my arrangements pleasant listening, and voted me 'TOP ARRANGER'



REG OWEN

Sincere thanks to all my fans for your votes. Happy Listening in the future

Sincerely,

DON LUSHER

Once again exclusive Decca artists sweep N.M.E. Poll

Ted Heath & His Music

Lita Roza

Dickie Valentine

Dennis Lotis



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AFTER THE POLL WAS OVER—

MIKE BUTCHER surveys the trends and influences shown by the results of the NME Poll

"THANK heaven! It's over at last!" That's what all of us at the NME said in effect when this year's Popularity Poll results had been finally counted and tabulated, checked and counter-checked, and sent to the printers for inclusion in last week's issue.

We had expected the voting to be heavy, but as things turned out, it was nothing less than colossal! Every week, your entries came rolling in, literally by the thousand. Almost our entire staff, senior and junior, editorial and advertising, had to lend a helping hand, or the mountainous piles of ballot forms could never have been broken down!

It all went to show how strongly popular music is booming in Britain. Not since the immediate post-war period, when public demand for all forms of entertainment was at its height, has a poll similar to this met with such a response.

This is a situation which pleases us no end, of course. But we won't try to hide our relief at the fact that there's almost a year to go before the next NME Poll comes up. Meanwhile, maybe we can catch up on a little sleep!

SO much for the fact that you did accept our offer to vote for your favourite bands, instrumentalists and singers, in numbers quite overwhelming. Now let's take a look at whom you voted for.

Frankly, there were few surprises among the divisional winners. Repeat victories were scored by Kenny Baker (trumpet), Johnny Dankworth (alto), Ronnie Scott (tenor), Bill McGuffie (piano), Ivor Mairants (guitar), Johnny Hawksworth (bass), Jack Parnell (drums), Lita Roza and Dickie Valentine (vocalists), Reg Owen (arranger), and, of course, Ted Heath (big band).

Some of them have topped such polls as ours for more years than we can remember. Others are comparative newcomers to the honour. But we repeat, all of them had been there before, and we won't be at all surprised if many of them are still out in front ten polls from now.

Less expected, however—though certainly not less well earned—were the triumphs of Carl Barriteau (clarinet) and Don Lusher (trombone). And we welcome them most warmly to the heads of their respective lists!

Carl is no newcomer to this degree of stardom, as we hardly need remind you. He rose to fame towards the end of the 'thirties with the late, still genuinely lamented Ken "Snakehips" Johnson and his West Indians, went on to work with Ambrose, and eventually became a bandleader in his own right.

During several seasons Carl was the undisputed hero of his instrument with the fans, but then he lapsed into semi-obscurity, from which he only began to emerge when featured with Cyril Stapleton's pre-Show Band line-up for a while.

Now Barriteau has a successful combo of his own again (4th in the small band division), and here he is, back in the centre of the spotlight. A fine object lesson in what unyielding perseverance, allied to real talent, can do!

Don Lusher, on the other hand, while long respected within the profession as an outstanding lead and solo trombonist, has never, until now, received the popular acclaim that is his due, despite having had his abilities ideally showcased in the past with such a top-ranking outfit as Gerald's.

It took a transfer to the Heath band, and most especially a rumbustious take-off on the fabulous "Champ," to land Don right on top of the trombonic pile, so far as our voters were concerned. Lusher's jazz club appearances naturally helped establish his fan reputation, too.

FINALLY, before we close this "welcome to the new winners" department, we must enthusiastically salute the Johnny Dankworth Orchestra (The Band You Would Most Like To See At The NME Pollwinners' Concert) and the Ronnie Scott Orchestra (small band), both of which groups have made the grade so decisively after being together for less than twelve months (much less than twelve months, in Johnny's case).

A wonderful achievement, boys, and a perfect justification of the faith that profession and press alike have had in you!

With Dankworth and Scott sidemen also figuring largely in the various instrumental placings, and the leaders themselves established as first and second NME "Musicians of the Year" choices for the second consecutive time, Scott's and Dankworth's are surely the outstanding successes of the current NME poll.

LOOKING further down the various poll lists, certain conclusions can be drawn concerning the tastes of you, the readers of the NME, and the music which most impresses you.

For one thing, you are obviously a jazz-loving crowd, and a modern jazz-loving crowd at that! Maybe to a greater extent than we had realised.

With a few obvious exceptions, the instrumentalists whom you favour are jumpsters, bopsters and coolsters, not purveyors of commercialism, as the term is generally understood, and only occasionally Dixielanders.

Among the small groups, you'll note, even such staunch favourites as Freddy Randall, Sid Phillips, Harry Gold and Humphrey Lyttelton ran behind the avant garde leaders.

Latin American music also fared badly in the poll, with Edmundo Ros and his Orchestra only reaching 16th place in the "Band for Pollwinners' Concert" section. Though

LA specialist Martin Moreno and also Frank Holder, who frequently features the same kind of material, are numbered among the male vocalists.

AN even more surprising trend, strongly discernible from the poll, is this. Among NME readers, radio time counts far less than personal appearances as an influence towards the selection of favourites.

Ted Heath, Jack Parnell, Ken Mackintosh and Johnny Dankworth, all of them touring bands playing at theatres and dance halls throughout the country, beat the thrice-weekly broadcasting BBC Show Band in the "large band" department. This, despite the fact that Johnny's aggregation had only had one radio date at voting time.

Similarly, "small band" winner Ronnie Scott has only aired three times with his group (including two "Jazz Club" sessions), but he still established a good lead above the

frequently transmitted Ray Ellington Quartet.

Largest number of points in the poll (as you'll doubtless have observed) were scored by female vocalist Lita Roza, male singer Dickie Valentine, and Ted Heath and his Music, in that order. All of them were naturally boosted by the fact that first, second and third selections could be made for all the divisions in question, but let's not minimise the extent of their victories on that account!

Former theatre call-boy Dickie and one-time shop assistant Lita, having

And Thank YOU, Johnny!

To the Editor

I WOULD like to take this opportunity of thanking you most sincerely for your kindness in sending me a telegram re the NME Poll. May I also say a big "thank you" to the NME staff for the very kind words which appear regarding myself from time to time in your excellent paper, now so widely read everywhere as to be "gospel"!

All I can do is repeat a most humble and sincere—THANK YOU!

JOHNNY HAWKSWORTH

With the Heath band for many years are, of course, striking out as solo attractions this year—and you have proved that their success is already assured.

Ted, for his part, is riding on a crest of fame that tops all his past efforts. Not since the halcyon days of Jack Hylton, Ambrose et al has a British bandleader built up such a following!

And losing Lita and Dickie is an eventuality that he is fully prepared to cope with!

CONTINENTAL CLUB NOTES

THIS column promised you a short continental jazz survey a couple of weeks back, but we didn't anticipate being able to offer you a "straight from the horse's mouth" Paris report, outlining the club scene there as it looks this very day!

Thanks to promoter Jack Higgins, however, that's just what we can do, for Jack has just returned from the French capital, and he's jotted down a few impressions for us of what can be seen and heard there. Jack writes:

"Business in Paris, from the jazz point of view at least, seems to be suffering from a slight depression right now.

"I first looked in at the Ringside, scene of many fine all-star international jam sessions in the past—and the place was full of customers. But owner Dick Edwards told me that this was the first well attended night he had had for two weeks.

"The Ringside is a small club by British standards, in a very simple room filled out with many minute tables, fairly comfortable chairs, a miniature bandstand and a bar. The resident group there is Pierre Michelot's Trio, and Michelot, rated as the best bassist in France, I found to be playing in a tight and uneasy manner, though his sound was good.

"American tenorist Don Byas was there, as solo attraction, but he seems to favour a great many slow numbers which don't give the customers any great lift. The highlight of his set was a terrific 'How High The Moon,' where he really let himself go.

"Don and I chatted for quite a while during the evening, and he expressed his deep regret at not being allowed to play in England, if only for one evening. Particularly as he soon intends to return to his home country.

"The cabaret comprised Marion Bruce—you may remember that she appeared at Churchill's in London quite recently—and Taps Miller.

"This boy fairly oozes personality. His vocalising really hits the audience and his trumpet playing has a powerful bite. It was this booking at the Ringside that clinched the booking of Taps into Jack Parnell's forthcoming road show, and given a full stage to work on, the right settings and good musical backing, he should be a sensation!

"By this time I had picked up Mary Lou Williams, and together with Taps we made our way to that favourite 'after hours' spot of musicians and other entertainers, the Mars Bar.

"We were joined at our table by Annie Ross, who currently sings at the club—doing a mere five shows a night! And when Annie took the stand, how the place began to rock!

"There is every hope that Annie will soon be appearing in London, too, so watch the NME news columns closely!"

We will, Jack, and thanks for your Parisian jazz news round-up.

Meanwhile, let's take a look at what's been happening in London. Certainly one of the most exciting "bashes" that this column has heard in many a moon was that which took place at the Bandbox last Sunday. With a front line comprising Kathy Stobart and Jimmy Skidmore (tenors); Johnny Rogers (alto); and Mo Miller (trumpet); backed up by Wray Downes (piano); Joe Muddet (bass); and Stan Bourke (drums); the combo gave out with some rugged, swinging music.

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THANKS
JOHNNY DANKWORTH ORCHESTRA

THE 'CREEP' CREEPS IN

THE JOHNSTON BROTHERS

"The Creep"
"Crystal Ball"
(Decca 10234)

I FEEL that the secret of success with our friends the Johnston Brothers lies in the fact that they only record when they find the right material. It's so easy to trot along to recording studios twice a month just for the sake of making four sides, but these boys prove that it's the quality of your work rather than the quantity that ultimately will impress the record buying public.

I heartily recommend their version of "The Creep," for it has both terrific atmosphere and gaiety. If this number is going to be a terrific success, then the Johnston Brothers have made a big-selling record. The accompaniment is directed by Johnny Douglas.

The flip-over brings us "Crystal Ball" which, to my mind, is going

Popular records reviewed by famous Radio Luxembourg disc-jockey GEOFFREY EVERITT

to be one of the big hits of 1954. Thank you, boys, for some first-class stuff.

MANTOVANI AND HIS ORCHESTRA

"Luxembourg Polka"
"Music Box Tango"
(Decca F.10233)

ONCE again Mantovani hits the jackpot with a beautiful recording of the "Luxembourg Polka."

This is a Monty natural, and his treatment adds charm to an excellent musical composition.

I can't say what connection if any it has with the Grand Duchy of Luxembourg, and I am wondering if BBC disc-jockeys will be forced to call it the "Continental Polka."

My advice to you all is simply—don't miss it.

From a polka to a tango is the order of the day as we turn the record over and find Mantovani

treating us to a most delightful and catchy piece of music known as the "Music Box Tango."

GISELLE MACKENZIE AND HELEN O'CONNELL

"When The Hands Of The Clock Pray At Midnight"
"Give Me The Name, Age, Height And Size"
(Capitol CL.13968)

THIS is commercial songwriting at its very best, and Giselle Mackenzie and Helen O'Connell are past masters at selling a good commercial product.

The beauty of it all is that this clock song will appeal to both young and old, and I would say that it has more than a sporting chance of success.

A fine record. "Name, Age, Height and Size" is in complete contrast and almost comes into the category of novelty material, but you'll find that it's catchy, fast and exciting. The backing is provided by Dave Cavanaugh's music and they also take full marks on both sides.

TANNER SISTERS

"The Creep"
"My Heart Knows"
(HMV B.10629)

A HIT record for these girls is long overdue, but they are quite obviously expecting a lot from this vocal version of one of today's hit instrumentals.

In these same columns, I have already reviewed the Johnston Brothers' version of this number, and whilst making no comparisons, I must say that the Tanner Sisters give an entirely different treatment of the song, and are helped by quite a novel backing.

This side, indeed, almost clicks with me, yet some indefinable point about it just stops it from really registering.

"My Heart Knows" is a different type of song this time and it's well sung by these two talented young ladies.



Actor Jose Ferrer (third from left) shares drinks with (left to right) the NME's Mike Butcher, Nell Arden, Norman Newell, of Philips Records, Wilfrid Thomas and "Gramophone Record" critic Arthur Jackson, at the Philips cocktail party held in honour of Ferrer and his wife, Rosemary Clooney, at London's Shaftesbury Hotel, last Sunday. Rosemary was unfortunately unable to attend the party owing to a sharp attack of influenza.

THE FOUR LADS

"Down By The Riverside"
"Istanbul"
(Philips PB.176)

AFTER listening to the "River-side" number a couple of times, I have come to the conclusion that given a fair number of breaks, it will become a big hit. It's extremely bright and as our American friends say, "In the groove."

I particularly like the orchestral backing which is typically American and extremely effective.

"Istanbul" has been kicking around for some time and I have, in the past, reviewed records of this number by other artists. I feel that the Four Lads have given us nothing that we ourselves are unable to produce, and I merely add that their version is pleasing and adequate.

LEROY ANDERSON AND HIS ORCHESTRA

"Syncopated Clock"
"The Typewriter"
(Brunswick 05242)

LET'S hand it to our American friend for a most ingenious piece of writing. I'm certain that every secretary will be amazed at the speed of this typist and possibly in days to come we shall hear executives saying, "Miss Jones, will you kindly play me the 'Third Man' on your typewriter."

If you type with one finger, as I do, this record will amaze you, and the only thing that disappoints me

about it all is the duration, which is one and a half minutes.

Still, it's the case of good stuff in small doses.

The melody of "The Syncopated Clock" is already familiar, and if one dislikes the tap of the typewriter, then you've only to turn the record over to hear the tick of the clock.

It is, of course, a typical Leroy Anderson work, and he once again proves to us what a great writer of light music he is.

LOU PREAGER AND HIS ORCHESTRA

"The Door, Senor"
"Madonna"
(Polygon P.1095)

WE welcome back to the world of recording that great "King of the Palais," Lou Preager. During the past years Lou has played to millions of dancers and it's quite obvious that he knows the tastes of the public.

"The Door, Senor" is typically palais style and Rusty Hurren does an extremely efficient job on with vocal.

It is certainly good programme material, and if you're having a party at home this one is almost a "must."

I found "Madonna" a fascinating composition, but I'm not a hundred per cent. for the recording quality. Somehow it seems to lack the brightness that this type of music requires.

Could be the recording engineer's fault, it could be bad acoustics in the hall, or it could even be internal band balance.

HUMPHREY LYTTTELTON reviews the Jazz Records

PITY the poor collector who is trying to stock up on his Kid Ory records. Life for him is a hazardous affair. For there are, in effect, two Ory bands represented on record. One is a neat, balanced studio group which can claim to be one of the most closely integrated New Orleans bands in the world. The other crops up in "live" concert recordings and is an utter shambles.

As both appear on record labelled as Kid Ory's Creole Jazz Band, the incautious buyer is apt to get badly stung. There are two good examples of this Jekyll and Hyde business this month. Good Time Jazz have two Ory's on sale. One is a classic, the other a stinker.

We'll take the Dr. Jekyll side first.

KID ORY AND HIS CREOLE JAZZ BAND

"Oh! Didn't He Ramble"
"Maryland, My Maryland"

Kid Ory, trombone; Mutt Carey, trumpet; Darnell Howard, clarinet; Bud Scott, guitar; Buster Wilson, piano; Ed Garland, bass; Minor Hall, drums. (Good Time Jazz (Vogue) V.2186)

ORIGINALLY made on Crescent, these sides have been redubbed by Good Time Jazz, and a very wonderful job they've made of it, too. If the original Crescents had a fault, it was that, after one or two playings they began to fall apart.

Their great asset was the beautiful balance which they achieved. And now this has been transferred quite intact on to what, I have reason to hope, will be a more durable surface. An echo chamber has been used in the dubbing, which gives the already brilliant music an extra

sparkle. And what wonderful music it is!

This was in the days when Mutt Carey had a tight hold on the band, and the disciplined ensemble work is really text-book stuff. Darnell Howard, less reliable and more adventurous than Omer Simeon, tougher and keener than Bigard, does a lovely job, for someone who has never really distinguished himself as a New Orleans clarinetist before.

The blithe singing quality of his tone is a good foil for the staccato roughness of the brass.

Both these numbers really bat along in the happiest way, thanks largely to a neatly recorded rhythm section.

Rally round, jazz fans, this is a really good buy. I'm told that Good Time Jazz have redubbed all the Crescents, including the Simeon sides, in the States, and I sincerely hope we shall get them here.

If they're all recorded as well as this, 1954 will be a good year on that score alone. Now, reluctantly, we must make brief mention of Mr. Hyde.

KID ORY AND HIS CREOLE JAZZ BAND

"St. Louis Blues"
"Ory's Boogie"

Kid Ory, trombone; Teddy Buckner, trumpet; Joe Durenbourg, clarinet; Lloyd Glenn, piano; Ed Garland, bass; Minor Hall, drums. (Good Time Jazz V.2191)

I MENTION these sides only as a grim warning of what can happen to the unwary. Recorded "live" at one of those ghastly Dixieland Jubilee concerts, with a goon audience applauding all the most gruesome moments with masochistic glee, they bear no audible relationship to the Ory band we have been discussing. Teddy Buckner came from Lionel Hampton's Band.

Eventually he settled down into quite a sound lead trumpet. Here, he was clearly in the teething stages, for he screams incessantly.

The rest is a concatenation of inept riffs, stale boogie, unsteady tempos and that angry roaring to which Ory himself resorts when he finds himself out of his depth. Guard against this like the plague.

BENNY STRICKLER WITH THE YERBA BUENA JAZZ BAND

"Jazzin' Babies Blues"
"Fidgety Feet"
(Good Time Jazz V.2188)

Benny Strickler, trumpet; Bill Bardin, trombone; Bob Helm and Ellis Horne, clarinets; Burt Bales, piano; Russ Bennett, banjo; Clancy Hayes, drums. (Good Time Jazz V.2189)

THESE titles were transcribed from a broadcast in August, 1942, from the Dawn Club, San Francisco, one-time HQ of the Yerba Buena Band. War service had broken up the original YB band, and in place of the two-trumpet team of Watters and Scobey came Benny Strickler, a young trumpet player from Bob Willis' Texas Playboys with a yen for jazz.

These broadcast transcriptions, plus any more which may exist undiscovered, are the only examples we have of Strickler on wax. A few years later, still in his twenties, he died of TB.

Reviewing these records is something of a delicate task. No doubt to Strickler's old associates on the West Coast of America, they provide a pleasant and fitting memorial to an old friend and colleague.

When George Avakian wrote in his "Record Changer" review (September, 1950) of Strickler as a "legendary character" whose playing on "Jazzin' Babies" is "just about the best trumpet playing issued on a record this year," we can excuse his rather effusive zeal on the grounds that he is, in effect, writing

the obituary of a friend. On this side of the Atlantic, we have to be rather more detached and objective.

Benny Strickler, on this showing, was an average revivalist trumpeter, with a better tone but more restricted technique than most, whose work, removed from all sentimental and romantic associations, will be of small interest to jazz fans over here.

If, as Rex Harris reports in his Pelican "Jazz," Bunk Johnson mistook Strickler's playing on record for that of King Oliver, it only proves that Oliver was a much less impressive player than history has led us to believe.

But for his death, Benny Strickler might well have developed into the most interesting of the West Coasters, especially if he could have formed a band more in line with his New Orleans approach than the galumphing crowd assembled here. But to inflate promise into achievement does service to no one.

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

Last This Week	Title	Artist
1	OH MEIN PAPA	Eddie Calvert (Columbia)
2	LET'S HAVE A PARTY	Winifred Atwell (Philips)
3	BLOWIN' WILD	Frankie Laine (Philips)
4	SWEDISH RHAPSODY	Mantovani (Decca)
5	CLOUD LUCKY SEVEN	Guy Mitchell (Philips)
6	ANSWER ME	Frankie Laine (Philips)
7	RAGS TO RICHES	David Whitfield (Decca)
8	CHICKA BOOM	Guy Mitchell (Philips)
9	POPPA PICCOLINO	Diana Decker (Columbia)
10	RICOCHET	Jean Regan (Decca)
11	DRAGNET	Ted Heath (Decca)
12	THE CREEP	Ken Mackintosh (H.M.V.)

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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
4	Stranger In Paradise	Tony Bennett
5	Stranger In Paradise	Four Aces
6	That's Amore	Dean Martin
7	Ricochet	Teresa Brewer
8	Ebb Tide	Frank Chacksfield
9	Oh Mein Papa	Eddie Calvert
10	Changing Partners	Kay Starr
11	You, You, You	Ames Bros.
12	Changing Partners	Dinah Shore
13	Many Times	Eddie Fisher
14	C'Est Si Bon	Stan Freberg
15	Stranger In Paradise	Tony Martin
16	Secret Love	Doris Day
17	You Alone	Perry Como
18	South Of The Border	Frank Sinatra
19	Ebb Tide	Vic Damone
20	Oh Mein Papa	Ray Anthony

BEST SELLING SHEET MUSIC (U.S.)

Last This Week	Title	Artist
1	Oh Mein Papa	Eddie Calvert
2	Changing Partners	Patti Page
3	Strangers In Paradise	Tony Bennett
4	Ebb Tide	Frank Chacksfield
5	Rags To Riches	Tony Bennett
6	That's Amore	Dean Martin

BEST SELLING SHEET MUSIC (BRITAIN)

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

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	Ricochet	Teresa Brewer
5	Changing Partners	Patti Page
6	Stranger In Paradise	Tony Bennett
7	Stranger In Paradise	Four Aces
8	Ebb Tide	Frank Chacksfield
9	Oh Mein Papa	Eddie Calvert
10	Eh Cumpari	Julius La Rosa
11	Heart Of My Heart	Four Aces
12	You Alone	Perry Como
13	Stranger In Paradise	Tony Martin
14	Vaya Con Dios	L. Paul-M. Ford
15	You, You, You	Ames Bros.
16	Many Times	Eddie Fisher
17	Secret Love	Doris Day
18	Changing Partners	Kay Starr
19	Istanbul	Four Lads
20	What It Was, Was Football	Deacon A. Griffith

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

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MONDAY, 25th JAN.
Twice Nightly
HIPPODROME, WIGAN
GLADYS MORGAN
GERRY BRERETON
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ALL STAR VARIETY



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Oh my Papa (O mein Papa);
Crystal Ball
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Don't thank me
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Parnell Show: More bookings

DETAILS of further bookings are now to hand for "Jazz Wagon," the ambitious variety venture starring the Jack Parnell Orchestra, Mary Lou Williams, Taps Miller, etc., which opens at London's Chiswick Empire on February 22.

On March 1 the show moves on to the Empire, Nottingham, for six days, followed by weeks at the Empire, Glasgow (8th-13), the Hippodrome, Manchester (15th-20th), the Empire, Liverpool (22nd-27th), the Empire, Leeds (29th-April 3), and the Hippodrome, Birmingham (5th-10th).

Jack Parnell is acting in an advisory capacity to impresario Tom Arnold, with regard to the Dixieland

unit which will be featured in "Jazz Wagon."

It will be a hand-picked, star-studded group, and although no definite names in this connection have yet been announced, Jack has intimated that he is anxious to secure the services of bassist-comedy specialist Coleridge Goode.

The entire production, staged by Robert Nesbitt, will be conceived on a most lavish scale, and will undoubtedly serve to introduce the bulk of Britain's music hall-going public to the most authentic and at the same time, entertaining facets of jazz.

The NME now learns, however, that arrangements have not been finalised for the modernistic Sapphires vocal group to appear in the show.

The group has been offered an important part in the production, but no contract has yet been signed.

MAXINE SULLIVAN DATES FOR BRITISH TOUR

ADVANCE booking details are now to hand regarding Maxine Sullivan, U.S. singing star, who comes to Britain on January 28 for a long run of appearances here.

Maxine broadcasts in the BBC's "In Town Tonight" programme on January 30, and opens for a four-week season at the Copacabana on February 3.

On February 9, Maxine makes her 1954 British concert bow at the Troxy, Stepney, singing at two performances with Dick James, Mike McKenzie, Kenny Baker, Harry Dawson and compère Michael Moore in support.

She will also be recording

Baker Quartet, the Norman Cave Band, and Michael Moore.

Modern-style clarinetist Vic Ash, and his lately reorganised Quartet have been signed by the Syd Roy office to accompany Maxine Sullivan on all her radio, TV, recording and theatre dates during her forthcoming stay in this country.

Vic's new Quartet, which includes Ralph Dollimore (piano), Ashley Kozack (bass) and Ralph Green (drums), made its first public appearance last Sunday at the Savoy, Burnt Oak. The boys play at Gillingham on January 23, and will be featured in the Ted Heath London Palladium Swing Session on Sunday, January 24.

DICK LEE, U.S. singing discovery and Essex recording artist, four of whose discs have been released by Columbia here, flew into London on Wednesday. He will stay a fortnight and will be looking for British songs to take back with him. Dick has been featured on Paul Whiteman's TV show in the States. He is 22, and comes from Philadelphia.

ROSEMARY CLOONEY WAXES HERE

AS prophesied in the NME last week, Rosemary Clooney recorded four titles in London for Philips yesterday (Thursday) afternoon.

Backed by a full-size concert orchestra directed by Wally Stott, the Hollywood singing star waxed "Hello, Young Lovers!" "Younger Than Springtime," "While We're Young" and "Love is a Beautiful Thing."

Rosemary was laid low by a short, sharp attack of influenza last weekend, and as a result of this was unable to meet record critics and disc jockeys on Sunday evening at a special Shaftesbury Hotel reception arranged by Philips.

She gallantly arose from a sick bed on Monday, however, so as not to disappoint the millions of fans who were looking forward to her broadcast with the BBC Show Band that evening.

Though far from well, Rosemary scored a decisive

success with her singing of "Come On - a My House" and "Tenderly" on the programme, and for a surprise finale she was joined by her husband, film actor Jose Ferrer, for duet versions of their latest record hits, "Woman" and "Man."

Then Miss Sullivan moves on to Leicester, singing at the De Montfort Hall on February 21 on a bill that also includes the Kenny

Ink Spots coming

THE Ink Spots, famous American vocalists, are scheduled to reach London in March or April for extensive concert, variety, radio and TV appearances.

The original Ink Spots, who appeared in this country some seasons ago at the Palladium, the London Casino and other venues, split into two separate units some time ago, both of which retain the "Ink Spots" billing.

It is not yet known which of these two groups will be visiting us this spring.

The Billy Cotton Band Show returns to the air on Sunday, March 28, after the conclusion of the current "Mr. Ros and Mr. Ray" series.

SMART SIGNS HUNT

MAURICE SMART, MD at London's exclusive 400 Club, has made a capture on tenor by signing Norman Hunt, distinguished reedman of the BBC Northern Variety Orchestra.

Norman will be coming in to replace Dave Lindup, who is leaving to concentrate on his arranging duties. The change-over takes place on February 1.

The Maurice Smart brand of "velvet music" comprises an outfit of three saxes, trumpet, piano, bass and drums. Line-up with Maurice at piano, is Harry Varley, George Colborn and Dave Lindup (reeds); Charles Evans (trumpet), Roy Sutcliffe (bass), and Roy Coombes (drums and vocals).

The second 400 Club band, under Maurice Smart's direction, is the Samballeros, and comprises Don Destafano (accordion); Walter Russell (bass and vocals); Ken Penney (piano) and Luigi (rhythm instruments).

GIRLS v. BOYS AT '51

A UNIQUE "male versus female" jazz battle will be held at Studio '51 on Sunday, when Gracie Cole and her All Girls Orchestra will challenge the resident '51 unit comprising Jimmy Skidmore (tenor); Terry Brown (trumpet); Harry Klein (alto); Lennie Metcalfe (piano); Joe Muddel (bass) and Bill Eyden (drums).

Next Wednesday, tenorist Don Rendell takes his new group into the '51.

They were the Forgotten Men of the Poll!

BY an extraordinary series of circumstances connected with the fact that all the entrants in our Poll had their names on separate sheets of paper and that, in the rush of going to Press, some of these were mislaid, we have an apology to make this week.

To our dismay, we have discovered that four personalities for whom thousands of readers voted, were on these sheets of paper, that only came to light after last week's NME had gone to Press.

For their omission from the published Poll results, therefore, we apologise most profusely and gladly make amends for the slip-up by giving their votes, placings and photographs here.

In the large Band Section, Lou Preager and his Orchestra received 1,905 votes and should have been placed 9th. In the Small Band Section there were two unfortunate omissions—Joe Daniels (1,123 votes) came 9th and Johnnie Gray (519 votes) came 11th. Finally, in the Male Vocalists' Section, Dick James received 3,532 votes and should have been placed 5th.

We are very glad to place on record the achievements of these stars and to dispel the embarrassment that their inadvertent omission from the Poll must have created.

A CONCERT celebrating the sixth birthday of the Humphrey Lyttelton Band is to be held at London's Conway Hall, tonight (Friday)



Lou Preager



Joe Daniels



Dick James



Johnnie Gray

WOODY HERMAN BAND FOR ENGLAND—but not to play!

WOODY HERMAN and his New Third Herd will be in England between April 12 and April 16. Fans, however, must not get too excited. The boys will be here purely on a sightseeing trip, and the only playing they will officially do here will be behind the boundaries of two U.S. camps, where appearances by the "Herd" are scheduled.

Approximately one month after their arrival in Europe an opportunity will occur for British fans to see and hear the aggregation without too much difficulty, since the whole "Herd" will be appearing at the Theatre Royal, Dublin, on Sunday, May 2.

ITINERARY

Leaving New York on April 1, Herman flies straight to Oslo, in Norway, where he opens on April 3. Further dates in Scandinavia and all over the Continent brings the outfit to Gothenburg (4th), Stockholm (5th), Malmö (6th) and Copenhagen (7th). The band then visits Germany, appearing at Kiel (8th), Hamburg (9th), and Dusseldorf (10th). Belgium is next on the itinerary, with Brussels on April 11, before the boys cross to Britain.

The itinerary after England takes in Amsterdam, Rotterdam and the Hague, with some further dates in Germany, then Paris, then back to Germany again before coming to Ireland.

The whole of this enterprising Herman project is being handled by London impresario Harold

Davison.

Guest with the band on this visit will be pianist-arranger Ralph Burns, who has contributed some of the most memorable scores to Woody's library in the past.

Former Boston bandleader Nat Pierce will be on piano, and Carl Fontana on trombone. Dolly Houston will share the vocal honours with Woody himself.

Will she be Singer to for H

AN unknown 22-year-old Londoner in Germany, may be the sister of Ted Heath Orchestra.

This is the sensational news the NME can reveal following a telephone call made to Germany by Ted Heath himself after he had been greatly impressed by tape-recordings of the girl.

Her name is Maureen René, and she has been singing in Germany for the past three years. At present, she sings with the resident band at the Wein Café in Munich.

REDHEAD

British agent Bert Wilcox mentioned her to Ted Heath, who heard tape-recordings of the girl. He was so impressed that he telephoned her to come to London for a personal audition, and she will be flying in on February 2 for the great occasion.

Red-headed Maureen has been described to the NME as being very attractive. She specialises in slow numbers and is a particularly good ballad singer.

At the moment, no singer is in line to replace Dickie Valentine, but it is reliably understood that, within a month, Ted will have signed both replacements for his departing singers.

Pit group for 'Boy Friend'

"THE Boy Friend," new 1926-styled musical comedy which transferred to Wyndham's Theatre in London's West End from the Embassy, Swiss Cottage, last night (Thursday), is now accompanied by a five-piece pit band, instead of two pianos as before.

Led by Stan Edwards, the group includes Teddy Jepson (trumpet), Alf Lewis (alto and clarinet), George Knight (tenor, clarinet and violin), Albert Gordon (piano) and Jimmy Jack (drums).

Incidentally, this confirms the NME report of the original production which strongly advocated the use of a pit-orchestra for its West End run.

Musicians in Co-op club venture

TENOR-STYLIST Don Rendell, drummer Tony Kinsey and traditionalist bandleader Jeremy French are important figures in a new co-operative jazz club venture run by musicians for musicians and fans, which opens tonight (Friday), at 14, Greek Street, W.1.

Known as the London Jazz Centre, the club will hold traditionalist sessions on Friday evenings at which the Jeremy French Band will play. On Saturdays (commencing tomorrow), a regular modernist night will be held, starring the Tony Kinsey Trio with Tommy Whittle, and the Don Rendell Unit with up-and-coming tenorist Ronnie Ross.

The Tony Kinsey Trio and Rendell will also play at the club every Thursday, when records will also be featured, while Monday evenings will be set aside for informal jam sessions, at which all jazzmen in town are invited to "sit in" with the Kinsey Trio.

MARTINO, DANIELS, TENNESSEE ERNIE RETURNING

U.S. singing stars Al Martino, Tennessee Ernie and Billy Daniels are all three making return visits to Britain this year.

Messrs. Lew and Leslie Grade inform the NME that Martino is definitely returning in April, and they are negotiating to present Tennessee Ernie in July.

Billy Daniels is believed to be returning here for an extensive variety and one-night concert tour. It is rumoured that Billy Terment and his Orchestra will accompany him.

Terment was with Daniels for his farewell concerts last time here, when Daniels told him: "When I return to England I want to play some more concert dates, and should like your orchestra to accompany me throughout my tour."

Dickie's dates

It has now been confirmed and contracts have been signed for Dickie Valentine's appearance in Ed. Sullivan's New York TV Show "Talk of the Town" and Dickie will fly to America for this programme which will take place on Sunday, March 28.

As previously reported, Dickie will commence his variety tour in this country in Manchester on April 19, but at the Ardwick Hippodrome—not the Palace Theatre as previously intimated.

VIVIAN BLAINE FOR U.S. IN MAY

FAMOUS American screen and recording star, Vivian Blaine, who plays the leading rôle in "Guys and Dolls" at the London Coliseum, leaves this production on May 29 to return to America, where she will undertake a ten weeks' tour of personal appearances, followed by sessions at Las Vegas, Reno and New York.

By the end of May, Vivian will have appeared in this show continuously for almost four years.

Titles of Vivian's recent recordings which she waxed in London for the Parlophone label are "Changing Partners" and "Lonely." They have accompaniments by Philip Green and his Orchestra and Tommy Reilly playing harmonica.

HARRY DAWSON, of Syd Roy, Ltd., informs the NME that Syd's office will be running Sunday night dancing sessions at the Copacabana for the next few weeks, starting on January 17.

The first bill to be featured comprises the Vic Ash Quartet, Leslie Baker and his Music and the Peter Crawford Trio

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MUSEum 1810



Cyril Stapleton conducts Rosemary Clooney at the rehearsal for her broadcast with the BBC Show Band last Monday. Husband Jose Ferrer is an interested onlooker.—NME photo.

Lita Roza's successor? fly from Germany leather audition

London vocalist, at present singing successor to Lita Roza with the

Daniels' Slough season

BANDLEADER Joe Daniels will shortly give up touring for a season. He will return to Slough Palais—of which he is the owner—on February 5. Joe takes in a new augmented band of four saxes, four brass and three rhythm, with two vocalists. The outfit will be largely Joe's present group augmented by trumpet, alto and two tenors. The line-up will include Alan Wickham (trumpet), Orme Stewart (trombone), Don Francis (clarinet, alto), Roy Barclay (piano), Johnny Oxley (bass), and Bill Dean (drums), with Barbara Young and Mike Stevens singing. Harry Conway, leader of the present Slough Palais Orchestra, will be absorbed into the new Daniels group.

IVY BENSON BAND PLANS

THE Ted Heath agency has signed Ivy Benson and her All Girls Orchestra to an all-embracing booking contract—the first band ever signed by this office on an exclusive basis. The agreement is for three years. Victor Bernard, general manager of the agency, tells the NME that Ivy and her girls will be leaving the Quebec Café at Lyons' Marble Arch Corner House on May 2, despite the fact that they have been offered an extended run there. After this date, the Benson band is set to take part in a short variety tour with an all-girl show before opening at the 400 Ballroom, Torquay, on June 26 for the summer season. As from last week, the Ray Kaye Quintet is now featured every Sunday at the Mirror Club, at the Gargoyle Club premises in London's Meard Street. Drummer Ray's group comprises Ziggy Ludwigson (tenor), Tommy Page (bass), Gordon Langham (piano) and Joe Burns (bass).

The story of a love that made wonderful music... The Glenn Miller Story

CALVERT SIGNS FOR BLACKPOOL

TRUMPET star Eddie Calvert, whose recording of "Oh! Mein Papa" tops the NME's best selling record chart for the second week, signed a big contract on Tuesday to appear, as the headline attraction for the summer season at the Queens Theatre, Blackpool. The engagement commences in June and continues until September, at a salary of £7000 for the season. Eddie will definitely fly to New York on February 22, remaining in the USA for two weeks. Meanwhile, Columbia are rushing sessions for Eddie each Sunday before he departs for America.

Tito and Harry in 'transfer' deal

TO facilitate drummer Dougie Cooper's return to the Tito Burns Band, with which he was so auspiciously featured a year ago, Tito and Harry Roy recently came to an amicable exchange arrangement. As a result of this, Burns percussionist Hughie O'Shea joined Harry's line-up at the Copacabana last Monday, while Dougie moved back from the Roy aggregation into Tito's group. Cooper has been rehearsing with the Burns unit this week, and makes his first public appearance at Warrington to-night (Friday).

Preager Expands

ALFRED PREAGER, noted band agent is expanding his concern to a considerable extent. First sign of the new plans came this week, when it was learned that Alfred is negotiating to take over the entire building in which his agency is currently situated. The premises will, it is understood, be known as Alfred Preager House, and Preager's company will, in future, be known as the Alfred Preager Organisation.

HEATH PLAYS JAZZ CLUBS

THE full Ted Heath band returns to London's jazz club scene on Sunday, January 24, when Ted, his musicians and singers will be star attractions at a five-hour Bandbox session. Negotiations are proceeding for the Heath aggregation to appear at the Bagatelle on January 31. Yet another jazz club appearance for the band has been set for Monday, January 22, the venue in this case being the Parkway at Welwyn Garden City. **PETER** MALAM and his Mayfair Music have been retained by the management of Butlin's Ocean Hotel, Brighton, for a further period, thanks to the great success that the band has scored there. Guitarist and vocalist Jimmy Fraser joined Peter last Friday, in place of Peter Williams.

Book the date for the biggest bandshow of the year! NME POLLWINNERS' CONCERT ROYAL ALBERT HALL, April 25

ACTION AGAINST MU FOLLOWS IRISH DISPUTE

THE latest sensational development in the battle between Irish promoter James Carr on the one hand, and the Irish Federation of Musicians and the Musicians' Union on the other, occurred on Wednesday afternoon this week. Mr. Gordon, of Messrs. Hall, Bryden, Eggerton and Co., solicitors for the Musicians' Union, gave the NME the following information: "Proceedings have just been served on the Musicians' Union on behalf of Mr. Carr." It will be recalled that the matter in dispute concerns the forthcoming visit of the Ronnie Scott Orchestra to Ireland under the aegis of Mr. Carr, to which the two Unions have objected. The NME managed to contact Mr. Ralph Seligman, Mr. Carr's Dublin solicitor, who has been in London, and who is known to have had a lengthy interview on Monday with officials of the MU. Mr. Seligman told us: "I cannot possibly make any statement at this stage."

Dave Shand forms new group

REEDMAN Dave Shand, following a successful season as bandleader at the Copacabana last year, has formed a new group which makes its official bow at Ted Heath's London Palladium Swing Session on January 24. Featuring a most unusual instrumentation, Dave's star-studded personnel comprises Alan Franks, Freddy Clayton and Basil Jones (trumpets), Frank Reidy (tenor and bass clarinet), Dennis Wilson (piano), Joe Muddel (bass) and a drummer still to be fixed. Irene Miller will sing with the band and, of course, Dave will himself be featured on alto and clarinet. Arrangements are in the experienced hands of Malcolm Lockyer and Dennis Wilson; and Ralph Dollimore is writing a modernistic original score specially for the band's debut. The group will subsequently be available for concerts, dances, etc.

NEWY'S SIX

DENNIS NEWY, guitarist with the Jimmy Leach Organolians, is now fronting his own sextet in addition to working for Jimmy. Dennis has signed a recording contract with the Planet company, and cut his first sides yesterday (Thursday). Titles were "Kerry Dance" and "Travelling Alone," both orchestrated by Dennis himself. The group comprises Stuart Robinson (tenor); Alan Graham (vibes); Chuck Gates (piano); John Borthwick (bass); Lionel Rubin (drums); with Dennis leading on guitar. Arthur Slater is sharing the arranging chores with Dennis.

MULLIGAN NOT DISBANDING

DESPITE widespread rumours to the contrary, which we reported in last week's NME, the Mick Mulligan Band will not be disbanding in the near future, according to agent Jim Godbolt who exclusively represents the outfit. In a statement to the NME, Jim said, "There is absolutely no imminent prospect of the band breaking up. I am accepting bookings for Mick which run far into the summer, and am able to consider offers reaching even further ahead than that!" It's true that there have been several personnel changes in the band lately, which has probably given rise to the rumours. But you can gauge the group's popularity from the fact that it has been playing an average of five dates a week for some time past.

THE DATE OF THE BIGGEST SHOW OF THE YEAR FOR ALL MUSICAL ENTHUSIASTS CAN BE ANNOUNCED THIS WEEK, WITH THE NEWS THAT THE SECOND ANNUAL NME POLL-WINNERS' CONCERT HAS BEEN FIXED TO TAKE PLACE AT THE ROYAL ALBERT HALL, LONDON, ON SUNDAY AFTERNOON, APRIL 25.

When this paper presented its first Poll-Winners' Concert on the same day last year, it set a standard in concert production and star appeal that has been talked about ever since. Many of those who jam-packed the vast Royal Albert Hall to its absolute capacity said it was the finest concert of its kind ever held, and we honestly feel that we will even surpass that high standard when we put on our second great show on April 25.

AFTERNOON SHOW
The Concert will start at 2.30 p.m., and it is being held in the afternoon in response to the wishes of thousands of provincial fans who complained that the late finish of Sunday evening concerts often made it impossible for them to travel home overnight. Furthermore, an afternoon concert gives out-of-town fans a chance of visiting some of London's jazz clubs in the evening, and special arrangements are now being made to admit concert patrons to jazz clubs at reduced rates so that they may, in effect, come to London for a wonderful day of jazz.

STAR BILL

It is the NME's intention to collect together for this memorable concert an aggregation of stars never before assembled on one platform. In addition to the three main winners—**Ted Heath** and his Music (Large Band Section); **Ronnie Scott** and his Orchestra (Small Band Section) and **Johnny Dankworth** and his Orchestra (voted The Band You Would Most Like to See at the Poll-Winners' Concert), we are also hoping to present the runners-up in the Large and Small Band sections—**Jack Parnell** and his Orchestra, and the **Ray Ellington Quartet**, respectively. Nor is that all, for we are also negotiating to present all the instrument winners in a fabulous All-Star Band presentation. They comprise **Bill McGuffie** (piano); **Kenny Baker** (trumpet); **Carl Barribeau** (clarinet); **Don Lusher** (trombone); **Johnny Dankworth** (alto); **Ronnie Scott** (tenor); **Jack Parnell** (drums); **Ivor Mairants** (guitar) and **Johnny Hawksworth** (bass).

ELLINGTON 4 : MECCA TOUR

THE Ray Ellington Quartet—runners up in the Small Band section of the NME Poll—have once again been contracted by Mecca Dancing Ltd., to undertake a tour of their ballroom circuit during the forthcoming summer season. Their itinerary commences with a fortnight at the Ilford Palais, London, on Mar. 24, followed by two weeks at the Plaza, Manchester, June 7, and one week at each of the following venues in consecutive order:—June 21 Locarno, Leeds; Palais, Edinburgh; Locarno, Glasgow; Grand Casino, Birmingham; Ritz, Manchester; Locarno, Liverpool, with the tour terminating with a week at the Plaza Ballroom, Belfast commencing August 2. Lewis Buckley Entertainments Ltd., who negotiated this contract with Mecca on behalf of the Ray Ellington Quartet, informs the NME that they are considering several offers for the Quartet to appear in variety next autumn, but at the conclusion of their Mecca tour, the Quartet will take a well-deserved holiday before proceeding with any other engagements. The two radio series in which they are appearing—The Goon Show and "Mr. Ros and Mr. Ray" both terminate on Sunday, March 21, but they are broadcasting as guests in the Show Band Show next Tuesday, January 19.

SMITH-NATHAN DRUM EXCHANGE

A MOST interesting drum exchange will bring Frank King, drum stylist with Don Smith's Orchestra at Wimbledon Palais, to the West End, as a member of Jack Nathan's Orchestra. At the same time, Peter Coleman, Jack Nathan's present drummer, switches to the Don Smith aggregation. Both percussionists are known for their swifty and modern playing. Don Smith has also acquired a male singer, in addition to his thrush, Alma Raye. The new-comer is Alan Gibbs, who has been touring as the only male member of the Gracie Cole Orchestra.

BUDDY LOGAN, singer-come-dian currently with Geraldo, finishes with the Maestro at the conclusion of his Edinburgh show later this month.

The George Evans Orchestra has been signed to a third term of one year at the Oxford Galleries, Newcastle-upon-Tyne. The contract extends up to April, 1955. British vocalist Terry Lane has returned home following a two-and-a-half-year spell in Spain and Portugal. While overseas, Terry sang in Madrid, Barcelona, Seville, Valencia and Lisbon. She had a Sunday radio series, and sang with the famous Bernard Hilda Orchestra.

KENNY FIXES HIS AIR 'DOZEN' LINE-UP

THE line-up of Kenny Baker's Dozen, to be featured on the BBC's revived "Let's Settle for Music" series starting on Thursday, January 28, is now to hand. It comprises Kenny Baker, Freddy Clayton (trumpets); George Chisholm (trombone); Harry Hayes (alto); Freddy Ballerini, E. O. Pogson, Tommy Whittle (tenors); Harry Klein (baritone); Vic Ash (clarinet); Eric Delaney (drums) and Martin Slavin (vibes). Bassist Frank Clark also hopes to play with the group, but as the weekly programmes, which run from 10.20-11.05 p.m., have to be transmitted "live" owing to an MU ruling, it is likely that Frank's commitments with the Stanley Black Orchestra will prevent him from being with Kenny. In this case, a replacement will be necessary. As before the series will be composed by Wilfrid Thomas and produced by Pat Dixon, for an indefinite run. Further news about Kenny concerns his latest Parlophone recording (R3798), which reached the shops last Friday. It couples Baker's own "Trumpet Fantasy" with "Melancholy Baby," both taken from the forthcoming film "Face the Music," in which Kenny "ghosts" the trumpet sequences for actor Alex Nicol. Kenny is accompanied by a sixteen-piece band on the disc.

JACK WHITE—TRUMPET CHANGE

AFTER three years without a change of personnel, Astoria bandleader, Jack White, has announced that trumpeter Frank Walsh will replace Teddy Houghton with his band on January 25. Prior to this, Frank will broadcast with Jack on the 18th. Walsh is currently playing with the Bert Quarmby outfit at Ilford Palais. A lead trumpet still to be fixed, will take his place with Bert, who is also augmenting his band from a seven to an eight piece by bringing in Ross McManus on second trumpet and vocals.

JOAN REGAN TV SERIES

Singer and Decca recording artist Joan Regan commences another TV series on February 3, after which she will be a headline attraction at principal variety theatres throughout Great Britain. A transatlantic offer for Joan to appear in Las Vegas for six weeks, commencing in July, had to be declined, by her agent Keith Devon, owing to the vocalist's commitments with Harold Fielding's "Music for the Millions" production, which will tour all through the summer season.

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GRAY BAND IN FOR HOOD AT BIRMINGHAM
THE Johnny Hood Orchestra, which replaced Harry Conway at Mecca's Grand Casino, Corporation St., last September, is leaving the ballroom tomorrow (January 16).
The outfit will play two concerts at the Palace Theatre, Redditch, on Sunday, and then break up until the summer. Johnny himself has had a number of offers to join touring bands.
Altoist Harry Gray, at present playing with Tony's Top Ten at Tony's Ballroom, Hurst Street, has formed a band which will replace Johnny Hood.
Harry, who is aged 27, is no stranger to Mecca. He led his own band for 3½ years at the Locarno, Leeds. He also played with Felix Mendelsohn and had fronted a group on the "Queen Mary."
Staying at the Casino to join the Harry Gray Band are bassist Ralph Bryson, and pianist Alex Shiels of the Johnny Hood Orchestra.
Personnel of the Johnny Gray Music will be Arnold Kirsch (trumpet); Gordon Bonney (tenor); Al Palmer (alto); Jack Kelly (drums); Alex Shiels (piano); Ralph Bryson (bass) and Harry Gray fronting on alto and clarinet. Harry will also provide vocals.

TONY'S CHANGES
Gordon Bonney and Jack Kelly come from Tony's Top Ten, where there are no fewer than six changes. Leaving with Harry Gray, Gordon Bonney and Jack Kelly, who are going to the Casino, are Arthur Lowes, Reg Bradley (trumpets), and Bernard Bolton (tenor).
Replacing them are Bill Brough, Les Coates (trumpets), Eric Walker, Roy Reynolds, Wally Johnstone (saxes) and Jackie Dougan (drums).
The other four members of the Top Ten are Don Darby (alto), Frank Harrison (bass), Morris Moore (piano) and MD-tenorist Stan Higham.
Stan Higham has picked his new musicians to carry out a new musical policy at Tony's. An unusual feature of the new Top Ten is that they will feature five clarinets and also numbers using Don Darby's soprano saxophone lead.
The arrangements will be by Bill Brough, and Don Darby will supply the vocals

Jersey, C.I.
AS the first hours of 1954 began to pass in Jersey, hopes were high for the best season ever for dance band music in the Island.
Musicians looked back upon 1953 with a little pride, for what had been rather a "dead hole" was gradually on the upgrade, and the public were at last beginning to appreciate dance music.
Three dance floors are open at the moment—West Park Pavilion, with the Les Watson Orchestra; the Plaza Ballroom, with the newly-formed modern group, the Musicmakers, and the Ritz Hotel, featuring the popular Ken Preece group.
The Sunshine Hotel has dancing occasionally, with Cyril "Cee" Holt and his Band, and the Continental Hotel features the very fine John Van Derrick Trio.
Modern music is also taking a hold on the Island, and a large crowd gathers each Tuesday evening at the Plaza Top Lounge for the Jersey Modern Music Club.
The featured musicians are Stuart Woolstone (piano); Johnny Taylor (drums); Kenny Lane (bass); Brian Andrews (tenor); Denis Riley (alto), and Johnny Cook (drums and vocals). John Van Derrick blew some fine modern trumpet at a recent session.

Nottingham
NOTTINGHAM University Rhythm Society are arranging a jazz concert in the University's Great Hall next Tuesday (19th), at 7.30 p.m.
A group of London stars who will be present for the two-hour session include Jimmy Skidmore and Don Rendell (tenors); Bruce Turner (alto); Hank Shaw (trumpet); Eddie Thompson (piano); Phil Seaman (drums) and Kenny Napper (bass).
Stewart Smith is the secretary of the University's Rhythm Society, which numbers one hundred and thirty members.

Preston
PROMOTER Vin Sumner presented the second visit by Jack Parnell and his Music Makers within a period of eight weeks at the Queen's Hall, Preston, on New Year's Day and over 500 people had to be turned away from the doors with a capacity crowd inside.
Future presentations by this organiser include Joe Loss and his Orchestra at the Public Hall, Preston, on Friday, January 22, and a guest appearance by Preston-born trumpet star, Eddie Calvert. Eddie will appear in cabaret at the Mayoress's Ball on Thursday, March 25.
At the Town Hall, Kendal, on January 21, Vin Sumner will present Eddie Mendoza and his Krazie Orkestra.
Harry Gold and his Pieces of Eight, presented at the Royal Hippodrome last Sunday evening by Claude Talbot (in association with Lew Buckley) proved a source of delight for hundreds of jazz lovers.
In the nearby Queen's Hall the same evening, Bill Shuttleworth and his "Music on the Sweeter Side" figured prominently in the Corporation's Winter Gardens bill. The Shuttleworth players are engaged as supporting band to the Squadronaires, due at Preston Public Hall tonight (Friday).

OUR sympathies are extended to film actress and dancer Suzan Ball, whose right leg was amputated in Hollywood on Tuesday following a long illness.
Suzan figured in a "one girl band" gimmick photograph on the front page of our issue dated 1/5/53. Her studio, Universal-International has asked her to continue her career when an artificial leg has been fitted.

NEW DANCE HALL FOR PETERBOROUGH

THE news is released today that Norman G. Jacobs, the twenty-nine-year-old Wisbech entertainments promoter, has taken a long lease of the Peterborough Corn Exchange and is spending £12,000 in converting the empty shell into a luxuriously appointed modern Roller Skating Rink and Dance Hall.

Work is now proceeding apace on the removal of the old floor and the installation of the new Japanese Maple Skating and Dance floor, which will cover an area of three thousand two hundred square feet in the centre of the hall.
Before the Corn Exchange is opened at the end of this month, modern lighting and dimming effects are to be installed.

NAME BANDS
Around the outside of the main floor there are to be two promenades and these will be floored with multi-coloured rubber tiles, and there will be upholstered seating of the latest design.
A modern sound system is being installed to relay records for skating and to amplify vocals and announcements on dance nights.
The appearance of the front of the building is to be enhanced by Neon signs and modern display Showcases.
The Corn Exchange will be open for Roller Skating every day except Saturday, and there will be modern Ballroom Dancing on Saturday evenings and most weeks the Orchestras will be visiting Name Bands. Already booked are Billy Ternent, Gracie Cole, Teddy Foster, Harry Bence, Geraldo and Eric Winstone.

At midnight on Saturdays there will be bus services from the Corn Exchange, stopping at all intermediate points to Oundle, Whittlesey, Thorney, Deeping St. James and Yaxley.

Salisbury
NOW in his eighth year as leader of the house band at the Assembly Rooms, Salisbury, is Benny Singer.
Benny, who before the war, worked in town and toured the Continent with Bobby Hind, also provides the band for the nearby NAAFI Club, a job which he has held since the Club was opened in 1946.
Playing alto, Benny Singer leads Bill Stocker, Les Perry (saxes); Tim Crane (trumpet); Denny Goodfellow (piano); Ted Fitton (bass), and Dud Hebbidge (drums).
The only other regular ballroom operating in the town is the Wilton Palais, run by bandleader Gran Silby. He has a five-piece consisting of Les Mount (saxes/clarinet); Eric Sewell (trumpet); Ray Falconer (piano); Geo. Bacon (drums) and George Raitt (vocals).
Both bands have extensive gig connections around the district. Gran Silby specialises in Service Mess functions, and Benny Singer spent a very successful Christmas season at the Durlay Hall Hotel, Bourne-mouth.
Freddy Courtenay, now with Johnny Courtworth, was a member of the Singer Band, as was Teddy Foster pianist Ronnie Pipe. Pipe, who was with Benny for four years, did a great deal of arranging for the band and much of his work is still in the band's library.

Parnell, Dankworth for Dundee

Exciting news for Dundee fans was released on Tuesday by Mr. Stanley Duncan, of Duncan Dance Enterprises, Ltd. He told the NME that the Jack Parnell and Johnny Dankworth bands have been signed to appear at the Empress Ballroom as part of a large-scale series of name-band visits to Dundee. This is an unprecedented move on the part of a Dundee promoter. The bands will be doing one-nighters at Dundee during the months of March to June this year.
Bookings already confirmed are as follows: Sid Phillips (March 11); Eric Winstone (March 16); Harry Gold (April 6); Vic Lewis (May 4); Dr. Crock (May 11); Teddy Foster (May 25); Stanley Black (June 18); Jack Parnell (June 15), and Johnny Dankworth (June 29).
For the first time since pre-war days, Dundee is included in the name-band circuit for Scotland. There have, however, been visits last year from Stanley Black, Ambrose, Harry Gold and Nat Temple.

Norwich
THE Samson and Hercules Ballroom, famous dancing spot, has lined up, via owner Geoff Watling, an impressive list of name bands for visits during the next few months.
On Thursday next, January 21, Ted Heath and his Music take the stand. Also coming in January will be a visit from Harry Bence and his Band, who appear on January 30.
Other "name" visitors with their bands will be Mick Mulligan (February 4), Kenny Baker (February 13), Johnny Dankworth (February 18), and Geoff Sowden (February 27). March will bring Ken Mackintosh (4th), Sid Phillips (11th), Joe Loss (18th), and Reggie Goff (20th). The Ronnie Scott outfit takes the stand on April 1.

THE "Daily Dispatch"—which has a big sale all over the North and Midlands—has started a full-scale feature on jazz. Under the title of Fanfare, it made its debut on Saturday—will appear each Saturday.
The feature is written by Douglas Enefer, well known as a jazzman, theatre writer, novelist and playwright.
His opening article, which ranged the whole field of jazz—commercial as well as "authentic"—was prominently displayed at the top of the page.

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CRISIS

by The Slider

RAY MARTIN was in a real panic when he rushed into the NME offices a few days ago. The last possible moment had arrived for the fixing of Ray's passport in readiness for his trip to the States (he leaves to-night 15th), and he had forgotten that essential ingredient—the passport photographs.

Since it was then eight o'clock in the evening, with all photographers closed, prospects of having the necessary prints by nine a.m. next day didn't look particularly bright. The NME's Jack Marshall straight away huffed out a camera, but there was little possibility of the pictures being printed in time with all available darkrooms closed and locked for the night.

Then NME Managing Director Maurice Kinn provided the solution. "The amusement arcades will still be open," he suggested. "What about 'eight positions for a bob'?"

It turned out an excellent solution. Soon Ray was elbowing his way into a crowded arcade, past the rifle range, the try-your-weight, and "what the butler saw"—and inside half an hour he was on his way home with the precious prints in his wallet.

THERE is a precedent for this in the profession, if you don't mind going back twenty-two years. In 1931 Jack Marshall met Roy Fox when Roy first came here from Hollywood. There was no camera available, so Roy was rushed to a nearby arcade and given over to the tender mercies of a "Photomaton," and in those days the price really was eight for one shilling.

THE boys were debating the other day how drummer Bobby Midgley gets those incredibly short "crew-cut" haircuts of his. Some suggested that he stands in a deep hole in the lawn while his wife runs the lawnmower over the top of his protruding head. A bit fantastic? Maybe; but have you seen that hair-do; it's phenomenal!

MICKY GREEVE, drummer with Philip Green's Orchestra in "Guys and Dolls," is a good player, and a conscientious one, too. Crowning all his years of percussive success are a brand-new pair of pedal timpani.

Micky was sitting tacet beside his gleaming new possessions one recent night when the show had just reached a point in which a particularly moving love

scene was being enacted on the stage. Absolute silence was being observed from the audience and orchestra when, suddenly, Micky was horrified to see something fall past his head, and crash on to the middle of the nearest timp, landing with a terrific bang!

Amidst the glares from conductor, artists, and audience, all poor Micky could do was to plead not guilty by holding up a sticky lolly-sweet that a kiddy in a box had dropped!

Or had he? You know what kiddies usually feel about love scenes. I wonder if he dropped it—or threw it?

My paragraph concerning the mystery figure in the Boswell Sisters picture in the NME Annual has apparently set most of you a poser. The postcards and letters have been flooding in, with guesses ranging from Frankie Laine via Geraldo, Joe Loss and Ronnie Aldrich to Stanley Black.

However, the winner of the 10s. prize offered is Wally Rogers, of Rotherhithe, whose letter was the first correct one opened here. The mystery figure of the fan collecting an autograph is Vic Lewis, age 15.

Only seven readers named Vic Lewis, and Wally was easily the first of these. Strongest favourite seemed to be Geraldo.

THAT was a magnificent gesture which Ted Heath made at Eastbourne the other Saturday, when he dashed over during his band's interval specially to see a young badly injured patient in the Princess Alice Hospital.

The patient was sixteen-year-old Norman Hope, one of the Heath Orchestra's most avid fans. After buying his ticket weeks before for the Heath band's appearance at the Winter Gardens, Norman, who is a swimming enthusiast, was unlucky enough to collide with another youngster while diving at the baths, and a troublesome spinal injury was the result.

Norman fretted and worried in hospital until the Sisters there asked the Corporation's Entertainments



A cricket challenge!

THEY have a new way of getting plugs at Southern Music these days! Max Diamond (right) plays bandleaders a game of table cricket, and if he wins, they have to play a Southern number! And, as he's an expert at the game, it's a profitable gimmick!

In this NME photo, Syd Dean is the bandleader playing Max, and the game is being watched by (l. to r.): Leslie Abbott, Tommy Sampson, Frederick Cooper and Frank Bunn.

Incidentally, Southern Issue a general challenge to anyone in the business to meet them at this cricket game. Teams can be one, two, or three in number and they say that it's a very skillful and amusing relaxation.

publicity director if he could get into touch with Ted Heath, asking Ted to come down a bit early and alleviate the boy's disappointment by paying him a short visit.

Ted said he would be delighted, but when the night arrived it was so foggy that he had to abandon plans to travel by road. The train he caught arrived very late—the fog again—and Ted finally reached Eastbourne with only time enough to hurry on to the stand at the Winter Gardens.

However, he was still mindful of his promise, and in the interval dashed round to the hospital—to leave at least one young patient with a memory of his favourite bandleader that he will probably never forget.

CAN you imagine a dance music session played by guitar, drums—and no other instrument? Sounds impossible, doesn't it? Yet that's what patrons of London's famous Lyceum Ballroom heard the other evening. And what's more, they enjoyed every minute of it!

It happened when the John Holton Trio, resident at the Lyceum as relief group to the Oscar Rabin Band, was playing. Suddenly, due to a power failure, John's electric organ ceased to work.

Not a peep of music could be coaxed out of the instrument, and as there was no piano on the stand for John to turn to, his remaining Trio members had to "go it alone" for more than half an hour.

Basking like mad, and singing more vocals in thirty minutes than they usually get through in a week, the boys kept both dancers and listeners happy until John's

"box" could be made to work again. No mean feat, for a guitarist and drummer as any instrumentalist will realise!

SOME of the biggest "characters" in the business are to be found in the semi-pro ranks. Bill Weedon, the East London semi-pro bassist, was telling me of a pal of his who does a job of work on trumpet by night, and drives a steam-roller by day.

When our hero, who lives in a rather select district, goes home for lunch, he travels by steam-roller, parking the gargantuan vehicle outside his house. This is all very well—but suppose his band gets a gig at the Dorchester, or somewhere like that!

IF you are a pianist waiting for the studio "red light" DON'T sit on your hands, however uncomfortable the piano-stool may be. This is the earnest advice of pianist Gordon Franks, who was broadcasting in "BBC Ballroom" last Friday with the Francisco Chavez L-A group.

Gordon was sitting idly with his hands beneath his legs, having just adjusted the piano stool.

Suddenly, the "big band" opposite played its last note—and Gordon was on. He realised two awful things almost simultaneously—he had to start with a piano solo and, in horror, his fingers had become almost too stiff to play.

Gordon did manage to get going after a really desperate effort, but he missed four bars as it was, and his fingers felt distinctly "fumbly" for almost the whole of the first chorus.

How would YOU plan a day's broadcasting?

DURING a conversation with a certain BBC producer the other day, the topic came around to the current campaign by the dance band profession for a stepping-up of radio time. This member of the staff, who for obvious reasons wanted to remain anonymous, was fully in agreement that dance music and particularly jazz was getting a raw deal these days, but on the other hand raised a point that struck me as being quite an incentive for those readers who like to forward their views on paper.

YOUR CHOICE

In effect, this amounted to the following simple question: Discounting the fanatics who would have jazz on the air morning, noon and night, or monomaniacs of any particular musical idiom, how would you adjust the "Radio Times" schedule in a way to cater fairly for the general demand of the public?

This is a very sensible question, for inasmuch as the campaigning critics (including myself) have raised a cry for more radio dance band listening time, nobody that I know of has come forward as yet with any practical suggestions as to what should be added or, what is more important, what should be replaced.

Therefore, as this question was originally directed at me, it seems fit and proper that I should take the lead, and perhaps readers would then like to give their own ideas.

Taking an average day's schedule, then. In the first place, I am of the firm opinion that any music before 9 a.m. should be strictly of the "waky waky" type, for nobody

is going to convince me that rises in any walk of life at this time of day are going to find the current spate of salon orchestras, etc., anything but an incentive to slide back in between the sheets.

Consequently, I would suggest that during this period there should be at least one hour of bands like Cotton, Gold, Roy, Sid Phillips, etc., every week-day. Also military bands would have a good chance of justifying their existence here, by playing the rousing music they were originally designed for, and not the massaging of the classics which seems to be their wont.

Between 9 a.m. and the 10.30 MWYW (which might stay, but only on one programme) light string music or organ would not seem out of place as an accompaniment to the average British way of life.

During lunch-time (12—2 p.m.) a first-class entertaining dance-band should always be in evidence.

With the exception of Saturday (which is amply catered for), the mid-afternoon seems an appropriate time for our better-class light music, or to be precise, some of the full complements who at present waste their time at 8.15 a.m.

SUGGESTIONS

After the six o'clock news, as in the days of yore, the country's finest dance bands might warrant a slick half-hour daily, and in the mid-evening occasionally during the week, let's hear productions of the Show Band stamp, where comedians, etc., can romp to their heart's delight. But during these shows, the policy that has latterly come into vogue, of introducing jazz groups, should be heartily continued.

For late night dance music, going the rounds of restaurants and clubs, etc., is now only good in theory, for with few exceptions, managements cannot afford the kind of sound that makes for good radio listening these days.

If it's atmosphere that's required, why not take the mike round the country's dance halls a little more, for as is commonly known, this is where the top-rating bands spend most of their time?

As an alternative, revert to the pre-war practice of giving a permanent spot each night of the week to the bands who earn their place in the top six, thus introducing the healthy spirit of rivalry that must result in the general improvement of standard.

Finally—jazz of all idioms, presented as a sincere and accepted musical art, should be allotted at least two half-hour programmes per week on the almighty "Third."

★ STANLEY BLACK AND HIS ORCHESTRA 11.15—12 noon. 12/1/54.

THIS was the best broadcast I have yet heard from Mr. Black since his lamented departure from the BBC staff. Most commendable were the tun-

RADIO by JACK BENTLEY

ing, balance and choice of programme plus Mr. Black's piano, which one takes for granted as a lesson in musical taste on all occasions.

The musicianship displayed by the band was top-rate, although soloists were few. A small group from the band supplied some jazz. This was well played, especially by the sax and trombone, but viewed from a

PHILIPS RECORDS' 1st BIRTHDAY

CHECK the records you have bought during the past year, and it's odds on that more than a few of them bear the distinctive light blue Philips' label.

Frankie Laine's "I Believe" and "Answer Me," Guy Mitchell's "Chicka Boom," Muriel Smith's "Hold Me, Thrill Me, Kiss Me," the Johnnie Ray—Doris Day duet version of "Let's Walk That-a Way" and Winifred Atwell's "Let's Have A Party" are likely examples.

But did you know that it was not until January 17, 1953, that the first Philips' discs reached the British market? (writes Mike Butcher).

Within a year, the company is believed to have sold between three and four million platters in this country, including more than a million Frankie Laine pressings (this total includes at least half a million copies of Frankie's "I Believe" alone!)

British waxings by such artists as Winifred Atwell, Gary Miller, Wally Stott, Geraldo and Max Miller also figure prominently in the company's lists, however, and they have sold well, both here and overseas.

Guided by Artists and Repertoire chief Norman Newell, a vastly experienced man at the game who used to be associated with British Columbia, it seems that the Philips' Records Division just cannot help going from strength to strength, just as it has so definitely done up till now.

This Sunday (17th), Philips Records are celebrating their first birthday with a cocktail party at the Shaftesbury Hotel, London.

hyper-critical angle was too polite to be inspired.

Of the vocalists, Dick James, who I once described as a piece of BBC furniture, has acquired an extra polish since those days, which entitles him to something more complimentary.

Martin Moreno discarded the vocal tricks which heretofore overburdened his already prolific style, thus making a considerable impression.

Alma Warren might have earned even higher praise, except that she is inclined to ape the Americans instead of burrowing in the home Warren.

On this show as a whole, however, it would appear that Mr. Black and Co. deserve to be heard far more often than is at present the case.

NOVELTY NOCTURNE 11.20—11.56 p.m. 4/1/54. Light. Dear Dr. Clifford, I felt I had to write to you—as Head of Light Music—regarding this

SHEET MUSIC MEN MAKE MERRY

ONE of the jolliest dinners on record is the annual affair given by that august body, the Sheet Music Travellers' Association. The NME was lucky enough to be invited this year, and my word, WHAT a repast, what a happy, carefree atmosphere; and what a marvellous impromptu concert!

The first dinner of this now historic association was held sixty-five years ago! Charles Warsopp (Paxton's) is the present secretary, and the chairman this year is Bert Rush. Among the guests at the dinner were grand old man of music, Lawrence Wright, with Syd Richardson of Laurie's firm, Hubert W. David, Percy Hiron, George Seymour and other notables of the Alley. Ninety-three sat down to dinner.

Not the least astonishing thing about a grand evening was the way all sorts of distinguished artists fairly queued up to give their services in the musical entertainment which rounded things off.

Probably the greatest ovation of all was reserved for singer Victoria Cotton, who not only sang about the "Alley" but altered her songs for the occasion to mention famous personalities of the business. She sang "Widdicombe Fair" to finish with; and when Jan Stewer, Peter Gurney and Uncle Tom Cobleigh became "Lawrence Wright, Bert Rush, Charlie Warsopp," etc., there was a tremendous roar of approval.

Thanks, gentlemen of the Sheet Music Travellers' Association; the "back room boys" of Tim Pan Alley, whom you will meet on the road all the year round; anywhere at all between Aberdeen and Penzance—with full order books, is our fervent hope. J.M.

who might have been in this spot, torturing the ears, instead of giving such exquisite pleasure, my heart is filled with gratitude. Yours sincerely, JACK BENTLEY. P.S.—Please excuse me writing in crayon, but we're not allowed to use anything sharp in here!

N.M.E. poll underlines SELMER supremacy

SMALL BAND

1 RONNIE SCOTT'S BAND	6921
2 Ray Ellington	6641
3 Norman	4801
4	4411
5	2631

MUSICIAN OF THE YEAR

1 RONNIE SCOTT	6431
2 Johnny Dankworth	4916
3 Jack Parnell	2366
4	12
5	41
6	41
7	78
8	78
9	78
10	78
11	78
12	78
13	78
14	78
15	78
16	78
17	78
18	78
19	78
20	78

TENOR-SAX

1 RONNIE SCOTT	6161
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	
16	
17	
18	
19	
20	

GUITAR

1 IVOR MAIRANTS	6341
2 Roy Buchanan	5861
3 Ben Weedon	2851
4	96
5	54
6	54
7	54
8	54
9	54
10	54
11	54
12	54
13	54
14	54
15	54
16	54
17	54
18	54
19	54
20	54

CLARINET

1 CARL BARBETEAU	3711
2	3251
3	2851
4	2851
5	2851
6	2851
7	2851
8	2851
9	2851
10	2851
11	2851
12	2851
13	2851
14	2851
15	2851
16	2851
17	2851
18	2851
19	2851
20	2851

THEY'RE TOPS with SELMER

Look at the marked cuttings from last week's "Musical Express" poll results page. They show that the TOP men play Selmer or a Selmer-sponsored instrument. YOU, too, want the best. The easiest way to get the gen is to write your interest—"sax," "guitar" or what have you, on a p.c. to the address below. Illustrated catalogues will come by return.

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His earliest ambition was to climb Mount Everest, and now—

HE HAS CLIMBED THE PEAK OF SINGING SUCCESS



Tony Brent with the gold NME Record Award which he won with his disc of "Have You Heard?"

Famous vocalist **TONY BRENT** writes his

own story exclusively for the readers of the NME

TO write a story about oneself is not exactly, in my opinion, a very easy job, but I'll have a shot at it because I believe that fans like to know something about the personal background of people who sing the songs, and make the records.

On August 13, 1927, I entered this world in Bombay, India. My father is a Frenchman and my mother is Irish, so you can see I had quite a colourful start. My father's profession and life-long study was that of engineering. He served in two world wars as a naval engineer, so I automatically grew up in a family entirely devoted to this occupation, and therefore I had no other option but to pursue this activity from my early childhood.

Boyhood

At the ripe age of five, I was sent to a boarding school in Missouri, in Northern India. For those who have no knowledge of this magnificent place, it is situated at the foot of the Himalayas, and on a clear day, from our school recreation ground, I could see the now-conquered Everest.

In this particular town, it was every young boy's ambition to be the conqueror of this mighty mountain (needless to say, I was one of them).

After completing my Senior Cambridge Examination, at fourteen, I returned home and, after three months' stay with my folk in Bombay, I boarded an American ship bound for Philadelphia. This was very exciting for me, as I had always been adventurous, and probably had the sea in my blood inherited from my father.

My first stay in America was only a short one; just long enough to settle down and begin the engineering trade that I wanted most to pursue. However, a hasty cable from my father found me

back in India helping to manage his Ford car agency.

During the week-ends, I was fortunate enough to go hunting with my father who, by the way, is noted as quite a famous white hunter in these parts. He has accounted for 87 panthers—which is a lot of panthers, believe me!

It was on one of these week-ends that I went hunting with my father and young brother on a tiger hunt. Our expedition was a successful one, and I in particular was very pleased with myself, as I had shot a tigress.

This last statement does not sound much in words, but I can assure you that it was a terrifying experience, and something that I shall never forget.

I have only once since then had a similar experience—not of facing a tigress, but of facing a theatre full of people on my first London appearance at the Metropolitan Theatre, Edgware Road, last December.

Yes, I was scared; just as I was when the tigress was only twenty yards away from me, giving out that terrifying roar which penetrated the stillness of the jungle.

Believe it or not, when I walked

on to the stage at the Metropolitan, for a very brief moment I was wishing I was back in the jungle waiting for the tigress to appear from the bush! Still, thanks to the support of a few fans in the audience, they helped to make my entrance into variety a lot easier.

New York

However, back again to the early part of my life in India. I studied hard with my father until the urge for travelling and gaining more experience in the engineering world caught up with me again, and later that same year (1941) I boarded another ship. This time I was bound for New York, and I proceeded on to Detroit to join the Ford Trade School at Dearborn, Michigan.

I have often been asked when was the first time I had the urge to turn to singing, and all this happened actually by accident, like one of those stories you read in the magazines or see in one of those Hollywood musical pictures.

In 1948, I graduated, and was proud to possess the title of a qualified engineer at the Ford Motor Company. Every now and again, the staff would get together and hold a talent competition amongst themselves and, for a bet with my fellow-

workers, I sang a couple of songs. To my surprise and to my financial gain I won that bet from the boys, and found myself in the finals of the contest.

It was on the night that the finals were being held that Tex Beneke, of ex-Glenn Miller fame, visited the works and saw me win the handsome prize of 50 dollars, plus all expenses paid for a night out in the night clubs of Detroit!

Tex Beneke added to this prize by offering me the chance to sing with his outfit and, believe it or not, I accepted the offer not because I wanted to become a singer, but simply because I wanted to save up enough money to buy a car!

This new stage of my life, which I tabulate as my first interests in the entertainment business, came to a sudden stop when, one day, borrowing a motor-cycle from one of the boys, I had a serious accident and broke my leg. This put me in the hospital for a year.

London

During that year in hospital, engineering was out of the question, which left me plenty of time to practise singing. I left hospital in 1950, by which time the singing bug had become well and truly embedded.

AMERICAN AIR-MAIL FROM NEW YORK

by **ANDY SALMIERI**

IT seems to me that TV is not Bing Crosby's medium. His first show was thoroughly panned by the press. Evidently Bing is not "hip" to TV ways. . . . I hope he watches his old crony, Bob Hope, for Hope keeps the show moving all the time. However, Der Bingle still can "talk a song" better than many can sing one.

Dean Martin and Jerry Lewis, those two filmantics, would like to do a Broadway musical next fall for Rodgers and Hammerstein.

Still another ex-Benny Goodman vocalist is on the comeback trail—Kay Pention, of "I Can't Give You Anything But Love" fame. . . . Kid star Bruce Weil's handlers announce that the youngster is ready to play night clubs. It is said Weil drinks two quarts of milk daily! . . . Hangover blues!

Clever, those West-coast wags! They say that Mario "Two-Ton" Lanza is waiting for Cinemascope-TV before he makes the plunge in this medium. At that, I guess only Cinemascope would be wide enough to show the Lanza personality best!

Kay Starr offered ten grand to vocalise in Columbia's pic., "The Pleasure Is All Mine." A short six

years ago she received \$500 to dub Adele Jergens' voice for the same company! Les Baxter, also a Capitol recording star, is slated for movie work in United Artists "War Clouds."

Nat Cole swears he heard this conversation between two boppers who got out in daylight for the first time in years. The first bopper said "Dig that crazy moon!" To which bopper No. 2 chirped: "Man, that's the sun!" They argued pro and con until a third "cat" came by. They put the question up to him: "Man, is that the sun or the moon?" The third bopper shrugged his shoulders, and said, "I don't know, Jackson, I'm new in this neighbourhood!"

Jane Russell, who recently signed with Mercury Records, sent me a nice 1954 calendar. Sorry, boys, I can't give you an intro.; she's married, you know.

U.S. dance studios are hopeful that "The Creep" dance craze, doesn't take hold here. They say it'll ruin the dance biz.

Fantasy Records star Dave Brubeck is the most sought modern jazz star by the "Big 4." Since Brubeck gets a 50% cut in royalties from Fantasy, he most likely will remain with them after his contract runs out this month.

I guess Kenton's detractors are eating humble pie now that the big swing is to things modern. Even Columbia and Victor, who lost leadership in the Rhythm and Blues and Modern Jazz fields, are scurrying to sign new talent. Among the Modern Jazz firms who are in the best position are: Prestige, Contemporary, Pacific Jazz, Fantasy, Capitol and King.

This writer is a jazz enthusiast; since I like all forms, it hurts me to see modernists snipe at traditionalists and vice versa. Don't they realise they are hurting all forms of jazz? Everyone has a preference (mine is modern), but I respect the tastes of traditionalists. Dixieland is the foundation of ALL jazz, and let us not forget that fact either! The recent letters in the NME pro and con have necessitated my making my thoughts on this controversial subject known to you.

Did you know that one of the causes of Jazz's downfall in the U.S. was because of the constant bickering between traditionalists versus modernists and vice versa? The attacks became so vociferous that even musicians joined in attacks against each other's art form. The end result was that jazz itself lost prominence, bringing the vocalists to the Top Dog spot in the music business. Where heretofore they were relegated to supporting rôles.

We should make an honest attempt to respect each other's personal preference. One way is by learning more of both styles. Evidently there is merit in all jazz forms, so why become so biased in your preference?

I'm sure we cannot interest persons who would like to learn more about jazz if we ourselves are divided on the subject. Won't you at least make an attempt to learn more about Dixieland if you are a modernist, and vice versa? Jazz will be the richer for it.

The only reason I took time out from reporting news is because you were beginning to sound like we did a decade ago.

Several members of the Herman Herd met with an auto accident while motoring to a Kimball, South Dakota one-night stand.

The car overturned, and the following Herdsmen were hurt: Nat Pierce (piano)—gash over right eye necessitating several stitches; Cy Touff (trumpet), Red Kelly (bass) and Jack Nimitz (baritone sax) were also hurt, but discharged after medication.

Mercury Records pacied Martha Raye and Jane Russell to contracts. Patti Page is almost set for her Orient tour. Gene Krupa and Cozy Cole have gone into business together; they are opening several drum schools.

Yma Sumac and her hubby, Moises Vivanco, will kick off on their world tour soon. They will scout exotic talent and add it on to their act. They plan to take on the personal management of artists they pac.

This Week's Bravos: Pearl Bailey at the La Vie En Rose (Sensational!)

This Week's Best Record: The Dave Brubeck Trio—Fantasy Records LP 3-1. This fine LP features: "You Stepped Out Of A Dream," "Lullaby In Rhythm," "Body And Soul," "I'll Remember April," "Let's Fall In Love," "Singing In The Rain," "Laura," and "Indiana." Also recommended: Dave Brubeck "Jazz At Storyville," "Jazz At Oberlin."

STRICTLY PERSONAL

Born: August 13, 1927, Bombay, India.
Residence: Boxhill, Surrey.
Height: 5ft. 9in.
Hair: Brown.
Eyes: Brown.
Weight: 10 stone 2 pounds.
Sports: Shooting, fishing and swimming.
Hobbies: Experimenting with motor cars.
Favourite Food: Oriental.
Favourite Drink: Adam's Ale (Water).
Favourite Holiday Resort: Anywhere on the South Coast.
Lucky Number: 13.
Relatives: Two brothers—Andre and Maurice. One sister—Patsie.
Greatest Ambition: To be a success.
Greatest Thrill: Winning the NME Vocal Award of 1953 and being voted fourth in the NME Poll.

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KEN MACKINTOSH: Stockton Palms, Fri., Jan. 15th (8 to 1); Sheffield City Hall (Concert) 7.30, Jan. 16th; York, Bialto, (Concert) Sunday, January 17th, 7 p.m.

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THANKS—

To all Readers who voted me 'TOP CLARINETTIST' in the Annual NME Poll.

Trust I shall have the pleasure of playing to you with my Band soon.

CARL BARRITEAU



A group of "the back room boys of Tin Pan Alley" gathered at the bar before last Saturday's dinner of the Sheet Music Travellers' Association.

HELLO, again! I'm afraid your Alley Cat fell foul of the flu over the week-end.

One I did enjoy though was the Ken Mackintosh programme on Saturday morning.

I have nothing against the announcer concerned—but I would much rather have heard Ken announce his own band, and I'm perfectly sure the public would, too.

PICKLES repeats too much. No, I'm not giving you the latest news from my catty stomach.

I know the BBC say that it's on the Home Service on Saturday and the Light Programme on Sunday.

By the way, I understand that there is keen competition between the Light and Home programmes.

THE ALLEY CAT

Music Business News & Chatter

DISC-JOCKEY Marcel Stellman has just written a very cute Latin-American song with a moral.

One day, he finds a wallet full of money and opens a shop to sell suede shoes.

It's called "Suede Shoes" and has already been recorded by both Teddy Foster and George Brown.

THERE is no doubt that space flight has caught the imagination of not only the kids but everyone.

Currently, the Charles Chilton serial on steam radio, "Journey Into Space" is getting a really fantastic listening figure.

I often feel like giving Charles a ring and asking him to let me in on what happens next week.

IT only goes to show what repercussions the NME Poll has.

The tables were turned, however, last week, when the result of the poll was announced.

WHILE on the subject of the Poll, I did think that one first-rate arranger was not accounted for in the arrangers' section.

And, incidentally, a nicer guy you couldn't wish to meet.

LAST week, I commented on advertising on the BBC.

First of all, Liz Allen gave a plug to the new book written by Gilbert Harding.

To complete the happy circle, Alan Wheatley told us how wonderful he thought Jacques Henri's book was.

I HEAR that Australian four-minute comedian Bill Kerr was presented with a bonny bouncing baby boy on December 20.

The event took place in Australia—but I hear that Bill will soon be coming back to play a part in a new British picture called "Dam Busters."

LAST Tuesday, two characters arrived outside the NME offices complete with van, ladder and big "To Let" sign.

Their operations were stopped very quickly by an irate Maurice Kinn.

THE Winifred Atwell record of "Let's Have A Party" seems to have hit the jackpot.

Winnie must now have set up some sort of record, for I noticed both sides of the disc were played on the same programme of "Housewives' Choice."

PUBLISHER Edward Kassner tells me that he is returning to New York today (Friday) after a two months' stay in Europe.

Indefatigable Eddie has also secured the English-speaking world rights to no less than seven major German catalogues.

A PART from being a big get-together of the entire Heath band, past and present, the 100th Swing Session at the Palladium will

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Lawrence Wright (on right) was a guest of honour at the Sheet Music Travellers' Association Dinner in London last Saturday.

world, and as announced in the NME news pages last week, he has recently opened a Dutch firm in partnership with W. B. van Vught.

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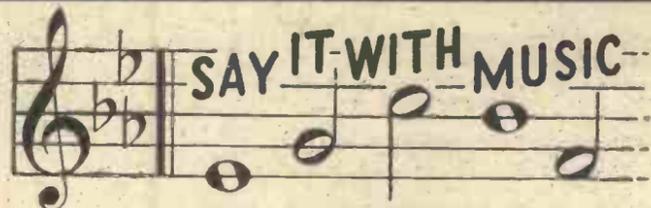
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