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EVERY MONDAY NIGHT 10.0 to 10.30

RADIO LUXEMBOURG

208 METRES

This Sunday GREAT MALCOLM MITCHELL BAND CONCERT

Royal Albert Hall, 2 p.m.







ABOVE: Irish fans of song-star Ruby Murray sent her a pound of genuine shamrock by TWA in time for St. Patrick's Day this week. In this picture, she is receiving her parcel of good luck at London Airport from air-hostess Margaret Rowland. RIGHT: Malcolm Mitchell, who makes his London debut with his new and exciting Orchestra, at the great NME concert at the Royal Albert Hall this Sunday (20th). BELOW: Jack Parnell and his Orchestra, who scored a big hit at Monday's BBC Festival of Dance Music Concert, which is reported in this issue.





ABOVE: It's welcome to American singer Don Cornell, who arrived in Britain this week for his debut in variety at Glasgow Empire on Monday (21st). ABOVE, LEFT: Rushed to the NME from Australia, this picture shows Winifred Atwell with Johnnie Ray. It was taken in Winnie's dressing-room at the Tivoli Theatre, Sydney, just before the start of the Flood Relief Concert in which both artists appeared. Over £8,000 was raised for the flood victims. BELOW: The Ray Ellington Quartet in action at the BBC's Festival of Dance Music Concert at the Royal Albert Hall on Monday.



TWO GREAT NEW SONGS

Recorded by RAY BURNS (Columbia)

AND

Recorded by DON CORNELL (Vogue/Coral) and RAY BURNS (Columbia)

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PIP WEDGE analyses readers' letters in this week's

TALKING POIN

TWO subjects above all others in last week's "Talking Points" write to us for this week's issue; readers Brian Gladwell and Mrs. D.
Hall's complaints about the conduct of the audience at the first BBC
Dance Music Festival—particularly during Frankie Vaughan's act—
and Maurice Kinn's personal evaluation of Dickie Valentine as a
vocalist equal to, if not greater than, any other in the world.

We'll take them in that order, shall we?

HE'S VAUGHAN-DERFUL!

"That mockery of good dance music and jazz—Frankie Vaughan, indeed!" writes 16-year-old Jean
Taylor, of Nasmyth Street, Denton, Manchester, paraphrasing
Brian Gladwell.

We knew we'd hear from the President of the Frankie Vaughan Fan Club, Mrs. Patricia Cotton, of Spring

blame the BBC for their microphone placings."

Writes Audrey Wardle, of Ravens-dale Grove, Blyth, Northumberland:

"Why pick on Frankie Vaughan?

He goes through his act the way we, his friends, like him to."

And: "They're not shricks, Mrs.
And: "They're not shricks, Mrs.
Hall," replies Miss D. Marsh, of Holt Street, West Hartlepool, "but just cries of delight from those people who know a good singer when they hear one."

Two hundred schoolgirls! Help!

We knew we'd hear from the President of the Frankie Vaughan Fan Club, Mrs. Patricia Cotton, of Spring

We knew we'd hear from the President of the Frankie Vaughan Fan Club, Mrs. Patricia Cotton, of Spring

Taylor, of Nasmyth Street, Denton, Manchester, paraphrasing Brian Gladwell.

"Some people make me SICK. Frankie Vaughan has more rhythm in his big toe than most popsingers have in their whole bodies! I think Brian Gladwell is old-fashioned; the day of the sentimental ballad has passed—we need a vocalist with some zip, some personality, to keep pace with the Modern Atomic Age, and I think Vaughan fills the bill admirably.

Two hundred schoolgirls I Help! We knew we'd hear from the President of the Frankie Vaughan Fan Club, Mrs. Patricia Cotton, of Spring Lane, Heatley - Lymm, Warrington. And sure enough she wrote:

"I'm so annoyed! Didn't Mrs. D. Hall hear the squeaks that accompanied Dennis Lotis and Bobbie Britton? Why single out Frankie Vaughan?

"Mrs. Hall talks about the Mums and Dads making up an artist's ideal audience; I'd like to point out that today's teenagers are tomorrow's Mums and Dads, and why shouldn't they scream if they want to? with the Modern Atomic Age, and I think Vaughan fills the bill

WHO IS HE?

admirably. "Dad shouts and screams like a maniac at a football match, and so support, and that of at least 200 do some Mums. I admit it was a

(6)

Here is a youthful photo of a

bit much over the air, but then I blame the BBC for their microphone

say on the subject.

"Surely, if anyone is screamworthy, it is Mr. Vaughan? He conveys to the audience . . . that he is going to enjoy himself, and by his manner invites everyone to do the same."

Supporting the Gladwell / Hall school we have but two letters so

far.

In one, Graham B. Browne, of Dene Road, Ashtead, Surrey, says:
"I think that the crowd must be almost aboriginal to utter such weird cries... surely the accepted way of expressing pleasure in the British Isles is by clapping?"

And in the other, Sylvia Darville, who lives in Chase Side, Enfield, Middlesex, suggests that "these girls are not real fans, but exhibitionists. This type of behaviour gives these singers a bad name among critics."

Well, so much for Frankie Vaughan. Now let's turn our attention to

VALENTINE THE GREAT

Maurice Kinn's comments about Dickie Valentine, mentioned at the beginning of this column, have not opportunity of hearing the best singers of both the New World and the Old.

"I have just read Maurice Kinn's Miami Merry-Go-Round," writes Morva Ca'e, of Capel Avenue, Peacehaven, Sussex, "and felt I just had to write to say how much I, and many others, agree with him "How good it is to know that Britain has at last acknowledged a singer who is in many respects better than all the American crooners put together."

While from Miss M. R. Moulder of Ellington Street, London

He says: "To think that anybody could even consider Valentine great makes me laugh, but to compare him with such 'greats' as Laine, Ray, Crosby, Sinatra, Cole and the rest makes me wonder whether it's a terrific joke.

"Still, as Maurice Kinn says, time will tell. I say, two years and Valentine will hardly be remembered."

eamconhe is
his
the
gibbeing over Dickie Valentine.
"Now," she goes on, "I've no
objection to harmless predictions,
but anyone who's honest knows
Valentine only just gets by as a vocal
artist—and that's all.
"But our Florida-bound friend
gives the impression we've a minor
Caruso on our hands."
Well, Maurice expected trouble
when he wrote what he did. And
now he's got it. So neither side will
be surprised!

be surprised!

GREAT NME FAN CLUBS CONVENTION

Plans for this great event are already in an advanced stage, and full details of the venue and other arrangements will be appearing in the NME soon. In the meantime, we shall be glad to hear from any fan club organisers who are interested, and who have not already written to us. When writing, please mark your letters "NME Fan Clubs Convention."

feel they owe him something—so they clap him, and all I can say is good luck to them."

of Ellington Street, London, N.7, we have:

"I heartily congratulate Mr. Kinn on his article re Dickie Valentine. It is about time someone acknowledged this artist's ability and success.

"I believe that if the NME Poll was extended to American artists, Dickie would still have been No. 1."

A third Kinn supporter is Miss He'en Gray, of Bank Street, Paisley, who writes: "I heartily agree with Maurice Kirn. In fact I'd go a step further and say Dickie is better than any other star."

But on the other hand:

"I strongly disagree with Mr. Kinn," states Jim Carruth, of Hollybrook Street, Govanhill, Glasgow, S.2.

"To compare Dickie Valentine with Sammy Davis, Jnr. angers me. Surely the 'freedom of the press' has overstepped its mark? Dickie does not deserve such billing."

Fred Roberts, of Dulverton Gardens, Reading, Berks, feels rather the same way.

Feel they owe him something—so utey clap him, and all I can say is good luck to them."

Margaret closes her letter by mentioning that she has had to transfer ther banch of the Johnnie Ray Fan Club to someone else, for a very good reason. She has just gone on to light work, and although she did try to keep up the club, soon found herself getting ill through lack of sleep.

So now you know.

**SAUTER-FINEGAN'S "OH"

J. M. Kennedy asked last week when the Sauter-Finegan recording of "Oh" was going to be released here. Whereupon several readers have rushed to point out that it was issued here in February, 1954, on HMV B 10617, backed with "The Moon Is Blue."

Our thanks to M. J. Johnson, G. S. Cook, Cliff Jarrett, G. R. Elliott, Ivor A. Powley, and several other readers, for this information

Saxist Benny Bromnick, late Harry Roy and a dozen other West End bands, is now Mine Host at the "Lemon Tree," in Bedfordbury, near the London Coliseum. This snap on his first night there shows Benny behind the bar with his wife. Also present are drummer Syd Raymond, bandleader Alfred Van Straten, trumpeter Benny Perrin, and tenor-saxists Alfie Kahn and Roy Taylor.

FOOD FOR THOUGHT

Let's close this week with one or two interesting readers' questions which other readers might like to make a stab at answering.

From Mrs. D. Hall, of Dale Street, Burton-on-Trent (yes, same Mrs. Hall): "Do disc-jockeys really consider the people they serve? Recently, one said they have a 'black list' of regulars who will not get a record played.

"Another said the record he was about to play shouldn't have been in the programme as it was in the Hit Parade. One morning, another said that requests to be played on birth-days should be in at least a month in advance. The next week a post

British musical cetebrity. Study the clues to his identity, and try to answer the question in the healing—"Who is he?" The healing—"Who is he?" The answer will be found on page 3 of this issue.

HE is probably the most famous figure in British song-business.

HE was 16 when this photo was taken, and he had just started a music-publishing stall in Leicester Market.

HE was once the office-boy in the Tin Pan Allay business that he

Tin Pan Alley business that he now owns. HE was the subject of a BBC programme tribute a few weeks back.

HE has written a long string of world-wide song hits. HE is famous under two names-

one as a music-publisher and one as a songwriter. HE has produced a summer show

in Blackpool every year for the past 30 years.

HE looks like Sir Winston
Churchill nowadays.

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SUNDAY
6 p.m. Géraido's Music Shop; 6.15 10 Dreamtime; 10.15 Eric Jupp; 10.30
The Ovaltineys' Concert Party; 6.30 Portrait Of A Star—Edmundo Ros;
Guy Lombardo; 6.45 Frankle Laine; 7 10.45 Words and Music; 11 Back To
Songs For The Million; 7.30 Sunday
Sing-Song; 7.45 Winifred Atwell Show; night: Close down.
8 Vera Lynn: 8.30 Take Your Pick; THURSDAY
9 Melody Caravan; 9.15 Curt Massey
and Martha Tilton; 9.30 Ted Heath; Dan Dare; 7.30 Wedding Bells; 7.45
10 Time For A Song; 10.30 Bing Sings; Edmundo Ros; 8 What's My Line;
10.45 Sing-Song Time; 11 Top Twenty.
Midnight: Close down.

Smart Quartet; 9.15 Dickie Valentine;
9.30 Perry Mason; 9.45 Friends and

MONDAY
6 p.m. Monday Requests; 7 Spread
7 Your Wings; 7.15 Dan Dare; 7.30
8 Smash Hits; 8 Strike It Rich; 8.30
9 Your Mother's Birthday; 9 Hollywood
Calling; 9.15 Anthony Steel; 9.30
Perry Mason; 9.45 Scrapbook of Song;
10 Jack Jackson; 10.30 Bob Crosby &
Orch; 10.45 Italian Music And Song;
11.00 Programme Announcements
11.5 The Bible Christian Programme;
11.15 Frank And Ernest; 11.30 The
World Of Tomorrow. Midnight: Close
down.

Smart Quartet; 9.15 Dickle Valentine;
9.30 Perry Mason; 9.45 Friends and
Neighbours; 10 Teddy Johnson; 10.30
Evening Star; 10.45 Mario Lanza Sings;
11 Old-Fashloned Revival Hour. Midnight: Close down.
FR.DAY
FR.DAY
FR.DAY
Friends and
Neighbours; 10 Teddy Johnson; 10.30
Friday's Requests; 7 Butlin's
Frank And Ernest; 11.30 The
Sportsman's Choice; 9 Scrapbook Of
Song; 9.15 Frank Weir and Alma
Cogan; 9.30 Perry Mason; 9.45
Curt Massey and Martha Tilton: 10

TUESDAY

TUESDAY
6 r.m. Tuesday's Requests; 7,15 Dan
Dare; 7,30 Musical Express; 7,45
Your Favourites and Mine; 8 Double
Your Money; 8,30 Frank Chacksfeld;
9 Lita Roza; 9,15 Tony Martin;
9,30 Perry Mason; 9,45 Fashions In
Music; 10,15 Joe Loss; 10,30 For Pete's
Sake; 11 Revival Time; 11,30 Oral
Roberts, Midnight; Close down,
WEINDESDAY

PRIDAY
6 p.m Friday's Requests; 7 Butlin's
Beaver Club; 7.15 Dan Dare; 7.30
Ken Mackintosh Show; 7.45 Jolson
Memories; 8 Shilling A Second; 8.30
Sportsman's Cholce; 9 Scrapbook Of
Song; 9.15 Frank Weir and Alma
Cogan; 9.30 Perry Mason; 9.45
Curt Massey and Martha Tilton; 10
Dreamtime; 10.15 Petula Clark; 10.20
Old Acquaintance; 10.45 Harry '3oid
and 'Is Pieces of Eight; 11 The
Voice Of Prophecy; 11.30 Moments of
Faith; 11.45 Music At Bedtime, Midnght Close down,
SATURDAY
6 p.m. Saturday Requests; 7 Amateur

9.30 Perry Mason; 9.45 Foshions In Music; 10.15 Joe Loss; 10.30 For Pete's Sake; 11 Revival Time; 11.30 Oral Roberts, Midnight: Close down,

WEDNESIDAY
6 p.m., Wednesday's Requests; 7.45 Elil McGuffle and His Trio; 7.30 Billy Cotton & His Band; 7.45 Lrish Requests; 8.30 Eric Easton; 9 Songs From The Screen; 9.15 Scottish Requests; 9.45 Country Fair; Accordion Time; 7.15 Dan Dare; 10 Listen With Philips; 10.30 Those Trio; 30 Family Album; 7.45 Soccer Were The Hits; 10.45 Italian Music and Survey; 8.00 People Are Funny; Song; 11 Bringing Christ To The 730 Sam Costa; 9 Dorls Day; 9.15 Nations; 11.30 Jack Jackson. 12.30 Smile and & Song; 9.30 Perry Mason; a.m.; Close down.

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HELLO, BRITAIN! by DON CORNELL

The famous American 'Hold My Hand' recording singer makes his British debut at Glasgow on Monday, and here is an exclusive article he has

Would YOU like to

serve on the Jury?

We certainly appreciate the power

to-day's dance band enthusiasts are

quite capable in judging for themselves the performance of a new

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of the press and the power of

advertising, but feel that

We certainly hope that your

verdict will be unanimous! We will be announcing shortly the

will be able to exercise your

THERE'S NOBODY LIKE

very discriminating, and

attraction, namely:

judgment.

London, W.C.2.

Direction:

CAN'T wait to work in Europel Of course I love my good old USA, but something about the stories I've heard of London, Paris, Rome, and the countries in the Alps have always fascinated me. I gers any guy born and brought up in the Bronx would feel the same way.

Yes, I'm really looking forward to it all as a wonderful new experience
I say "we," because my manager and to this trip; my first date is at the Empire Theatre in Glasgow, we go to the atters in Edinburgh, Newcastle, Manchester, Liverpool, Leeds, Birmingham, Finsbury Park, Hariley, Bristol and Coventry.

Therefore I cooking up on I and brough the stories I've heard of London on many more weeks following the aforemental words of the aforemental because the following the aforemental because the state of the strip in Bristol and Coventry.

Therefore I cooking up out relatives some to the strip in Bristol and Coventry.

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Therefore I cooking up out relatives some to during the aforemental because the strip in London on many more weeks following the aforemental because the strip in London on the opening date at the leave the form the strip in the strip in the strip in the strip in the content of the strip in the s ley, Bristol and Coventry. word on the opening date at the There'll be concerts as well as Weeks in Variety—and I'm really eat spaghetti with the cousins.

DON CORNELL (real name: Dominico Francisco Cornello) was born in New York thirty-two years ago. At the age of seventeen he was middle-weight boxing champion of New York High School, and at the time intended to make boxing his career. Mother, however, had other ideas.

Within six weeks he was singing with Sammy Kave's band; a friend had recommended him after hearing him sing with his high school glee club and with the local church choir. Then came the war, and after four years with the Air Corps Don returned to the Kaye band, with which he stayed until 1949.

His last disc with the Kaye band, "It Isn't Fair," became something of a hit. So did his first solo record, "I Need You So," which topped the six-figure mark in sales. He made this for RCA Victor, who dropped him when Eddie Fisher came along.

Don joined Coral, and after a few quite good sellers came his sensational hit, "Hold My Hand," about which he writes in the accompanylng article. We're sure we're voicing the sentiments of all our readers when we bid a hearty welcome to Don

when we bid a hearty welcome to Don CORNELI



SCORE AT SECOND FESTIVAL CONCERT

THE second in the series of three concerts in the BBC's Festival of Dance Music packed the Royal Albert Hall to the ceiling on Monday (14th). During the broadcast, Brian Johnston said there were 9,000 people in the hall—8,000 seated and 1,000 standing, and if those figures were a little on the optimistic side, they certainly give a good idea of the tremendous interest that the BBC's great gesture to dance

And the huge audience was well served by a bill which, for atmosphere, diversity and entertainment appeal, even transcended the high standard of the first concert.

Marion Ryan had the place rocking with their "Man And Woman" duet, while Dick Katz shone — as always — in his piano contributions.

The remaining group on a well-varied bill was the Tony Kinsey

ingh standard of the first concert.

It was good to see Joe Loss illustrate his unerring ability to take advantage of an occasion and please any kind of audience. He was up against the big-band competition of the Jack Parnell and Ken Mackintosh orchestras in front of an audience that was predominantly non-commercially minded, but he came, he saw, and he conquered in no uncertain fashion.

Show-stoppedia and transport of the product of th

the Jack Parnell and Ken Mackintosh orchestras in front of an audience that was predominantly non-commercially minded, but he came, he saw, and he conquered in no uncertain fashion.

Show-stoppers

Aided by impeccable playing, good programming and the solid singing of ever-popular Howard Jones (his version of "Rain, Rain, Rain" was a show stopper), Joe was in great form and scored a terrific success. So did Jack Parnell, who put over a show that suggests that South African audiences are in for a treat when he arrives there next month. Highspot was, of course, the Parnell-Kenny Clare drum duet, "Skin Deep," and Jack also brought the house down with "The Saints Go Marching In."

Ken Mackintosh's contributions were very well received, particularly "Juke Box Saturday Night," which was conspicuous for an extremely amusing impression of Jerry Colonna singing "Ebb Tide," by Kenny Bardell.

But his outstanding vocalist was Don Cameron, who scored very heavily with "That's My Desire" an item not, unfortunately, in the 90 minutes of air-time given to the concert.

The Ray Ellington Quartet made an all-too-fleeting appearance in between their performances in variety at Chiswick Empire, and Ray and to the concert having and the solid singuished guest artists. Joan Regan looked ravishing in a Dutch-style ballet-length dress of pale green chiffon with a velvet bodice, and "If I Give My Heart" in a manner as pleasing as her appearance in for a treat when he arrives there next month. Highspot was, of course, the Parnell-Kenny Clare drum duet, "Skin Deep," and Jack also brought the house down with "The Saints Go Marching In."

Ken Mackintosh's contributions were very well received, particularly "Juke Box Saturday Night," which was conspicuous for an extremely amusing impression of Jerry Colonna singing "Ebb Tide," by Kenny Bardell.

But his outstanding vocalist was not the right things in the right way without resorting to flippancy, and the whole programme as sounded avoid not with more of distinguished guest artists. Joan gre

for the N.M.E.

to quit and get a job making a steady living for my family and my-

self.

I was very brought down when RCA Victor let me out after two years of nothing happening and things were getting kind of rough with bookings. However, he convinced me to keep plugging and we finally were lucky to come up with a record contract through the good graces of Jimmy Hilliard, then at Coral, and Leonard Schneider, executive vice-president of Decca-Coral.

Hits

With Coral "I'll Walk Alone" and "I'm Yours" were our first big hits and we followed through under Mit Gabler and later Bob Thiele with "I," "You'll Never Get Away" (done with Teresa Brewer), "Heart Of My Heart" (with Alan Dale and Johnny Desmond), and the recent "Hold My Hand." I'm hoping for many more. many more.

My Mom, wonderful wife Edith, and baby daughter Donna Marie, still think of "It Isn't Fair" as their favourite and I guess it will

their favourite and I guess it will always be mine.

Perry Como, who will always be my very special warbler and golf partner since we sort of came up through the same ranks, he with Ted Weems and me with Sammy Kaye, is the kind of a man I'd like to fashion my life and career after. Perry has always been very helpful to me and I shall always be thank-

A N unlucky accident that might have been serious occurred during Joe Loss's part of the broadcast from the BBC concert reported alongside.

Several of the boys had already come forward to the microphone to be ready for their solo parts in "At The Jazz Band Ball" when, as Joe swung round after announcing the number, his hand struck Reg Arnold's trumpet.

ful for his kind words.

I hope to have the opportunity of writing another article in the NME. In the meantime, I'll be pleased to try to answer some of your questions in one of this fine paper's future "Question Time" features.

The accidental blow split Reg's lip, drawing blood, but fortunately, it did not stop Reg blowing, and the show went on. The Loss boys had a couple of days off, and the latest news is that the small injury to Reg Arnold's lip has almost healed.

C see P. 2 H SI OHW

TWMKENCE MKICHL

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"JUST A MAN"

"HOW IMPORTANT CAN IT BE?"



Ronnie Aldrich (right) conducting a section of the Squadronaires in their first recording for Decca under the new rhythm-and-blues policy rhythm-and-blues policy on which the band has now embarked. Titles were "Ko Ko Mo" and "Rock Love." Recent changes in the Squads are saxist Lew Warbur-ton for Monty Levy, and trombonist Brian Perrin for Bill Steele.

∬(0)1)3|}}

though he were a new kind of toilet soap, altoist Lennie Niehaus (pronounced "Kneehouse") can hardly miss! His Teddy Fdwards (a commanding first record is already selling fast. first record is already selling fast, but uncouth tenorist). Carl Perkins and it's likely that many of you (piano) and George Bledsoe (bass) have already heard it.

For those new to the scene, however, here are the details:

LENNIE NIEHAUS QUINTET

(LP)

"I Remember You"/"Whose Blues"/
"Prime Rib"/"Inside Out" (incorrectly labelled "Bottoms Up")/"You
Stepped Out Of A Dream"/"I'll
Take Romance"/"Day By Day"/
"Bottoms Up" (incorrectly labelled
"Inside Out,")

(Vogue LDC.120)

THE group includes Jack Montrose

(Vogue LDC.120)

THE group includes Jack Montrose (tenor), Bob Gordon (baritone), Monty Budwig (bass) and Shelly Manne (drums) in addition to Lennie, who wrote all the originals and arrangements.

There's absolutely no doubt that Nichaus is a stupendous musician—just as good as anyone who holds teaching credentials in music ought to be. He blows confidently, intricately through every track without

cately, through every track without the tiniest technical flaw.

The rest of the combo is equally

immaculate . . . perfectly balanced and in tune, almost inhumanly precise. Each ensemble can be taken as an object lesson in phrasing and

shading.

I'll have something specific to say about Nichaus, the artist, when his next record comes out. Listen to him closely meanwhile, and decide for yourself just what he has to offer.

MAX ROACH AND CLIFFORD part of sentime cssayin "Tenderly"/"Sunset Eyes"/"Clifford's weet Axe"

MIKE BUTCHER

"Spot," and scatting some of the time on "Then." complete the personnel.

All four come off—especially the first three—with the backings by John Malachi (piano), Joe Benjamin

ELIA FITZGERALD (LP)

"I'm Glad There Is You"/"What Is There To Say"/"People Will Say We're In Love"/"Please Be Kind"/
"Until The Real Thing Comes Along"/"Makin' Wboopee"/"Imagination"/"Stardust"/"My Heart Belongs To Daddy"/"You Leave Me Breathless"/"Baby, What Else Can IDo"/"Nice Work If You Can Get It" (Brunswick LAT.8056)

ESQUIRE made these British poll-

Wogue LDE.117)

TOTS of Brownie's excellent. It we we will be a long string of Variety dates which open next Monday (21st), at the Empire, Kingston-on-ford's up-tempo romp through the changes of "Children" and his assertive, thoroughly masculine approach to the ballad line of "Tenderly (despite a couple of unfortunate "goofs").

Max also has a dazzling solo on "Children," after which he exempli-

of policy at the Majestic Lido Hotel, Isle of Man, for the summer

season. Instead of the usual West End outfit, the management have engaged local bandleader Jack Davidson and his Band, who have been playing for the regular Saturday night dances at the hotel during the winter season.

the hotel during the winter season.

Jack leads the outfit on alto-sax, with his daughter Margaret on piano, his son Doug tenor-sax, and Eric Cowin on drums. The Majestic is due to open for the summer at the end of May.

N inter-hotel musical switch at Hull involves the music of Teddy Barker and Harold

Dawson groups.
Teddie Barker, resident at the Teddie White White House Hotel, is switched to the New York Hotel, owned by the same firm, to inaugurate a new, progressive dancing policy aimed at the younger element of the city's population. Meanwhile, Harold Dawson moves to the White House. The new musical policy at the New York is all part of extensions and improvements which the owners have in mind for the hotel. The ballroom is being re-arranged; the accent will be on good music with modern arrangements. The first of these different dances to Teddie Barker's Modern Music is tomorrow Barker's Modern Music is tomorrow

(Saturday).
With Teddie Barker, who leads on with Teddie Barker, who leads on piano, are: Roy Longbottom (alto and clarinet); Pete Wainwright (bass); Clive Carnazza (drums) and a young electric guitarist, Vic Cheesman. The group will play many of Teddie Barker's own

arrangements.



ACCOMPANYING BESSIE

Jazz records reviewed HUMPHREY LYTTELTON

accompanist — whether the singer himself or a companion—would fill LOUIS AND BECHET

in extempore
Often, too, the rhythm would be
suspended in this "break," allowing
the accompanist complete freedom

the accompanist complete freedom to indulge in both melodic and rhythmic improvisation.

When the Blues became formalised into the strict twelve-bar pattern (Max Jones, in an excellent essay "On Blues," now, alas, tucked away in the 1946 "PL Yearbook of Jazz," puts forward the period of transition). the probable period of transition), the accompaniment was brought into line, too, although there is evidence that considerable liberty was still taken with instrumental "breaks."

The Spot? "Fig Larkins to companist). And how nice it is to have a first-class vocal record of such seldom-heard, but nice it is to have a first-class vocal nice it is to have a first-class vocal not it is to have a first-class vocal not it is to have a first-class vocal not it is specific in the superior numbers as Jimmy Dorsey's "I'm Glad There Is You," Vernon Duke's "What Is There To Say," etc. Sarah tries several contrasted things, bouncing lightly on "They can't..." (which has a knocked-out off-key idea to fit the appropriate part of the lyric), sipping into a sentimental groove for "Prelude," sweet to swing halfway through is the durantee and timpanist.

(Esquire 10-436)

SQUIRE made these British poll-taken with instrumental "breaks."

(STYLISED BLUES

STYLISED BLUES

Syp Bessic's time, the Blues had become completely stylised. As I pointed out last week, many of her blues numbers were cast in the amod of approval for being right on the ball.

The first side begins with a familiar iff (previously known as "Waxing with instrumental" breaks."

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STYLISED BLUES

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AST week I discussed the vocal had the artistry to transcend the aspect of "The Bessie Smith limitations of the stylised twelve-bar blues form, so did Louis Armstrong have release on Philips 12 in. LP RRI 7019 This week I want to paging the strength of the stylised twelve-bar blues form, so did Louis Armstrong have the power to overcome the restrictions imposed upon the accompanies.

BBL 7019. This week, I want to panist.

review the tracks with special He offers everything that Blues reference to the accompaniments.

Blues a c c o m p a n i m e n t is a specialised art which has grown up and developed with the Blues form itself. In primitive Blues, the gap between the first two vocal lines was of timing which has never been often indeterminate in length, and the accompanist — whether the singer

Influences in this early stage recorded jazz are always a matter of conjecture. Certainly, in the use of the mute and in the building of his fill-in phrases around expressive blue-notes, there is plenty of King Oliver. And in the off-the-beat, legato phrasing? Who else but Bunk Johnson?

In accompaniment, Louis Arm strong's resources are limitless. His responses sometimes echo the vocal line with subtle variation, more often take up the last note and attach to it a passage which makes, of the entire four-bar section, a unified musical phrase.

A striking example of this occurs

A striking example of this occurs in the opening chorus of the "St. Louis Blues," which could be transcribed for a single instrument without any break in the continuity.

It's interesting to note that when, in "Cold In Hand Blues," Louis takes his one sche chouse in this set.

in "Cold In Hand Blues," Louis takes his one solo chorus in this set, he sticks to the vocal and response pattern, using simple phrases in the places where the vocal line would come, and following them through with more complex link-phrases.

rhythm.

Her first recording of all, "Downhearted Blues," was made with the part-composer Clarence Williams at the piano. As background to her voice, the piano part is adequate. As Blues accompaniment, it's exceedingly tame.

The fill-ins are sedate and awkward and there is a tiresome duplication of the melody line in the right hand which rather suggests that Williams was reading from his own dots.

Irving Johns, who plays piano on "Tailhouse Blues" and "Ticket Agent, Ease Your Window Down," is an improvement. His rocking, South Side piano has a real "blue" sound. And with the addition of Robert Robbins and his low down "alley fiddle" on "Ticket Agent," we have a Blues accompaniment of some spirit.

But it's only when we come to the partnership between Bessie and Louis Armstrong that we find her talent perfectly matched. For just as Bessie of the stary in the more complex link-phrases. This is real Blues playing as distinct from arbitrary improvisations to the twelve bar pattern.

Sidney Bechet is another player which knows how to "sing" the Blues, accompaniment, it's exceedingly tame.

Sidney Bechet is another player who knows how to "sing" the Blues that the World is not twelve bar pattern.

Sidney Bechet is another player who knows how to "sing" the Blues that this "Cold In Hand" the fact that this "Cold In

scored accompaniment.

His dissatisfaction arises from an almost uncanny feeling for harmony, demonstrated here when he himself is in the accompanying role.

In all the trio sides with Fred Longshaw on piano or harmonism as the third voice, Louis fills out the harmony line as well as the melody, inserting telling lead notes as unerringly as a picador placing his darts. darts.

The other aspect of Louis's accom-The other aspect of Louis's accompaniments which cannot be overlooked is the ready humour—not the type of hokum so often found in early blues accompaniments and manifested in comic muted effects, but humour properly and wittily incorporated in the musical structure. There are two good examples in "Cold In Hand."

HUMOUR

First at the beginning, when Louis emphasises the anticipatory nature of the stereotyped verse with a repeated dominant note, articulated differently each time.

And again in the last chorus when he follows one of Bessie's long drawn-out phrases — "I'm Gonna Find myself Another Man" fantastically spaced out over two-and-a-half bars—with a skittish cascade of notes phrased all around the beat, as if to say . . "If it comes to messing around with the beat, two can play at that game!"

In two articles, I have turned to

In two articles, I have turned to the light some of the most striking facets of this LP. There are many more, but I have no more space to discuss them.

I have had most of the records for many wars. And in playing them

many years. And in playing them over again and again for this review, I have discovered many hitherto unrevealed delights. That's the sort of

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CLIFFORD BROWN SEXTET/OCTET

Teddy Johnson will be introducing "Garrison Theatre" from Arbroath, Scotland, next Friday (25th). Also appearing will be Pearl Carr, and the Maurice Little Quintet.

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EPV 1037 River Boat Shuffle;
Buddy Bolden Story;
Wolverine Blues; Struttin'
With Some Barbecue.

MUDDY WATERS with LITTLE WALTER

EPV 1046 I Can't Be Satisfied;
I Feel Like Going Home;
Evans Shuffle; Louisiana

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OUR ACES TURN UP TRUMPS

"There Goes My Heart"
"Take Me In Your Arms" (Brunswick 05401)

ANY day now, the Four Aces will be arriving in this country to commence a Variety tour which I'm sure is going to be all too short, and this is perhaps the right moment to review their latest

them one of the world's most popular vocal groups. Their work is relaxed and yet never dull. They are aided by wonderful backings and this is especially noticeable on "Take Me In Your Arms" when the arranger never

I like the way this record opens, and it's good to see the group get down to work without any fuss or bother.

Well, boys, thanks for another good record and the best of luck during your stay in the British

Popular Records Reviewed by GEOFFREY EVERITT

made for a long time.

He now sounds a good deal more confident and certainly less nervous

moment to review their latest record release.

"There Goes My Heart" hits you from the very word go, and in the first instance it is a rather unusual opening by the orchestra that attracts attention.

Very soon, however, the boys are let loose, and they turn in the kind of performance that has made them one of the world's most popular vocal groups. Their work is relaxed and yet never dull.

They are aided by wonderful backings and this is especially noticeable on "Take Me In Your Arms" when the arranger paper.

Arms" when the arranger never forgets that the most important people on the disc are The Four Aces.

I like the way this record opens, and it's good to see the crown as

some is versatile work.

Be it a waltz or a tango the girl with the smile in her voice is to be relied upon not to let us down.

Well, this is a waltz and a most attractive one, with a good lyric and a tractive one, with a good lyric and attractive one, with the smile in her voice is to be relied upon not to let us down.

Well, this is a waltz or a tango the girll with the smile in her voice is to be relied upon not to let us down.

Wally is also responsible for the

"Tweedle-Dee" is a song well suited to the individual style of the singer, but I feel this time the arranger has been just a little too busy, for there seems to be an awful

busy, for there seems to be an awtul lot going on at the same time.

When the singer is Frankie Vaughan, I believe he is more than able to cope on his own with the aid of an effective but simple backing. I can't fault the singer, and I wish him the best of luck with his well-ent record, deserving of the property of the same time.

When the singer is Frankie Whitage." I like the way voices are used as musical instruments and also the beautiful work of the various sections of the orchestra.

The trumpet is well featured, and I can assure you that this is a really excellent record, deserving of the new company.

"Tweedle-Dee"
"More Than Ever Now"
(HMV B.10848)

ALMA Sings "More Than Ever Now"
with a lot of warmth and certainly a good deal of natural charm. I'm pleased to see her tackle this type of sentimental song, if only because I think she is versatile enough to turn in a first-class job of

DICKIE VALENTINE
"Lucky Waltz"
"Ma Chere Amie"
(Decca F.10484)
"LUCKY Waltz" looks like being a lucky record for our Dickie Valentine, if only because it happens to be one of the best sides he has

This number is always a linglight a very pleasant melody. In my opinion, "Tweedle-Dee" contains just a little too much syrup, and perhaps we can forgive the singer for slightly overdoing a gimmick which has paid off handsomely in the past.

The orchestra is in the capable to be one of the best sides he has

RALPH MARTERIE AND HIS
ORCHESTRA
"Remember Me"
"Blue Mirage"
(Mercury MB.3203)
"REMEMBER Me" is a terrific side, and this oldie comes up

as fresh as when it first hit the jackpot some twenty or so years ago.

This is really a side that has everything: excellent and relaxed singing by Bill Walters, a beautiful accompaniment by the Ralph Marterie Orchestra, a magnificent arrangement and finally it is extremely well recorded.

There have been a lot of songs called "Remember Me" so may I add that this is the one that goes, "Do you remember one September afternoon," etc.

You can't ask for more than is offered but if you turn the disc over the orchestra treat you to "Blue Mirage." I like the way voices are used as musical instruments and also the beautiful work of the various

excellent record, deserving of the highest possible praise.

RUSS MORGAN AND HIS
ORCHESTRA
"Moonlight Music"
(Brunswick OE.9068)

(Extended Play)

THIS record is not so very exciting, but then I expect "Moonligh Music" is supposed to be soft and soothing, but I believe it could be better played than are these efforts by Russ Morgan and his Orchestra.

these efforts by Russ Morgan and his Orchestra.

I have nothing against so-called corn, but to please it must be well presented and musically interesting. Unfortunately, most of this disc is so very uninspiring and rather dull. You know all the titles—"So Tired," "You're Nobody Till Somebody Loves You," "Silver Moon" and "Let The Rest Of The World Go By."

Moon" and "Let The Rest Of The World Go By."

I'm sure lovers will get more thrills from the moonlight than they

will from this disc.



Dublin's Theatre Royal last week, he attended last Friday a reception thrown for him by the Irish Songwriters' Association at Clery's Hotel. Many prominent Irish notabilities were there, including Alderman A. Byrne, Lord Mayor of Dublin. Our picture shows Dickie (2nd from right) with (l. to r.) Dickie's manager Tommy Layton, Jack Downey (secretary of the Association) and BBC organist Daniel Ward.

and one never gets fed up listening to his beautiful lazy style of singing:

Let me, at once, compliment the person responsible for selecting Dean's recording titles, for always the songs seem to be made to measure This is certainly the case with "Confused," a high-class song which is given the full Martin treatment plus some of Dick Stabile's saxophone.

The "Belle Of Barcelona" has a bre original called "Play, Plano, Togarner original called "Play, Plano, Plano, Play."

He is accompanied by John Simmons (bass), and Shadow Wilson (drums) and, believe me, I am doing the say that Errol completely steals the show.

His technique is superb and his touch so light. I can add no more except to repeat that this is truly a wonderful record.

The "Belle Of Barcelona" has a good deal in common with "The Naughty Lady Of Shady Lane" and the lyric is strong enough to ensure that it will be a hit, providing the public are allowed to hear it. (Discookeys, please note).

HARRY JAMES

ORCHEST

Soft Lights, Swe Sides 1 at (Philips BBR)

Errol Garner's interpretations of hattan," "Serenade In Blue," "You some of the great tunes of yesterday Go To My Head," "Just A Gigolo," are simply out of this world, and "If I'm Lucky" and "September In you'll just love listening to "Indiana" "I'm In The Mood For Love," "The Way You Look cont sweet trumpet playing and I Tonight," "Penthouse Serenade" / can't think of a better title for the "Laura," "Body And Soul," "I record than "Soft Lights, Sweet Cover The Waterfront" and a Trumpet."

HARRY JAMES AND HIS
ORCHESTRA
"Soft Lights, Sweet Trumpet"
Sides 1 and 2
(Philips BBR.8010)

ERROL GARNER

"Piano Gems"
Parts 1 and 2
(Columbia 33S.1059)
(Long Playing)

YOU don't need to be a musician to appreciate this truly wonderful record. Rarely have 1 had so much enjoyment from a piano record and certainly 1 have never before heard one so full of colour and interest.

Errol Garner's interest. much enjoyment from a piano record much enjoyment from a piano record and certainly I have never before leard one so full of colour and interest.

Errol Garner's interpretations of ome of the great tunes of yesterday re simply out of this world, and ou'll just I ove listening to The Rain."

Mithout a doubt this is magniful.

AFN HIGHLIGHTS

344, 271, 547 METRES

SUNDAY A.M. 7 Sunday Circus; 9.05 Sym-phonetts; 9.30 Front and Centre; 10.30

phonette; 9.30 Front and Centre; 10.30 Sunday Syncopetion.
P.M. 12.30 Hawaii Calis; 2.05 Highway of Meiody; 3.30 Serenade in Blue; 4.00 Frank Sinatra; 4.30 Request Parade; 5.05 Charlle McCarthy; 5.30 My Friend Irma; 6 Hall of Fame; 6.30 All-star Parade Of Bands; 7.05 Ozzie And Harriett; 7.30 Twenty Questions; 8 Music By Mantovani; 11.05 Meiody Go Round,

MONDAY

A.M. 5.05 Hilibilly Gasthaus; 6.15
Today's The Day; 6.30 Tips And Tunes;
7.05 Forward March; 7.15 Curt Massey;
8 Junior Miss; 8.25 Woman's World;
8,30 7th Army Presents; 9.05 Merely
Music; 10 Meet Mille; 10.30 Noon
Request Show; 11.55 Les Paul.

Request Show; 11.55 Les Paul,
P.M. 12 Martin Block; 12.30 Strictly
From Dixte; 1 Outpost Concert; 2.05
Stickbuddy Jamboree; 2.30 Bud's
Bandwaggon; 3 Enchanted Hour,
4 Requests; 5 Bob Crosby; 6 Music
In Te 6 Air; 7 News World; 7.30 Arthur
Godfrey; 8.30 Quiz Of Two Cities; 9 The
Whistler; 9.45 Blues For Monday;
10.05 Xavier Cugat; 10.30 Late Request Show; 11.05 Late Request Show. TUESDAY

A.M. As for Monday, except 8 Junior Miss.

P.M. 12 Martin Block; 12.30 Little Matinee; 1 Outpost Concert: 227 P.M. 12 Martin Block; 12.30 Little Matines; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwaggon; 3 Holland Music Festival; 4 Requests; 5 Perry Como; 6 Music In The Air; 7.05 Jack Carson; 8.30 Howard Barlow Presents; 10.15 Guy Lombardo & Hls Orch.; 10.30 Late Request Show; 11.05 Late Request Show; WEDNESDAY

A.M. As for Monday, except 8 Junior Miss.

Junior Miss.

P.M. 12 Martin Block; 12.30 Strictly From Dixte; 1 Operas Of The World; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwaggon; 3 Hollywood Music Hall; 4 Requests; 5 Bob Crosby; 6 Music In The Air; 7.05 The Great Gildersleeve; 7.30 Groucho Marx; 9.45 Mood For Moderns; 10.30 Late Request Show; 11.05 Late Request Show.

THURSDAY
A.M. As for Monday, except 8
Junior Miss.

P.M. 12 Martin Block; 12.30 Little Matinee; 1 Outpost Concert; 2.05 Stick-buddy Jamboree; 2.30 Bud's Band-waggon; 3 Treasury Bandstand; 4

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FRIDAY
A.M. As for Monday, except 8
Junior Miss.
P.M. 12 Martin Block; 3 Music From
American; 4 Requests; 5 Bob Crosby;
6 Music In The Air; 7.05 Paul Whiteman Varieties; 8.30 Onstage —
Nurnberg; 9 The Big Story; 10.13
Lennie Herman; 11.05 Late Request
Show.
SATURDAY

SATURDAY A.M. 5.05 Hillbilly Gasthaus; 5.30 Morning Request Show; 7.05 Eddle Cantor; 9.05 Merely Music; 10.30 Noon

Cantor; 9.05 Merely Music; 10.30 From Request Show,
P.M. 12 Cobball Concert; 1 Saturday Salute in Music; 4 Requests; 6 Music in The Air; 7.05 Grand Ole Opry; 7.30 Record Parade Of Hits; 8.15 USAREUR Sports Foilo; 10.30 Late Request Show; 11.05 Late Record Show

ming Request Show; 1,05 Edde to:; 9.05 Merely Musle; 10.30 Noon next Show.

M. 12 Cobhall Concert: 1 Satur-Salute in Musle: 4 Requests: A color of the salute in Musle: 4 Requests: 4 Request Show; 11.05 Late Record of Mark why it is that sometimes two sides of the same record aspear in the best-sellers lists, as is the case this week with Ruby Murray's "Happy Days And Lonely Nights" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin's "Naughty Lady" and "Let Me Go, Lover," and Dean Martin (Capitol) bean Mar

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Week

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2 Crazy Otto Medley

Johnnie Maddox

6 3 Tweedle Dee Georgia Glbbs

2 4 Melody Of Love Billy Vaughn

5 5 Ko Ko Mo

Perry Como

6 Ballad Of Davy Crockett

B. Hayes

4 7 Hearts Of Stone Fontane Sisters

8 8 Earth Angel Crew-Cuts

12 9 Melody Of Love David Carroll

11 10 Ko Ko Mo

Crew-Cuts

12 9 Melody Of Love David Carroll

13 12 How Important Can It Be

Joni James

Penguins

16 13 Earth Angel

Joni James

Penguins

16 14 Open Up Your Heart

Cowboy Church Sunday School

Four Aces

女

BEST SELLING SHEET MUSIC (U.S.)

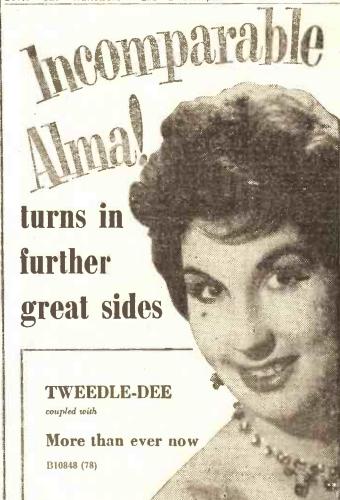
Last This

1 I Melody Of Love 2 2 Sincerely

3 3 Open Up Your Hearts 6 4 Tweedle Dee 3 5 Mr. Sandman 6 Ballad Of Davy Crockett 5 7 Hearts Of Stone
9 8 That's All I Want From You
11 9 How Important Can It Be
6 10 Let Me Go, Lover
7 11 Earth Angel

7 11 Earth Angel 12 12 Unsuspecting Heart 10 13 Ko Ko Mo 12 14 Naughty Lady Of Shady Laus 12 15 Make Yourself Comfortable

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STAN KENTON CAN PLAY HERE IF says Musicians' Union

A FURTHER development in the scheme, proposed by NME Managing Director Maurice Kinn, to bring U.S. bandleading "great" Stan Kenton and his Orchestra here, or alternatively, to bring Stan over for a tour with a British band, possibly Vic Lewis's (see last week's issue), is contained in favourable statements from the Musicians' Union concerning the practicability of the project.

The NME exhaustively discussed both projects—i.e., the proposed exchange of the complete Kenton Band for a comparable British unit, or failing that, a visit by Kenton alone to conduct the Vic Lewis Orchestra—with Hardie Ratcliffe, General Secretary of the MU, this week. Hardie told us? "The Union would be perfectly agreeable to a completely reciprocal exchange of bands. That is to say, if Kenton came here with 17 men to play a dozen concerts, then a British unit of the same strength could visit the U.S. to play a like number of engagements—always providing, of course, that the American Federation of Musicians had agreed, as well."

Regarding the alternative proposition that Kenton should come here by himself to conduct the Vic Lewis Orchestra, Hardie Ratcliffe said: "This, I am afraid, would be impracticable—unless Vic Lewis went to the States to conduct the Kenton Band. We should not insist, however, that such an exchange of leaders need necessarily take place concurrently."

Reminded that British light orchestra leader Mantovani had already conducted an American orchestra in the U.S., and would be doing so again this autumn, Hardie Ratcliffe commented: "This has nothing whatever to do with the present propositions regarding Stan Kenton, and has no possible connection with-it." A FURTHER development in the scheme, proposed

MORE DATES FOR PURCHES

SINGER Danny Purches cut his first two sides for Columbia on Sunday. He was accompanied by Ray Martin and his Orchestra; the titles were "Tomorrow" and a new composition by Bob Merrill, "Rusty Old Halo."

On March 28 he opens a new important series of music-hall dates, starting at the Palace, Reading, after which he visits the Empire, Liverpool (April 4), Hackney Empire (11th), the Palace, Hull (18th), the Empire, Sunderland (25th) and the Grand, Bolton (May 2).

PRESS

The NME learned late on press night that negotiations are well under way for vocalist Ray Burns to go to the United States in August for at least four weeks. He will undertake TV and other personal

OFT

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'TOPS OF THE POPS'

LESLIE ABBOTT LEAVING SOUTHERN FOR BIG

COMMERCIAL television, which has so far only made inroads into the performing and producing sides of the entertainment business, has this week made its first capture from the ranks of the music publishers.



right Protection Society.

His duties in commercial TV— had been made as to his successor which he takes up on April 4—will with Southern Music.

Duke Ellington will play in Britain!

NEGOTIATIONS are going ahead very rapidly regarding the projected visit to Europe, later this year, of the fabulous Duke Ellington and his Orchestra.

Although nothing is actually signed, it now appears more than probable not only that the Duke will make the trip but that he will be coming in September—and will almost certainly visit Britain! Ellington's visit here of course would be to play a series of dates at U.S. camps; and this brings us to one of the most exciting aspects of the whole visit.

of the whole visit.

If Duke plays these camp shows as anticipated, a British band to play opposite his great aggregation is already in prospect. It is the new British group which is nowadays getting talked about wherever musicians gather together—the young, lively, intensely exciting Kirchins Orchestra. This group has been selected as the most suitable one to play "for American consumption" in the U.S. camps opposite the Duke.

Basil Kirchin told the NME at press time: "If this comes off it will be the most wonderful break I have ever had. Ivor, the boys and myself are keeping our fingers crossed and pray that nothing will stop the Duke's projected visit when September comes."

DANKWORTH, MITCH RANDALL FOR BIG

THE new and thriving boom in dance bands on the British cinema screen gains further momentum this week with news of definite dates for the recording and pictorial shooting of the "Eric Winstone Band Show" and also with details of what may well be the most ambitious British dance band film project to date—Exclusive Films' "Parade of the Bands."

Shooting for "Parade of the

far, will feature a whole host of dance band stars, with Johnny Dankworth and his Orchestrawith a special solo spot for singer,
Cleo Laine—as well as the new
Malcolm Mitchell Orchestra,
Frank Weir and his Orchestra, and
Freddy Randall and his Band.

LATIN-AMERICAN

Even all these stars of the dance band firmament do not complete the ambitious "Parade" line-up. The Latin-American side will be well represented by Francisco Cavez and his Rumba Orchestra; whilst the straighter side will be sustained by Eric Jupp and his fine light orchestral ensemble.

Famous producer, Michael Carreras, spoke enthusiastically this week of his constantly increasing plans to film the dance band men.

"Parade of the Bands."

"Parade of his constantly increasing plans to film the dance band men.

"Parade of the Bands."

"Will go on during May, and the film is likely to be seen in British cinemas by August. By the time shooting starts on this production, the "Eric Winstone Band Show will already be "in the can."

WINSTONE FILM

Further details of this production already announced in the NME reveal that it will combine not only Eric Winstone and his Orchestra, augmented by extra brass and strings, but also trumpet star Eddie Calvert, singer Alma Cogan and the George Mitchell Choir.

There will also be a feature spot for Eric's small group—the jazz ensemble from the main band under Roy Marsh. This film should also be seen here in the late summer.

Although contracts are still unsigned, Michael Carreras has almost completed his plans to screen, a

completed his plans to screen, a little later on, both Kenny Baker and the "Dozen," and the full Latin-American Edmundo Ros Band.

NAT TEMPLE SIGNS FOR COMMERCIAL TV

CLARINETTIST-LEADER Nat Temple is the latest musical personality to announce his plans for commercial TV.

Nat has signed with C. J. Lytle (Advertising) Ltd., and will be providing all the background music to that company's output of TV

JULIE TO STAR

JULIE ANDREWS, 19-year-old films.

Nat will be working mainly with a "gimmick" orchestra, under the supervision of former BBC TV producer Dicky Leeman. Mr. Leeman was responsible for many of the "What's My Line" shows, and many other panel programmes.

JULIE ANDREWS, 19-year-old star of the Broadway production of "The Boy Friend," is to play the part of Eliza Doolittle in the \$400,000 musical version of Shaw's "Pygmalion," which is to be produced on Broadway in the autumn, titled "Lucky Liza."

DON CORNELL HERE

U.S. singing ace Don Cornell, of "Hold My Hand" fame arrived in Britain yesterday (Thursday).

Don expects to record for the Coral label in London over the weekend. Then he plunges into a series of variety dates, commencing Monday at the Empire, Glasgow.

Following weeks take him to Edinburgh, Newcastle, Manchester, Liverpool, Hanley, Birmingham and the Finsbury Park Empire, his first-ever London date.

The NME extends hearty congratulations to violinist - leader Johnny Franks, whose wife this week presented him with a baby boy. Gary Howard are the names selected for the new arrival.

Ted Heath makes Australian date —with only two hours to spare

TED HEATH and his Orchestra won their dramatic dash right across the world to be on time for their first Australian concert in Sydney last Friday. It was by the narrow margin of less than two hours—but they made it.

It was certainly touch and go! The NME has already reported how engine trouble had seriously delayed the Heath 'plane at Karachi, and how the available time had dwindled from days to hours as desperate efforts were made to fix for a special relief 'plane and crew to be waiting at Darwen to fly the orchestra

ROSS JOINS LOSS

right across the vast Continent of

Australia to Sydney.

The 'plane was there, and the flight was made. Although it was a very weary band of musicians who thus arrived at Sydney Stadium in the very nick of time, the boys nevertheless felt like giving of their very best for it seems that almost rever best, for it seems that almost the whole of Sydney—intrigued by the advance stories of the intensely dramatic flight—rose enthusiastically to the band's visit.

Undoubtedly the band's Australian trip is a buse success although

Undoubtedly the band's Australian trip is a huge success, although detailed news of the boys' triumphs is sparse as yet.

On press day (Wednesday) came the briefest of telephone messages from Ted Heath in Adelaide, reporting wonderful progress, and mentioning a six a.m. start for the band's next concert in Melbourne the following day.

208's CHIEF

NME record reviewer Geoffrey Everitt has been appointed chief producer at Radio Luxem-

PRESENTATIONS

KENSINGTON, W.14 BAYswater 7808

EVERITT IS

bourg:
In the new position he will be mainly responsible for major productions, contacts with artists and new programme ideas.
Luxembourg are expecting to appoint another senior producer this month to round off the production team which now includes Peter Fox and Peter Pritchett-Brown.

RUBY FOR BRISTOL VARIETY

UP-AND-COMING songstress

P-AND-COMING songstress
Ruby Murray is entering
variety, and plays her first date at
Bristol Hippodrome, next week.
At the moment, however, Ruby's
advisers have no intention of allowing her to accept the many musichall offers which are pouring in for
the young Irish vocalist.
Next Sunday evening (20th), she
makes her first West End appearance
at the London Coliseum, singing at
a charity concert organised by
Johnnie Riscoe.

a charity concert organised by Johnnie Riscoe. The programme will be compered by Eamonn Andrews and Clifford

Also on the bill—Ronnie Harris, the Treble Tones, Rawicz and Landauer, Alma Cogan and the Ray Ellington Quartet.

Frank Sinatra is the star of "Hollywood Entertainment" on April 1 (Light).

THE LATI

All these records are availab

CHRIS BARBER'S J Bobby Shafto; The Mari RONNIE ALDRICH & Ko ko mo; Rock lov MEL GAYNOR with B & HIS MU

Just a man; How important VICO TORRIANI with

Remembering; Mandolines a Caught by the NME photographer as they entered Broadcasting House, bandleader Joe Loss is here seen (right) with his new vocalist, Ross McManus, S.O. 3/-F.O. 3/6 who takes the place of Tony Ventro. Ross, who also plays trumpet, was with the Eric Lawe Orchestra. Tony Ventro recently had to leave the Loss Orchestra through illness, and Joe secured Ross as soon as the DECCA 12 HOLLAND VILLAS RD. Sole Selling Agents: BOOSEY & HAWKES 295 REGENT STREET, LONDON, W.1 LAN 2060 young singer was available.

Here's a special NME picture of the entire Tony Cromble Band leaving for Paris by boat on Tuesday, to play at the 20th Anniversary Concert organised by the Paris magazine "Jazz Hot."

Decca had at press time agreed to wax the Crombies' section of the concert; in addition Rendell had been asked by Vogue Records whether he could make an LP while in Paris, blowing alongside such Continental stars as Belgian tenorist Bobby Jaspar and French pianist Henri Renaud.

The British group returns to this country in time for a one-nighter at Kefghley today (Friday). They are at Darlington, tomorrow. Darlington, tomorrow.



Dennis Hale leaving Jack Parnell for solo PARNELL FIXES

NEW BASSIST FOR S.A. TOUR

BANDLEADER Jack Parnellsigned Canadian bassist Hughie Currie as replacement for Charlie their aegis from September 1. Short. Continuing ill-health is the

apace for the Parnell band's South African trip. The boys leave London next Tuesday (22nd) on the first leg of their exciting journey, "With them go vocal celebrity Eve Boswell—a familiar figure to South African audiences—and Morton Fraser's Harmonica Gang.

Billed as "Variety Parade," the Parnell-Boswell-Fraser package opens in Johannesburg next The tour is set to last for two months.

BOYCE FOR PURLEY DENNY BOYCE and his twelve-

piece orchestra have been engaged to replace Don Smith's group at the Orchid Ballroom,

They commence on Easter Monday
—the same day as Don Smith reopens at Wimbledon Palais.

Denny's band will comprise four brass, four reeds and three rhythm. Full details of personnel are not yet to hand, but it can be revealed that Denny is using a new coloured singer, Maxine Daniels.

Dick James films

THE voice of well-known radio vocalist Dick James will be heard in the new film "The Night My Lucky Number Came Up,"

Music Company.

Eve Boswell is among the artists

AZZ BAND

ve F 10494

JSIC.

tinique F 10492

THE SQUADS

BOB SHARPLES

can it be? F 10497

ire playing F 10498

MANTOVANI

AUE HIE

DEIT

variety tour be leaving the band at the end of August to embark on an ambi-

tious variety career. BANDLEADER Jack Parnell—
all set for the epoch-making
South African tour that he and
his band will undertake—has variety agents yesterday (Thurs-

reason for Charlie's departure.

Currie, who arrived in this country only a few months ago, has recently been working with the Tony Crombie Band. His wife, singer Stevie Wise, left the Ronnie Scott line-up a few weeks back.

Meanwhile, preparations continue apace for the Parnell band's South African trip. The boys leave able to find a replacement who will

There is plenty of time for a good choice to be made."

long-term contract with one of this country's leading firms of variety agents yesterday (Thursday) which will bring him under their aegis from September 1.

REPLACEMENT

Lack Parnell told the NME on the contract of the four Eves.

These sides will be released prior to Dennis' variety debut as part of the big build-up being planned for him. The whole deal the him, The whole deal has been arranged by his personal manager, well-known exploitation expert Peter Charlesworth.

ontinue south leave on the leave on the leave on the lourney, ity Eve of South leave on the lourney, short space of time.

"I have already auditioned several singers but have made no choice was Alma Cogan. Giving up bandyet, Who knows? I might find a promising singer during the band's moved to the Parnell group about eighteen months ago.

PETER KNIGHT TO CONDUCT ALL-NEGRO JAZZ MUSICAL HERE

ONDON musicians are intrigued at the possibilities opened up by the production here of the all-Negro Broadway success, Jazz Frain," which opens at the Piccadilly Theatre on Tuesday,

The original music in this show is by the late Fletcher Henderson.

"The Jazz Train" has been described as a veritable cavalcade of jazz—and an exciting Negro blend of music, song, dance and comedy with "Jazz Wagon" last year, and has since here resident in Parish

It thad a considerable success in New York at Broadway's Clique club in 1949, and will have a similar appeal to that of the well-remem-bered "Blackbirds."

JAZZ ORCHESTRA

which is due for early release.

The production stars British film favourite Sheila Sim.

Meanwhile, Dick James has a new publishing venture on hand. In partnership with Sidney Bron, he is opening up a new music-publishing firm which will be called Sheridan Music Company.

Music Company

Moss (late Skyrockets trumpet).

Peter Knight told the NME this week: "The music is a magnificent potpourri of the original Henderson tunes, interspersed with traditional Negro melodies Such old-time be beamed by the Sutton Coldfield transmitter.

Starring in the production will be Cracie Cole and local jazz star Ken Rattenbury.

The original music in this show favourites as the blues of Basin

Miller (who toured in British variety with "Jazz Wagon" last year, and has since been resident in Paris). Freddye Marshall (formerly with "Porgy and Bess") and Edric Connor (already a West End singing luminary, well-known here).

"The Jazz Train, 'a touring hit since its initial New York production, was the last important composing assignment undertaken by Fletcher Henderson, the great jazz pioneer and Goodman arranger, before his death in 1952.

ON Tuesday, April 5, the firstbe beamed by the Sutton Coldfield

Sudden death of Charlie Parker is irreparable loss to RAY ELLINGTON—LONG VARIETY TOUR modern music

ALTO-SAXOPHONIST Charlie Parker—the greatest solo genius in American jazz, according to his fellow-musicians—is dead. This tragic news, which several of our national newspapers have already recorded, has fallen as a sombre cloud upon every community of jazz musicians throughout the world.

Charlie passed away, quite suddenly, in the New York apartment of his friend, the Baroness Nica Rothschild de Koenigswarter, last Saturday (12th). He was stricken with what seemed to be a heart attack, and died soon after. Later, the cause of his demise was

diagnosed as pneumonia.

Word of Parker's death did not break until Monday night, after his body had been removed to Belle Vue Hospital, New York. He is survived by his widow, Chan, and two children—Leon, a seventeen - year - old son by a former marriage, and Baird, aged two. The second Mrs. Parker also has a daughter. Kim. from a has a daughter, Kim, from a

former marriage. Charlie had a close brush with death last September, when he drank

death last September, when he drank iodine in a suicide attempt. He was committed to Bellevue Hospital, but released within a few days. It seemed then that his health was on the mend.

BENEFIT SHOW

A few weeks ago, he was reported to be en route for California, working briefly in various towins along the way. Suddenly, however, Parker returned to New York, Only last week a news item in Nat Hentoff's U.S.

Tributes have also reached us from distinguished British musicians, and we print a selection of them below, given by nine of our most celebrated a news item in Nat Hentoff's U.S. modernistic instrumentalist - band-column told us that Charlie was leaders. A further appreciation of a news item in Nat Hentoff's U.S. modernistic instrumentalist - band-column told us that Charlie was leaders. A further appreciation of playing at Birdland, on Broadway, Parker, by Mike Butcher, appears on with a band co-featuring planist Bud page 9 of this issue.

of pneumonia at the age of three, and he will be buried beside her, as he requested.

Writing of Parker in an obituary

"I'm sorry, but I find it hard to collect my thoughts. What a tragedy it is that the greatest single influence

most important one of them all? Without a doubt, Parker was the guy nor . I loved everything he

guv nor'. I loved everything he played. Even his so-called 'bad' records knocked me out. That wonderful-warmth was always there."

JACK PARNELL

"I cannot imagine how modern azz would sound, if Parker had ever lived. The ideas he contributed

British bandleaders pay tribute to Parker

iazz

JOHNNY DANKWORTH

"His untimely death has robbed alto players all over the world of their strongest-ever source of inspiration. Unfortunately, the 'popular jazz public never really knew Parker, but every altoist who ever toped a poll would openly admit the injustice of the situation. Without him, their music would never have begun to exist."

"Why did it have to happen to the most important one of them all?"

RONNIE SCOTT

"It's hard to realise what has happened. I remember hearing Parker on record for the first time—the most fantastic musical experience I had ever known. Later I was lucky enough to see him in person several times, in New York and Paris. His newest records proved him to be still as wonderful as ever."

TONY KINSEY

"What can I say? He was the greatest, that's all. The greatest jazz musician who ever lived."

"What can I say? He was the greatest, that's all. The greatest jazz musician who ever lived."

"What can I say? He was the greatest, that's all. The greatest jazz hink of an epitaph which might have pleased Charlie: 'He gave his life for jazz.'"

TOMMY WHITTLE

"Charlie Parker is dead But even while he lived, he was a legend. I feel that the best tribute one can pay to a musician is to listen to his work. I shall always listen to Parker's records. Something for ON Tuesday, April 5, the first-ever jazz programme to be televised from the provinces will which I shall never forgive myself is this—I never gave myself the oppor-tunity to hear him in person."

DON RENDELL

"It's like losing a personal friend. I never met Bird, but the things his music has meant to me just cannot be put into words."

ERIC DELANEY "I never knew Bird personally, but I wish I had. I saw him in Paris, and what I heard him play—then, and on records—opened up a new world of music for me Surely no one could deny that Parker was the father of all modern azz Dizzy Gillespie popularised it, but Charlie started the whole movement

EBBINGHOUSE LEADING AT SLOUGH

ARRANGER - TROMBONIST Bernard Ebbinghouse becomes

a bandleader on March 23, when he takes his own eight-piece orchestra into Slough Palais.

Bernard is well known as a trombonist—late Oscar Rabin, Freddy Randall, Teddy Foster—and also as a prolific free-lance arranger, working for most of the West End bands. His outfit for Slough Palais (a hall which is now under entirely new management), will comprise trombone, three trumpets, tenor sax and bone, three trumpets, tenor sax and

three rhythm.

Line-up will include Dennis Roe,
Chris Lamb, and Dennis Burgoyne
(trumpets); Johnny Marshall (tenor);
Colin Kaye (bass) and Geoff West-

lake (drums).

Joy Nichols will perform the opening ceremony when the new Ebbinghouse group—to lead which he is changing his name to Bernard Brent—makes its debut at the newly decorated palais next Wednesday.

Bassist Ronnie Stone will be joining Jan Ralfini when Jan opens at the Royal, Totrenham, next Monday

39 COMMERCIAL TV SHOWS FOR **EVE BOSWELL**

A REPORT in the American newspaper variety reveals that British singing star Eve Boswell has been signed for a series of 39 commercial TV programmes to start when

the commercial wavelengths are opened here later this year.

This is the first news of any definite signing of an artist for specific, programmes for the new service although it is known that many advertising "jingles" have already been made.

The report mentions a figure of

The report mentions a figure of \$60,000 (over £20,000), as being the value of the proposed contract. It is stated that the programmes would start on September 1 start on September 1.

MU RATES

issued the following press. statement this week regarding revised rates for musicians in

"As the result of recent negotiations between the Musicians' Union and the Association of Health and and the Association of meating amplications. Resorts, musicians employed on seasonal engagements during 1955 are to receive an increase of £1 5s. per week above the minimum salaries paid in recent years.

years.

"This means that the lowest salary payable will now be £11 15s. for ten performances in a week of not exceeding eighteen hours, including rehearsals."

CROMBIE AIRS

The Ken Moule Seven are featured

success of their Sunday lunch-time BBC programme with Edmundo Ros and his Orchestra, the Ray Ellington Quartet have ben signed to long-term contracts in variety.

Dates are finalised up til September next but the tour will go on well past that date. The Quartet had been offered a sensational engagement overseas but in view of the pressure of British variety bookers and the financial remuneration involved they decided to remain here.

Future dates include Derby next week (March 21) and in succeeding weeks Cardiff, Manchester Hippodrome, and Leicester (April 11).

SPANISH HOLIDAY

The Quartet will be holidaying in Spain for a fortnight early in June but from then on many of their dates are for cine-variety, following their success at the Gaumont, Don-caster two weeks ago. This Sunday the group records the last programme in the current "Goon Show" series and will be undertaking concerts each Sunday as well as the "Mr. Ros and Mr. Ray" series—due to run until May 8.

HAZY OSTERWALD TO TELEVISE HERE

AFTER discussions with the Musicians' Union, London agent Jack Bontemps nas arranged a British TV show for summer engagements all over the famous Continental Hazy Osterwald Sextet.

Osterwald Sextet.

The group will be seen and heard in "Variety Parade" on Saturday, April 2.

Four other appearances have been arranged whilst the sextet is in this country, but these will be confined to U.S. Camps. Its visit here is preceded by TV dates in Essen, Hamburg, Stuttgart and Brussels.

Song Street on celluloid

PATHE film unit has visited A PATHE nin unit has a force this Tin Pan Alley in force this short THE re-formed Tony Crombie colour film was shot for Pathe Orchestra airs in the last in Pictorial in the offices of Jimmy the present series of "British Jazz" Phillips, General Manager of the on March 28.

Peter Maurice Co.

The Ken Moule Seven are featured this Monday (21st).

"World of Jazz" takes an unusual form on April 2, when it will comprise a short programme of uninterrupted music called "Jazz Studio Two."

Two singing stars feature in the film. They are Ruby Murray and Ronnie Harris. Also in the production—about which extremely hush—hush methods have been adopted—are Bill Phillips (Leeds Music) and accompanist Leslie Paul.

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BING CROSBY & PATTY ANDREWS Dissertation on the state of bliss:

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BING CROSBY

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> EDITH ADAMS A little bit in love 05406 DOLORES GRAY

Rock love; One 05407

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BENNY GREE

baritone-saxist with the Ronnie Scott Orchestra, and the musical profession's foremost literary humorist, discusses NOT very long ago I came home the eccentricities to my room in a Glasgow hotel, opened the wardrobe door

and found Henry Shaw standing on his head contemplating what he later described as the "supercosmic consciousness." So much for the silly rumours that musicians are eccentric.

After all this time I have come

"There is," he said, "a part behind the brain which is the real you and you can only get to the real you if you can stop your brain from thinking, a dig? Now, once you can get your or hand you have managed to stop your brain from thinking? "And you have managed to your and everything is swingin," dad."

"After long practice, yes"
"Is that what you were doing in the wardobe?"
"If you can only get to the real you comes out and everything is swingin," dad."
"After long practice, yes"
"If you are not ye testended beyond the initially you must say to yourself, Now!

"If you men't thinking about anything like it. It is sheer brilliance.

I recalled, too, Johnny Hawks worth's eminently sober advice to two where sufficiently interested in themselves to observe the changes in their own faces.

"I have a plan; he said to me one aftern own faces.

"I have a plan; he said to me one aftern own faces.

"I have a plan; he said to me one aftern own faces.

"I have a plan; he said to me of the bring about with a stopwatch and a pair face that if a man had enough musical whereby I can creat a jiving adetailed account of what she had everything is swingin," dad."

"After long practice, yes"

"If you aren't thinking about anything like it. It is sheer brilliance.

I recalled, too, Johnny Hawks worth's eminently sober advice to two worth's eminently sober advice to those who were sufficiently interested to worth all tried flattery. I should have "I have a plan;" he said to me one afternoon in the Harmony Inn, all the ward people like corny songs because that was recently left flatted. The makes of the Ronnie Long the worth and the worth worth and the worth's eminently sober advice to the worth those who were sufficiently interested in themselves to observe the changes in their own faces.

"I have a plan; he said to me one afternoon in the Harmony Inn, and the worth is remember of the worth that if a man had enough musical "There are your and with a stopward and a pair for the worth from the North have men't thinking about anything

feel ?

teel?"

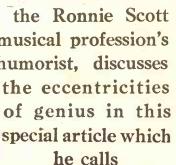
"Swingin', dad."

"I'm glad, Henry. Truly glad
You can use my wardrobe any time."

"Truly glad groups are booked for the occasion.

After he had left the room I thought about his theory of not thinking, and it made me wonder why people are always saying musicians are mad. I suddenly thought of all the so-called eccentricities of musicians and re-examined them in the fresh light of Henry's strange logic.

I recalled a magnificent conversation I had once held with Norman Stenfalt, in which he annihilated me in three sentences with a blinding Socratic ingenuity which made me the sentence of the sentence in the sentence of the sentence in the sentence in



"Take you, for instance. I think that if you wrote a song that satisfied your own critical standards, the public would be bound to like it."

Now this was the turning point in the argument. Norman was here supposed to go off at a tangent about all the greats in the past who had starved. But he didn't. He routed

me like this.

"If I wrote a song that satisfied me, the public wouldn't like it," he

said.
"Well, surely musicians would

like it?"

He thought about it, "No."

I was getting desperate now.
"Well, surely the guys in this band would like it?"

"Look," he said, "even I wouldn't like it."

To me that is not eccentricity or anything like it. It is sheer brilliance.

I stopped making midget concertinas with silver paper and listened. This sounded promising.

"Anybody can start as soon as he likes, today if he feels like it. All you do is to go to a photographer You have your photo taken. Next day at the same time you do the same thing. And the next day and the next and the next. You go on doing this till you feel you are at death's door, all the time placing each day's photo in a file appropriately named, something like Ravages of Time Folio. Then you put all the photos together in consecutive order, flick them through very fast and watch yourself grow old."

He then rose from the table and left for the recognition.

He then rose from the table and left for the nearest photographer's.

* The legend that the music business is crammed with eccentricity is, however, not entirely unfounded

taste he could write a song that was musically worth while and still be a popular success."

"No," said Norman.

changing version of myself as I was change of dividers in case there is an outside and am."

the could write a song that was changing version of myself as I was change of fining anybody for a breach of the Time-and-Distance clause...

I stopped making midget concertinas with silver paper and listened.

of the very famous West End bandof dividers in case there is an outside chance of fining anybody for a breach of the Time-and-Distance clause . . . of the very famous West End bandleader who once put up with me (and me with him) for three weeks, and who insisted on saying that he was old enough to be my father and yet became outraged when I proved more than willing to concede the point and said he was old enough to be my grandfather . . .

Henry Shaw standing on his head in a hotel wardrobe is rational enough once you understand Henry so is Tony Crombie having a piano with green keys, possibly in deference to me, a nameless piano with green keys, possibly in deference to me a nameless trumpeter I once knew who plugged the spaces between his teeth with gutta-percha before he went on the stand each night the two celebrated musicians who stuck posters all over the town reading "Bones for the Austrians". Johnny Hawksworth addressing a street meeting in a provincial market square. This is not eccentricity.

But when you look down your

But when you look down your touring date list and you read:—

Friday: Bournemouth. Saturday: Newcastle. Sunday: Torquay.

go to your agent and take a good look at him, for in him will you find the true, unadulterated eccentric

with such success that the series is to be extended beyond the initially planned number of dates.

"If you aren't thinking about anything, how do you know you aren't thinking? What I mean is, surely you must say to yourself, 'Now am not thinking' and in the very act of doing that you are thinking after all."

"I'm glad you asked that. You see, I only realise I haven't been thinking afterwards, when I start thinking afterwards, when I start thinking again."

"I's see." I looked at him thoughtfully. After all, he is a business partner of mine.

"Henry," I said, "how do you greatly and will be on the same lines as the first series. This featured the NVO and a number of solo artists

THE campaign to recruit youthful members to the British Legion has not overlooked the drawing partner of mine.

"Henry," I said, "how do you greatly and hare hills (Leeds) Branch of the Legion are promoting a concert at Leeds are promoting a concert at Leeds are promoting a concert at Leeds are intends to move into

vocalist at Ashton Palais for the last included a new dance floor, new inyear, has now removed from her terior decorations and improved
Stockport address and has taken up
residence at Kenton, Middlesex.

While still remaining a member of

The resident band is directed by
Jack Stone.

NORTHERN musical personality premises.

Raymond Woodhead, with forty voices already under his control, seeks to recruit a further thirty singers for inclusion in his choirs and vocal groups.

Raymond's singers are already appearing in two broadcast series from the North, and are to provide the choral work in yet another programme, which is to be titled "The Musical Premises."

FURTH FURTH TO SURTH TO SURT

TELL - KNOWN broadcasting MANCHESTER'S Apollo Ball-WELL - KNOWN broadcasting room reopened last Saturday singer Rae Diamond, who has after a week's shut down—while a been Raymond Woodhead's resident two-thousand-pound overhaul, which

While still remaining a member of the Tunesmiths broadcasting vocal quartet. Rae intends to move into the cabaret field now that she is in the London area.

Rae states, however, that she will still be available for Northern air dates.

** ** **

TOPTHERN musical personality

Topic formerly led his own band at Retford, Notts, has returned to bandleading and has opened with a three sax, trumpet, piano and drums outfit at the ABC's Casino Ballroom, Rusholme, Manchester. Cecil has recently acquired the lease of the premises.

FURTHER to last week's brief report on Freddy Tomasso's new project—the Tomasso Jazz Group—Freddy says: "The new outfit is to be formed for dates in and around the North and will not interfere with my commitments with the Dixieland

by RON DRAKE Freddy's outfit ends its three-week ten or eleven personnel on Fridays run at Leeds Scala tomorrow (Saturand Saturdays.

day) and will make way for Peter Drummer-leader Hector Gedall—

The Fielding resident Scala outfit and his wife Pauline, have just be is to be cut to six piece for Monday to Thursday sessions, but will feature The Fielding's return from Brighton.

The Fielding's return from Brighton.

resident at the Plaza, Manchester—and his wife Pauline, have just be come the proud parents of a boy—to Thursday sessions, but will feature Lloyd. Congratulations!



On March 10 the Tubby Hayes Band waxed some sides for Decca. Our picture, taken at the session, shows (l. to r.) Jackie Sharp (baritone), Tubby himself on tenor, and Mike Senn (alto).

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Congratulations to Eddie Fisher, who (as announced in the NME with clarity and sensitivity. last week) will be the only American performer on the programme Pearl Bailey, incidentally, has just for the Royal Variety Performance to be held April 13 at Blackpool, signed a three-year contract with the first time the country has been held april 13 at Blackpool, Thumlerkind in Las Vages Shore the first time the event has been held outside of London. . James C. Petrillo, president of the American Federation of Musicians, called on President Eisenhower at the White House last week and suggested the formation of a United Nations orchestra.

Said Petrillo: "Ours, the wealthiest nation in the world, spends less than any other to support the cultural arts. By con-

by NAT



ODEON, CHELMSFORD SUNDAY, MARCH 27th, 5.30 & 8 p.m. ARTHUR HOWES presents

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signed a three-year contract with the Thunderbird in Las Vegas She's set for eight weeks there every year, and that means a comfortable yearly income just for those two months. Pearl, as you know, is the wife of jazz drummer Louis Bellson, who is spending much of his non-playing time these days in efforts at composition.

Duke Ellington was speaking about jazz the other night to Edgar Bergen on CBS radio. In the course of his comments Duke spoke about European reception of American jazz:

"They were the first to accept it," he began, "back when Americans thought it was too lowbrow to be taken seriously. Europeans are inclined to take it too seriously. You have to have a sense of humour before you're a really great jazz musician..."

Stan Getz opens as of this writing at Birdland with the band he has first visit to Europe, appearing at the Paris to European again, this time alone, to Paris to European again,

Musician ..."

Stan Getz opens as of this writing at Birdland with the band he has finally decided on as being the best he can assemble. In the rhythm section are bassist Teddy Kotick (who has worked with Getz and Charlie Barker in the source. Charlie Parker in the past); pianist Johnny Williams (Lou Levy, though a gifted musician, didn't work out in rehearsal so far as Stan's plans for this group were concerned); and drummer Frank Isola (formerly with Gerry, William).

drummer Frank Isola (formerly with Gerry Mulligan).

The front line is an extraordinary one. Flanking Getz are trombonist Bob Brookmeyer and Phil Sunkel, who'll be playing a cornet instead of his usual trumpet with this unit. The band will play a lot of originals, and Getz is fortunate in that he has three very talented writers within the band—Williams, Sunkel and Brookmeyer.

meyer.

"And even so far as improvising

THE LIFE-STORY OF FABULOUS CHARLIE PARKER MIKE BUTCHER

CHARLIE PARKER, whose sudden death is announced on our news pages, was born on August 29, 1920, in Kansas City, Mo. He started playing alto at the age of fifteen—and a year later

The Gene Krupa-Cozy Cole School of Drumming celebrated its first anniversary March 15. Their New York studio now has an enrolment York studio now has an enrolment averaging 100, and three additional teachers of considerable experience in all aspects of percussion are on the staff... Thelonious Mook is planning a full-scale return to jazz. He has just signed a contract with Riverside Records (the traditional-jazz label that has decided to build up a modern jazz catalonus too) and up a modern jazz catalogue, too), and he may start a series of club date bookings soon.

French pianist Bernard Peiffer, billed as "Philippe-Louis Peiffer" for some reason, opens at the Embers on March 21, though how he has escaped the Union's requirements of six months' residence in the USA is something of a mystery. And—you'll never believe it—they're also billing him as "Le Most"!

"And even so far as improvising spees," Getz was explaining the other night, "it's tremendously stimulating for me to be blowing in between two arrangers. When I start an idea going, they're able to take it over and construct a really well-built, unified performance."

With this combo as a nucleus, Getz who is still going strong. With him on his recent out-of-town opening were Zutty Singleton, Vic Dickenson, land. In addition to the present



CHARLIE PARKER; BORN 29, 1920--DIED AUGUST MARCH 12, 1955

Norman, wishing to present Parker to the widest possible public, paired him with strings, with mambo bands,

a well man. He had a mental breakdown in 1946 (aggravated, he admitted, by drug addiction). A year in Camarillo Hospital, near Los Angeles, apparently restored him to complete health. But this happy period did not last long

period did not last long

A chronic gastric ulcer forced him
to adopt a milk diet—and take
things very quietly—about five years
ago. From then until this tragic
week, he seemed to recover, then
relapse, then recover again.

Journalist Leonard Feather, a
close associate of Chariie's, told us
that the altoist was "in a very
ne urotic condition" when he
(Leonard) visited London early in
1954.

UNPREDICTABLE

In other ways, Parker seemed to be equally unpredictable. Some people found him hard to get along with, and mentally insecure.

During his Paris trip he fazed several reporters by quoting Omar. Khayyam when they wanted him to talk about music. Swedish critic Björn Fremer described ham as "an intellectual, never happier than when browsing around museums."

him with strings, with mambo bands, with a choral and woodwind group.

"Bird With Strings" (Bird was the nickname by which everyone knew Charlie) became a fairly sound commercial proposition around 1950, in fact. At such jazz haunts as Broadway's famous Birdland—which, by the way, was named after him—Parker would frequently be found, surrounded by a flock of fiddlers.

His love for unalloyed jazz, nevertheless, remained undimmed, and when he could, right up to the time of his death, he would blow with his friends and fellow bop pioneers. Pianists Al Haig and Bud Powell, trumpeters Gillespie and Davis, bassist Percy Heath and drummer Max Roach are a few of them.

From his youth, Parker was never

ED. W. JONES

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This Sunday (20th) is the great day for the new Malcolm Mitchell Orchestra making its London debut at the Royal Albert Hall (2 p.m.) and here you can read of the backstage activity as

MALCOLM PREPARES TO the big new Malcolm Mitchell Orchestra—and the backstage boys of the band are buzzing around like a drone of bees. Everyone has been briefed. "This debut must be BIG it's up to each and everyone of us to make sure it is." The

the order of the week. It came on Tuesday from a tireless Malcolm

Malcolm—and the band—arrived back in town in the early hours of Tuesday morning after completing an encouraging advance tour of the provinces.

First, they grabbed a few hours sleep—then the rush began. But let's get things straight. There was no panic. Everything had been carefully planned at an early Tuesday morning conference.

It is the varied and eventful life.

been carefully planned at an early Tuesday morning conference.

And while the boys went off to rehearse, the back-stage brigade set about their jobs; everyone from the band manager to the "Man from the Dry Cleaners."

"The Man from the Cleaners" was first on the scene. He had an early-morning date with band manager Ken Cramer to collect the uniforms, which, although only a few weeks old, had a date with the wash.

busiest bandleader.

It is the varied and even that Malcolm has led to him one of the music we invigorating personalities.

At the age of five he wa sixpenny mouth organ, his pride and joy; at 14, the age of five he wash.

When he was 16, he belader of the school Malcolm did not know within a few short years he more Privilers five the the wash.

Then out came the spit and polish. It was cleaning time for the Mitchell music-stands

It is the varied and eventful life that Malcolm has led that makes him one of the music world's most

At the age of five he was playing a sixpenny mouth organ, which was his pride and joy; at 14, the ukulele; a year later, the guitar.

When he was 16, he became the leader of the school orchestra. Malcolm did not know then that within a few short years he was to be among Britain's five top guitarists.

Then out came the spit and polish. It was cleaning time for the Mitchell music-stands

Malcolm had deliberately turned down engagements for the band this week. Wisely, he had considered the London debut an extremely important occasion both for the history and future of the band, and Malcolm wanted every minute to rehearse.

And re-rehearse, the boys.

And, as the band played on, new singing personality Carole Newton sat in a corner at the Café Anglais, in London's Leicester Square, adding finishing touches to a lovely lacetrimmed pink dress she had made specially for the debut.

Every now and then the music died away.. Malcolm interrupted to prompt the brass—or the saxes—over a tiny mistake. Malcolm doesn't want even tiny mistakes on Sunday. Everything has to be perfect.

Jimmy Watson took a breather

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CONQUER!

taining individuality.

This is a quality you will find in the music of this new £10,000 the Malcolm Mitchell Orchestra. To orchestra, which has been drawing big crowds on its provincial dates.

Certainly, looking at the band's hopes it's going to be a "GREAT date list, its future looks encouraging" enough. The band already has 22 dates for April alone.

But Sunday is still a BIG day for the Malcolm Mitchell Orchestra. To quote a line from a popular song:

"It's not far away," and Malcolm has 22 dates for April alone.

But Sunday is still a BIG day for quote a line from a popular song:

The band already has 22 dates for April alone.

But Sunday is still a BIG day for quote a line from a popular song:

DAY."



Also on Sunday's great bill are the Tony Kinsey Quartet, seen here slaying the capacity crowd at last Monday's BBC Festival of Dance Music. This means that Tony and his henchmen will be featured at the Royal Albert Hall twice within the space of one week-a noteworthy achievement.

finishing pink dress she had amospecially for the debut.

Every now and then the music died away. Malcolm interrupted to prompt the brass—or the saxes—over a tiny mistake. Malcolm doesn't want even tiny mistakes on Sunday. Everything has to be perfect.

Jimmy Watson took a breather from blowing to alter, slightly, one of the many original numbers to be featured on Sunday.

That was Tuesday. Wednesday and Thursday were the same; eighthour rehearsals each day, starting at 9,30 a.m.

And all the time, the calm and CARLTON ROOMS, MAIDA VALE

SUNDAY, MARCH 20th, 7.30 — 11.30 p.m.

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CARLTON ROOMS, MAIDA VALE

SUNDAY Concert "King" Ed. W. Jones stacked the cards high large helping of the pioneering spirit and large helping of the pio

Diminutive Jackie scored a hit, both in her solitary song, and in her lively duet with Peter Morton. The lively duet with Peter Morton. The record Aldrich outfit then accompanied the rest of the bill, which brought us the typical cabaret act—rather lost in the phant! huge amphitheatre at the State, but registering strongly nevertheless—of born, and the Ted Ray radio show and has since toured in variety.

To this reviewer at least, the surprise of the evening came next. It was Stan Stennett.

prise of the evening came next. It remained for that grand trouper was Stan Stennett.

Bogged down by unsuitable scripts and short, bitty appearances during his run with the Show Band, Stan is such a startlingly different proposition on the variety stage that he never ceased to astonish and please—At last, Ronnie Aldrich and lespecially when he took up a trumpet and nonchalantly gave us an Armstrong-ish interpretation of "Basin hearsal time, he had been wielding Street Blues."

After the interval, the Squads

fronted with that enormous vista of eager faces, she might have felt lost without the warm intimacy of the recording-studio and the lush richness of a typical recording-orchestra. But Ruby won through triumphantly. Although she does not yet walk on a stage as to the manner born, she sang, convincingly, a repertoire of her recording successes, and left the audience clamouring, whist-line stapping and fairly rearing for ling, stamping and fairly roaring for

It remained for that grand trouper

BANDS GO UP THE RIVER

Merseysippi, Muskrat and Rainy City bands, the Eric Batty Jazz Aces, Eddie O'Donnels New Orleans Jazzmen, Derek Atkins Dixielanders, The Zenith Six and the Eric Lister Easy Riders—are to take part in a two-day Riverboat Shuffle on the River Mersey, on Saturday and Sunday, May 7 and 8.

The m/v "Egremont" will leave his Saturday for a six

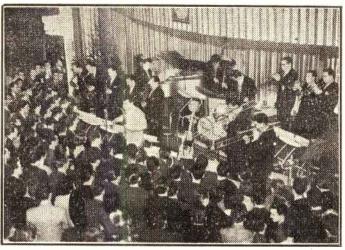
The m/v "Egremont" will leave Liverpool on the Saturday for a six-hour journey to Manchester. Four of the bands and a crowd of jazz lovers will be on board.

A concert at the Houldsworth Hall has been arranged for the evening,

EIGHT Northern jazz groups—The and Liverpool fans will be catered for with a special train which is to

be booked to get them home

The second leg of the shuffle, taking place the following day, will see
the "Egremont"—again loaded with
bands and fans—make the return journey from Manchester to Liver-pool. Railway travel back to Man-chester will be available.



This photograph of the new Malcolm Mitchell Orchestra in action was taken by the NME cameraman at the Astoria, Nottingham, the band was launched before the public earlier this month-reviewer, Mike Butcher, summed up the occasion by saying: their very first performance, Malcolm and his men established themselves in the vanguard of British bands." Definitely an orchestra to see!

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In it, someone writes to the magazine to say that they recently visited a jazz club for the first time.

We quote: "The raz-a-ma-taz of the piano, the drone of the cello, the phano, the drone of the cello, the world of the trumpet, fill my body and brain with a wonderful character. Thank you.

worthy follow-up to last week's item. In it, someone writes to the magazine to say that they recently visited a jazz club for the first time. We quote: "The raz-a-ma-laz of the piano, the drone of the cello, the thrill of the trumpet, fill my body and brain with a wonderful ecstasy. I am sawing hard for a bottle of something to make my hair grow to pony-tail length, so that I can 'cut a rug' with my fellow crazy brains' What, no french horn? Or, better ottle. Cor stone the anglais!

Before long, several old recordings had been taken off the shelves and re-issued, and new waxings appeared in the shops like magic. There are now recordings available by Perez Prado, Eddie Calvert, Xavier Cugat, Edmundo Ros, Cindy Lord, Georgia Gibbs and Jimmy Dorsey.

The "dead" song has indeed proved a healthy corpse!

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**CABARET FOR PATTI—Canadian vocalist Patti Lewis told me that she has been engaged to make a return cabaret appearance at the Coconut Grove for two weeks commencing April 2. This will be followed by a two weeks' engagement at the May Fair Hotel.

Patti will be broadcasting again in the programme "How Do You Do" during the month of April and will also broadcast in "Let's Face The Music" on April 5.

**THREE YEARS LATER—A tune which Sam Coslow wrote three years quickly revived.

Before long, several old recordings had been taken off the shelves and re-issued, and new waxings appeared.



Celebrities get together at Sunday's Gaumont State, Kilburn, star Vaughan, Ruby Murray, Ed. W. Jones, Ronnie Aldrich, Audrey Jeans, Stan Stennett and friend.

SWEET SEVENTEEN-Last week we mentioned the new Jack Hylton musical "Kismet," which opens in Oxford on Tuesday week; in par-ticular, we wrote about the hit song from the show, "Stranger In Paradise."

Our mention brought forth a phone call from Robin Gerber, of Frank Music—who are handling the score—telling us that there are no

score—telling us that there are no less than seventeen different recordings of the number due for release with the opening of the show.

Among those who have waxed it are Tony Martin, Ralph Flanagan, Eddie Calvert, Ronnie Harris, Edmund Hockridge, George Shearing, Tony Bennett, Mantovanl, Winifred Atwell, The Four Aces, Gordon Macrae and Vic Damone.

we'll be watching with interest to see whether Tony Bennett, who has never had a hit record in Britain. can repeat the fabulous success he had with "Stranger" in America.

SINGER Frankie Vaughan and England footballer Ronnie Allen are firm friends. They even look alike, and whenever there's a chance to see each other, you can be sure Frankie is up in the stands watching Ronnie or Ronnie is out front watching Frankie's

That's why last week Frankie and pianist Bert Waller were at The Hawthorns. They watched Ronnie's side, West Bromwich Alhion, draw with Sheffield United. Frankie was appearing at the Gaumont, Worcester.

at the Gaumont, Worcester.
On the golf course, too, they are firm rivals as well as friends. But good player though he is, Ronnie will have to watch out because Frankle has been learning a thing or two from professional Fred Daly.
Romnie, incidentally, is now a vice-president of the Frankle Vaughan Fan Club. There's no fear of them swopping professions, although Frankle is a great believer in keeping fit, and whenever he cam, trains alongside his many footballing friends

SUBMARINE SHAND - When Dave Shand and his Band were playing in Plymouth recently, Dave was approached by a number of sailors from one of H.M. submarines and was pleasantly surprised when

Harry Arnold, who recorded it in they asked him if he could consent Stockholm after Polygon's Alan to his orchestra being "adopted" by Freeman had sent over the song for the ship's crew as being their favourite band.

Dave was introduced to officers of the crew who backed up the request and the result was that Dave and his boys are to wax a special record for the sailors' use which will be played during their long periods of

As the submarine is on special exercises at the moment, Dave said that he could not disclose its name, but that he and the boys were delighted with the honour which had been bestowed upon them.

MAURICE MIRRORED — Ex-Geraldo drummer and critic Maurice Burman had a nice plug in the form of an article in the "Daily Mirror" last Saturday for his activities as a successful singing-teacher. His host of pupils are keeping him very busy these days.

SERIES EXTENDED — Johnny Johnston, leader of the famous Keynotes vocal group, told me that such has been the success of the "Friends And Neighbours" Luxembourg radio And Neighbours" Luxembourg radio programme, in which the group are starred, that the series, which was originally contracted to run for 52 weeks, has been extended for a further 26 weeks.

Johnny said they will, of course, continue to be accompanied by the Denis Wilson Trio who have also a spot in the show. The quarter-hour broadcasts take place every Tuesday and Thursday at 9.45 p.m.

REG RETURNING-Reg Morgan,

REG RETURNING—Reg Morgan, the songwriter-pianist who was manager and coach to the late Steve Conway, plans a return to West End musical circles in a new role.

Reg—he wrote "Down Forget-Me-Not Lane," "Someday You'll Be Sorry," "Anytime, Anywhere," and many more—plans to open his own studio for voice production and coaching for would-be stage, radio and recording stars.

EASY ON THE EARS—A sincere word of praise to a simple but very musical radio programme that must give a great deal of pleasure to thousands of people, as well as this writer. writer.
It is on the air at 10.30 p.m. on

Sunday evenings, and is called "Down Melody Lane." Edric Connor speaks the continuity and sings the songs; Paul Fenoulhet and the BBC Variety Orchestra play the music. The numbers have been chosen with care and are obviously

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those that Edric likes to sing and Paul likes to play
The result is extremely pleasant listening on which I congratulate all concerned.

FINE FOR FAYNE—Making his debut as a solo singer on Parlophone the other week was Tony Fayne, of the famous Fayne and Evans comedy team. Tony waxed two sides and sang numbers composed by Johnny Pagers, accompaniel to long Pagers.

Rogers, accompanist to Joan Regan.
The titles were "Where Is The
Love I Had For You" and "I'm So
Lonely Lonely Lonely."

GOOD FOR STEVE!—Steve Race delivered himself of the judgment of Solomon on Monday, when he had to give the casting vote in a "Top Town" TV contest between Ulverston and Stockton-on-Tees.

In a quite masterly impromptu summing up, he combined tact, wisdom and fluency, and I particularly liked his advice to a budding male singer to give out more with his voice. The actual phrase he used was: "More Lée Lawrence and less Ronnie Harris," which summed it up nicely.

nicely.

In all, this Race produced a last week.

proprietor, well-known West End pianist Gerald Benson, if he would play over a number he had written. Gerald did, and he liked it. What is more he set up a publishing company to push the song. He sent it round to Philips a&r chief, Johnny Franz, who liked it so much that he immediately arranged a recording by Marle Benson and a male vocal group with just piano accompaniment.

ment.

Title is "Our Old Pi-Anna" and it's due for release on April 1. It will probably be heard before then though, as Marie told her other Stargazer colleagues and they are likely to broadcast it with the Show Band ment.

Band.

The number seems well set to get away but it's going to be awkward for publisher Benson. The lease on the cafe has several months to run and so he will have to combine both jobs until he is able to move to offices of his own.

TO THE RAYSCUE—Teddy Foster trumpeter Ray Martin has been a member of the St. John Ambulance Brigade for several years, but never once has he been called on to demonstrate his ability Until last week

TAILOR-MADE—A small cafe in Berwick Street has a tiny green coach each time and he did such piano tucked away in one corner. A good work among the injured that 19-year-old Soho tailor called in for lunch regularly and asked the scene of crashes on two successive days. Ray was first out of the coach each time and he did such the successive days. Then, the Foster band was first on the scene of crashes on two successive days. Ray was first on the scene of crashes on two successive days. Then, the Foster band was first on the scene of crashes on two successive days. Then, the Foster band was first on the scene of crashes on two successive days. The scene of crashes on two successive days. The foster band was first on the scene of crashes on two successive days. The scene of crashes on two successive days are scene of crashe

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ERIC DELANEY ORCHESTRA

March 18 GRACIE COLE ORCHESTRA

Week beginning

Tonight (Friday): Oxford; Saturday:
East Kirkby; Sunday: Hippodrome
Dudley; Monday: Arcadia Baliroom,
Barnsiey; Tuesday: Seaburn Hall,
Sunderland; Wednesday! Drill Hall,
Lincoln; Thursday: Galety Baliroom,
Grimsby, FRANK WEIR ORCHESTRA

Saturday: Battersea; Sunday: Raw-tenstall; Wednesday: Swadlincote; Thursday: New Brighton. DAVE SHAND ORCHESTRA
Tonight (Friday): Maidstone; Saturday: Bognor,

SID PHILLIPS BAND

Saturday: Windmil Club, Rushden; Saturday: Palace Theatre, Reading; Wednesday: Winter Gardens, Bournemouth; Thursday: Samson & Hercules Ballroom, Norwich, CLEWIS ORCHESTRA

Tonight (Friday): Town Hall, Cheltenham; Saturday: Baths Hall, Epsom; Sundey: Theatre Royal, Chatham, MALCOLM MITCHELL ORCHESTRA Saturday: USAF Camp, Greenham Common; Sunday: Royal Albert Hall, and Cariton Rooms, Maida Vale: Thursday: City Hall Tony CRANNIC CRANNIC

Tonight (Friday): Taunton; Saturday: Town Hall, Torquay; Sunday: Carlton Rooms, Maida Vale,

Carton rooms, Maida Vale.

BONNIE SCOTT ORCHESTRA

Saturday: East India Hall, Poplar;
Sunday: Royal Albert Hall and
Windsor Theatre, Bearwood; Tuesday: Salon de Danse, Northampton;
Wednesday: Baths Hall, Leyton.

JOHNNIE GRAY BAND Tonight (Friday): Town Hall, Crewe; Saturday: Brighton; Sunday: New Theatre, Northampton; Monday: Grafton Rooms, Liverpool

Guildhall, Southampton; Saturday: USAF Camp, Manston; Wednesday: Palais de Danse, Peterborough, KIRCHIN BAND

Tonight (Friday): Ashton; Saturday: Palais de Danse, Peterborough; Sun-day: USAF Camp, Sculthorpe; Thursday: Town Hall, Watford. NAT TEMPLE ORCHESTRA

Tonight (Friday): Southend; Saturday: New Ballroom, Guildford; Sunday: Cafe Royal, London.
SQUADRONAIRES

day: Keighiey.

ALEX WFLSH BAND

Tonight (Friday): Manchester; Saturday: USAF Camp, Burtonwood; Sunday: Picton Hall, Liverpool; Tuesday: Royal Festival Hall, London; Wednes-Royal Festival Hall, London; Wednesday: St. Albans.

KEN MOULE SEVEN
Saturday: Maidstone; Sunday:
Streatham; Monday: BBC.
TONY KINNSET QUARTET
Tonight (Friday): Derby; Saturday:
Harpurhey Baths, Manchester; Sunday: Royal Albert Hall; Thursday:
Acton.

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