

THE NEW MUSICAL EXPRESS

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Above (right): One of the most popular American singers, Dick Haymes, soon to be here on a tour. (Left) In "Variety Bandbox" last Sunday, Cyril Stapleton is seen at the mike with Cliff Gordon, Adelaide Hall and the producer. Below: At the Ambrose broadcast last Friday, arranger Bruce Campbell settles a query with the clarinets, Harry Conn, Harry Hayes, Al Baum. (Left): The maestro explains to Marion Davis exactly how he wants the number to go.



Vera Lynn and Jack Parnell write to

WELL, ALL WRITE!

LETTERS TO THE EDITOR

I FEEL that I must write and express my very grateful thanks to you and all concerned after seeing this week's front page of the *NEW MUSICAL EXPRESS*. I feel highly honoured and deeply touched by the tribute you have paid me, and assure you that it shall be one of my most treasured possessions.

May I also thank the NME photographer for the wonderful picture?

Will you please convey my thanks to Ralph Sharon, Jack Bentley, "The Slider" — all competent jazz musicians in their own right — also "The Alley Cat," for their unbiased opinions and very kind words about me in the past, and to know that they realise that I am trying to be original.

Thank you, NME, thank you very much.

VERA LYNN.

Finchley, N.3.

WITH regard to the story in your paper last week, headed by the announcement: "Heath Deps For Parnell." I feel I should write and explain a few of the facts that lie behind this bare heading.

Unless somebody had been willing to play the engagement for me at Wimbledon Palais, it seemed that my tour in Scandinavia would fall through, and I would like to place on record that Ted Heath, at considerable inconvenience to himself, agreed to help me out on this night.

He was already playing the Empire Theatre, Kingston, which meant that he would immediately have to proceed to Wimbledon and then as soon as the dance finishes the band have to catch sleepers to Manchester, where they are appearing the next day.

Also helping me out on this occasion is Nat Temple who is coming back from his holiday especially to do this date.

I would like to place on record my thanks to both of these bandleaders for helping me out on this night.

JACK PARNELL.

Egmont House,
Shaftesbury Avenue, W.1.

AS a fan and player of jazz, may I say that "Is Jazz Dying?" by Doug Proudley in the issue of July 18, is the most destructive thing I've ever read.

This Gilbert Harding attitude is O.K. when confined to Sunday newspapers, but that's about all. So in future, Mr. Proudley, let's have construction not destruction.

MONTY FIELDING.

Billy Kerrins and his Music.

JUST a little note to tell you how proud I was this morning on opening my copy of the *NEW MUSICAL EXPRESS* to see the delightful tribute that you have given to Vera Lynn.

As you know, I have had the

pleasure of being her manager for the whole of her professional career, and I think a large contributory part of her success is that she is still the same sweet charming girl as a star, as she was when she first started.

LESLIE A. MACDONNELL.

Foster's Agency, Ltd.,
Piccadilly House,
Piccadilly, S.W.1.

★ ★ ★

WITH reference to H. E. Cooper's letter published in the *NEW MUSICAL EXPRESS* of July 18, I should like to point out that the quality of George Brown's performance at the NFO's Royal Festival Hall modern jazz concert is not really the point under discussion.

The relevant fact is that Mr. Brown's music was not modern jazz.

Now, the NFO is not a concert-promoting organisation; I believe that it exists to represent, and cater for, the British jazz lover.

One naturally assumes that, at its modern jazz concert, it will present good modern jazz to the audience. Instead, at this year's concert, we were given, mainly, a pseudo-variety show—in the Royal Festival Hall of all places!

The amazing fact is that they had available Rob Pronk and the wonderful Domnerus, with competent rhythm sections to back them up, and yet only allowed us brief glimpses of these players—the talent was there, but not properly used.

Modern jazz is not dying: it is a live and vital music; not always easy to understand, but amply repaying a little interest and attention, as will all worthwhile music. It is up to us to see that it is not suppressed, and that it is fairly represented by our only national jazz organisation, the NFO.

L. J. BRINTON.

Moir Court,
Balham High Road, S.W.17.

★ ★ ★

CONGRATULATIONS to the NME for having the courage to boost British artists.

Your last week's issue gave well-deserved boosts to Vera Lynn, Kenny Baker and Bill Cotton.

It may not be fashionable to do this sort of thing, but it's a treat to see it! Good for you!

J. C. SPINNER.

Framlingham.

★ ★ ★

TONIGHT I went to the London Palladium for the second time to see Guy Mitchell and I'd like to say how much I enjoyed listening to him. His natural easygoing manner and his rich warm tones captivated the audience as easily tonight as they did last Tuesday night when I first saw him.

And I'd like to say "Thanks" to Guy Mitchell, the best of them all, for two very enjoyable evenings and I hope that it won't be very long before we see him at the Palladium again.

DENNIS WHITTY.

Ampton Street,
London, W.C.1.



Opening at the London Palladium on August Bank Holiday Monday for a fortnight, the Deep River Boys — just finishing a sensation ally successful Scandinavian tour—are here seen with the bouquets presented to them by admirers at Goteborg.

★

Aleon Bennett's Hollywood News

PETRILLO'S NEW RECORD BAN

THE big news here is the ban by James Petrillo (President of the American Federation of Musicians) on American members recording abroad with foreign musicians. Jimmy is burned at several overseas situations, which are listed here:

The policy of local television producers importing foreign sound tracks to circumvent the 5 per cent. fee his union receives when motion picture background music is recorded, the attitude of the British Musicians' Union, the making of recordings in a foreign land by a name Yankee music maker, thereby eliminating work his men might have secured, and the thought that American re-

ording companies might shift much of their work to countries with blocked funds, all tend to make Jimmy testy on the subject. . . .

Alan Dean packed the Three Rivers Inn in Syracuse, N.Y. when he played a one-week stand there. . . . Charlie Barnett's new crew signed with Norman Granz, of Mercury, to cut several jazz discs. . . .

The King of Swing, Benny Goodman, is rehearsing his famed sextet for concert and jazz stands. Goodman has been itchy for work, despite his tax situation, and will work the small combo beginning August

1. It is rumoured that he plans a European tour late this year or early next. . . .

Paul Weston and Jo Stafford returned from Europe raving about George Voumard's crew playing in a gambling casino in Switzerland. What interested Weston most was Voumard's ability to play bop, jazz, waltz and pop in tip-top fashion. . . .

Anne Shelton is reported returning to the Copacabana in October, to the delight of her many admirers. Anne cut some sides in 1951 with London, accompanied by Jack Pleis' Orchestra. She is slated to record again in October. . . .

WOODY'S DISCS

Errol Garner's trio opened at the Chicago Theatre. Columbia released his latest album, "Solo Flight." . . . Woody Herman and his Third Herd cut some sides for Columbia presentation. Columbia no like, so Woody is setting up his own disc firm to press the cuttings and sell same. "Stompin' At the Savoy," "Blues in Advance," "Jump in the Line" and "Terracita" are included in this group. . . .

George Shearing is slated for Tiffany Club late August. . . . Big Jax McNeely doing a Wilshire Cellar stint. . . . Count Basie reunited his band for a NY Birdland date. The Count is being paged for a series of one-night beats. . . .

BRITISH JaTP SETBACK

THE British "Jazz at the Prom" unit which was to have played its first engagement at an all-night dance at the Royal Festival Hall on August 8, has suffered a setback—over food, of all things.

The Hall authorities would only supply catering facilities on condition that the promoters guaranteed takings of at least £300; at this early stage Bix Curtis was not prepared to give that undertaking, and as a result the event has had to be postponed until another hall can be found.

Tenorplayer Bob Burns, who with Curtis founded the JATP

unit here, wishes it to be known that his commitments with the group will not be taking him out of town for any length of time, and he will still be available for freelance sessions.

CUGAT FOR EUROPE

AMERICAN Latin-American bandleader Xavier Cugat and his thirty-piece orchestra open a tour of Europe in Paris next February. This will be Cugie's first visit to Europe; his tour is expected to last fifteen weeks, and the NME understands that at least one British agent is more than slightly interested.

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ad lib

"If they write good about you, that's good!
If they write bad about you, that's good!
If they don't write about you—that's BAD!"

by THE "SLIDER"

PIANIST with a name band returning from Ireland recently "did it all wrong" at the Customs House! When he failed to declare a brand new watch, wily Customs' official asked for wallet in which he found receipt for watch, purchased in Ireland!

Result—heavy fine, watch confiscated. Somebody should have told you, mister, that all watches in the Irish market have a special mark, and the Customs' officials know it well! I nearly did the same thing myself, once!

CANADIAN conductor-arranger Bruce Campbell gets a well-earned break on September 1 when he starts a BBC series with his own orchestra.

Bruce will use the usual strings and woodwind, but for brass will feature only four trombones. As Bruce was a fine trombone player, he should write them some interesting stuff.

EARLY call for Teddy Foster's boys recently, when they were down Plymouth way to perform at the opening of a new club. The boys were due on the stand about eight-ish, but were called for two o'clock—reason being that for the official

home to a very sober pianist. (Yes, I do know one!) After the jazz man had driven for some time all over the road and round corners on the wrong side, the terrified pianist piped up with: "Here, Jack, don't you ever play the melody?"

PICCADILLY 1.30 a.m., I ran into sax-player Harry Conn, getting the air between sessions at the Café de Paris—where he finishes this week with Simone's Band.

In conversation I asked Harry how things were going and what he contemplated doing. In reply he stated that everything was all right, but he was rather surprised that, as yet, he had not been "snapped up" by some discerning West End name bandleader!

IN a radio review of Frank Weir's Band recently some readers will no doubt remember that radio critic, Jack Bentley, mentioned the hypothetical "man from the Prudential." This remark caused some amusement inasmuch as an SOS went out for Jack from the BBC.

On arrival at the office of one of the top officials, he was informed that there had been quite a panic at the Prudential Insurance Company's headquarters and an official had contacted the BBC demanding to know which of their representatives had appeared on Frank Weir's programme, as it



We certainly find some peculiar conveyances for our "Musical Personalities and their Vehicles" feature. Here, for instance, is bandleader Ivy Benson going to work at Butlin's, Pwllheli, in her 2 1/2-litre layabout limousine — also known as the Gruesome Twosome or the Double-Sprocket Semi - Articulated Chuff-Chariot. Note the luggage racks accommodating (front) Ivy's accordion; (back) Ivy's saxophone and (centre) Ivy.

opening they were asked to perform the National Anthem.

Bearing in mind that Plymouth possesses some fine military bands, which include those of the Royal Marines and Royal Artillery who usually appear at official functions, this was a nice reflection on the standard of playing of the Foster outfit.

HAD a chat with star-arranger Allan Bristow, just back from a short trip to New York. This was Allan's third visit and on this occasion he was more interested in seeing how the "ordinary people" live than in the bands that were around.

To do this he went down-town to the Bowery and Chinatown areas and covered most of the district, including a well-known Mission Hall, where the bums lie around, a la Bogart films, hymn singing an' all!

Allan was very much impressed with the TV set-up, which has thirteen channels and all start a full day at 9 a.m. Further comments concern the controversial Bill May Band, which Allan just missed. The New York musicians say that the May touring band sounds nothing like the all-star outfit of studio men, who waxed May's original records.

A BAND had just concluded an out-of-town gig, where the wine had flowed freely, when a very inebriated jazz stylist in the ork offered a lift

constituted a serious breach of rules.

Jack was called upon to explain that "the man from the Prudential," like "Joe Doakes," is just anyone and not a specific member of the Prudential staff personnel.

All is well and no heads have fallen at either the Prudential offices or at Aeolian Hall.

Better stick to "Charlie Hearthrug" next time, Jack!

SURPRISE changes in personnel to be made in the West End's largest resident night-spot band, where the leader is negotiating for some new arrivals. These should take place after the summer holidays are completed. Details to follow.

MESSAGE to Benny Lee, holidaying in Bournemouth: "How did you get that card through the post, Benny?" [And that goes for the one you sent the NME staff, too, Benny!—EDITOR].

BBC conductor Paul Fenoulhet, with Mrs. Fenoulhet (Doreen Lundy) moves into a new residence this week, in preparation for the arrival of the Stork, due at the end of this year.

TONY BRENT, after doing the first two Ambrose airings, is off for the rest of the series! Why? I don't know!

WHEN Streatham Ice Rink closes down, July 31, for a month, resident leader-pianist Stan Pearse is filling in the first two weeks by taking a trip to New York, depping on the "Queen Elizabeth" while the regular boys take their summer break.

Lucky old Stan! To pay for a holiday like that would cost you a "bomb"!

DURING the week I played on a radio session with one of our more well-known bandleaders, who displays a great deal of interest in his band's broadcasts.

After playing a few numbers, the producer, complete with corduroys and silk scarf, who had been listening in "the box" wandered into the studio. During a lull in rehearsal the bandleader asked the Bohemian-styled producer how it sounded in the listening room.

To the amazement of all concerned, back came the producer's reply: "Fair enough, I think!" Well! Well!

QUITE a few musical speed demons are preparing to attend the International Festival of Motor Sport at Boreham near Chelmsford on August 2 and 4.

None more so than television and Ambrose trombonist Les Carew, who owns a sleek Railton auto and a super-fast Scott "Squirrel" motor cycle, and it is the Scott that Les and son Barry are polishing up for the trip to Boreham. Hope to see you there, Les.

THE recent heatwave brought forth a spate of telephone calls from some of the people who appear in the picture, taken in Archer Street, at the top of this page each week.

The MU's London Organiser, Alex Mitchell, complains that he is still appearing dressed in his overcoat .. "in this weather!"

Trumpeter George Taylor tells me he feels "hot under the collar" seeing himself each week, dressed for snow.

Tommy Bamforth wants to make it known that "he doesn't spend all his time leaning against that window, but plays trumpet sometimes, too!"

And Phil Rome, yet another trumpet player, says our picture does him an injustice—his overcoat makes him look fat!

SORRY, Max! In a paragraph a couple of weeks ago I gave it that Max Abrams was moving from his house, which news caused his phone to ring incessantly, with pupils and "fixers" asking for his new address.

My mistake. It's Max's next-door neighbours, Moira Shearer and novelist-husband Ludovic Kennedy, who were moving; Max is still at 49, Clabon Mews, S.W.1. Anyone want to buy a famous film star's new address...?

HOW do you like this one? A guy was travelling across the Sahara desert on a camel, when to his amazement he saw a bop character, complete with goatee, beret, sun-glasses, wearing Hawaiian beach trunks, playing with a beach ball.

"What are you doing out in the middle of the desert?" asked the traveller.

"Playing beach games," replied the character. "But why the beach trunks?" asked the amazed one. "There isn't any water within eight hundred miles of this spot."

"Yeah—I know," replied the bopper. "What a crazy beach!"

THE incident in Edmundo Ros's broadcast from the Bagatelle on Saturday night was quite unrehearsed and spontaneous.

Listeners heard a request for "Besame Mucho" being made on behalf of a visiting Ambassador and, without batting an eyelid, Edmundo gave the boys the key and they busked a couple of choruses in most musicianly fashion, while the resourceful leader sang the vocals.

It made good listening and it says much for Edmundo and his Band that they took it all in their stride with commendable calmness and naturalness.

YOU might think it fairly easy to shake off the shackles of the rest-of-the-year's activities for at least two or three weeks in the summer—especially if you happen to travel a circuit of some 3,500 miles to do it.

I thought so, too, when I set out for a tour of the Continent in June. I'd decided to hear Sidney Bechet and leave it at that. I didn't hear Bechet and was still prepared to leave it, when jazz began to turn up with strange persistency.

On the Riviera, ironically enough, I acquired one of Bechet's rarest records—a Clarence Williams on Okeh, 1924 vintage. In Milan, where I expected to hear opera, I was greeted with jazz. And everywhere . . . boogie woogie.

Everyone, it seems, goes for boogie on the Continent. It's a commercial proposition, just as it was here a few years ago. Pianists play it, fun-fairs feature it—blithely mixing up Meade Lux Lewis and Tennessee Ernie on their juke-boxes.

France

Dodgem cars dodge to it, roundabouts go round to it—even the miniature rifle ranges have boogie woogie going, the idea probably being that marksmen will "shake that thing" so much they're bound to miss! This music in varying strengths was met with in France, Belgium and Italy.

Two or three years ago, I reached the conclusion that a good deal of the jazz "excitement" in France is pure pose. This was particularly confirmed after a visit then to the much-vaunted jazz club, Vieux Colombier, in Paris, where the biggest hit of the evening was made by a milk-chocolate coloured fellow whose *pièce de résistance* was third-rate Al Jolson imitations, to which anyone had a right to object.

This time, fearful of what I should find, I pushed open the door of the Vieux Colombier in Juan-les-Pins and found myself in the midst of a kiddies'

IT'S BOOGIE ON THE CONTINENT

Says HECTOR STEWART, just returned from a 3,500 miles holiday journey through Europe

tea-party. A piano was going, and several six-year-olds were performing an unabashed can-can, surrounded by a phalanx of dotting mothers. Actually, this was far more revealing than the Paris show!

In Nice, there was a Machito-style band bashing it out hard at the Palais de la Méditerranée—that of "Fernand Clare, ses Solistes et son chanteur Jean Ferrari." No one was in the place, although a few were listening in amazed silence outside on the sidewalk. A genteel ladies' ensemble next door, also the numerous accordion bands in nearby cafés, were packing 'em in, however.

Austria

Austria taught me that there is nothing really unique about a New Orleans funeral. Up in the mountains, I watched a cortege go past one morning. A Tyrolean band, in picturesque uniform, led the way with slow, sad music. After the open-air ceremony at the grave-side, the musicians broke into a fast, jolly march, guaranteed to spur the most depressed mourner into the church.

In Switzerland, as in America, even the street-cleaners, postmen, and milk-roundsmen smoke cigars. At least one must have dropped from an astonished mouth at 8.30 one morning as hot music suddenly

blared forth upon an otherwise serene Lucerne street.

Switzerland

In a café close by I almost choked over my coffee, recognising a vintage Whoopee Makers record with rocking solos by Goodman, Teagarden, and McPartland.

Swiftly seeking out the source of this singular diversion, I came across a music store with a somewhat bewildered girl assistant, who, by this time, had put an end to the disturbance just as abruptly as it had started. Apparently, in giving the record-playing equipment its customary morning check, the volume switch had got stuck.

Why was she testing with that particular disc? Because it was just some old American thing she'd found lying about. Did I want to hire it?

It seems that hiring records is quite a common practice in a country where to purchase them is so expensive. She thought I was quite mad when I said I'd like to buy it.

One wet afternoon, my wife, Betty, and I, decided to investigate a decrepit-looking music-cum-piano shop in the old part of the town. The place had a

On the Continent boogie was everywhere. This Italian contingent consists of Fabio Mataloni (piano), Claudio Clerici (drums), Herman Mayer (trumpet), Renato Gerbella (clarinet) and Giancarlo Garlandini (trombone).

dark and disconnected sort of interior, more like a morgue, with several different levels of floor and dozens of ancient piano-tops gleaming like slabs in the gloom.

Not a soul was in sight, and our footsteps echoed dismally as we wandered from room to room. Then in one corner we came upon a row of hand-cranked cabinet gramophones, and ranged alongside, shelf upon shelf of disused records.

We coughed, we called. No one came. So we set to. Twenty minutes later we emerged with a single dusty disc (a German Brunswick), bearing the intriguing inscription, "When Jenny Does Her Low Down Dance," played by Elgar's Creole Orchestra.



By this time Betty had spied a door leading to the back. She opened it, immediately setting off a carillon of bells. This was closely followed by distant shouts and the sound of hurrying footsteps, as an elderly man appeared, blinking behind thick lenses. Could he be blinking in amazement, we thought, that his place hadn't been ransacked?

Denying that he had any jazz records, we showed him the aforementioned item. He blinked again, admitting it was one he'd bought many years ago in the belief that he would sell it. He insisted on letting us hear it, cranking up one of the ancient gramophones, and then retreating hurriedly, as far away as possible, as the first blast hit our ears.

The record has a fine clarinet solo, a pumping brass-bass, an extraordinary vocal, and a great all-in chorus to finish. I guess the old chap is still wondering how he ever got rid of it.

NEW YORK NEWS

by BILL COSS

Nat Cole to lead trio for Fall tryout.

BEHIND THE NEWS: The King Cole who became the jazz lover's chief balladier and then switched to the large studio orchestras, and lush sounds, will organise a trio for a Fall engagement at an intimate East Side Club, La Vie En Rose, in New York City. It will be his first local club date in years, and the first opportunity that most fans have had to hear Cole with the small size group that fits his style so well. Fans are hoping that the engagement will be so successful as to convince Cole to tour with the trio.

★ ★ ★
The Page you seldom hear is the best one of all.

BEHIND THE NEWS: Patti Page and her three, four or five voices, all of whom now get proper billing on record labels—Vocal by Patti Page, Patti Page, Patti Page, Patti Page—has a side that's seldom heard; a number of sides, as a matter of fact. They are available only to radio audiences—Langworth Transcriptions, and they show Patti to be a singer of some depth and feeling, seldom shown on her commercial records. I was amazed at the touch of Ella to be found in many of these sides, a touch that's not so surprising when you hear her list of musical favourites; Ella Fitzgerald, Rosemary Clooney, Jack Haskell, Louis Armstrong, Nat Cole and Count Basie.

★ ★ ★
Buddy DeFranco plans big band again.

BEHIND THE NEWS: Buddy, who

"Tango" and Columbia's Percy Faith, with his rendition of "Delicado." The point is that these records are dance music for listening. It's a bit disconcerting to the leaders of legitimate dance orchestras.

★ ★ ★
Random Ray reports.

BEHIND THE NEWS: The million dollars that Johnnie Ray expects to gross during this year will be considerably enlarged by the current salaries that he's demanding. He is taking home sixty per cent of the gross earned by the West Coast Theatres at which he is playing. His current fee for a one-nighter is three thousand dollars against sixty per cent. And to top it all off, he has written a book that will be published this Fall. It tells of his religious experiences, which, judging from the exhibitionism and emotionalism he displays about religion in his nightclub acts, should far exceed any revival meeting of history.

★ ★ ★
BRIEFINGS: Hilton Jefferson, ex-Cab Calloway all-star, is now blowing the wonderful lead alto in the Duke Ellington Band. . . . I've heard that the London Palladium made Nat Cole a fabulous offer because his two Capitol discs, "Unforgettable" and "Somewhere Along the Way," are doing so well in England. . . . Guitarist Mary Osborne, long one of the forgotten jazz greats, has been signed with a trio to record for MGM records. . . . All the Bing Crosby records are now available on 45 rpm.



Doing a one-night stand at Ayr with his Pieces of Eight, Harry Gold (right) is greeted by the popular bandleader at Butlin's there—Ronnie Caryll.

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THE BBC'S 'MR. MUSIC' WAS A BOY PRODIGY

An intimate biography of CYRIL STAPLETON

IN the homely drawing-room of a working-class house in Nottingham, I have just been listening to a Dvorak concerto, played supremely well by a 17-year-old boy violinist, who is regarded as one of the most talented musicians of the younger generation.

Outside, rain fell dismally and ragged-clothed children played with stones in the gutter. That was the cruel world of reality and hardship, cut off by a single door from the boy who, with his fiddle tucked under his chin, was pouring out lovely chords and melodies in a fairyland of sound colour."

This is an extract from the "Nottingham Post," of July 29, 1931, and the boy violinist who inspired the writer to such flights of journalistic imagery is the man who has made musical headlines this past week—bandleader Cyril Stapleton.

Only Son

Appointed conductor of the BBC Show Band, which is being formed as a resident BBC combination from October onwards, Cyril has come a long way since



Cyril's hobby is photography, and here he is, at home with his camera, getting some new pictures of his wife and family.

he branched off the straight-music road to find fame and fortune on the lighter side. . . .

Only child of a plasterer's labourer, Cyril was born in Nottingham 37 years ago. At the age of seven, he was given an old fiddle by his grandfather with the instruction: "Learn to play this; it's a fine instrument."

He carried out the order nobly. Taught locally, he passed one examination after another, and at the early age of 11 made his first broadcast as a soloist from the old 5NG studios at Nottingham.

Tuition

"Others came later," he told me, "mainly lunchtime ballad concerts from the BBC's Birmingham headquarters in Broad Street. Then I got a job in the local cinema 'orchestra'—a trio consisting of violin, piano and trombone, of all things! My salary was 25s. a week, which wasn't really so bad when you consider I was only 14 at the time!"

Perhaps Cyril's proudest memory is how the Nottingham Education Committee, appreciating his unusual talent, paid for a course of lessons from the great Professor Sevcik, and sent him to Czechoslovakia at

their expense to receive this wonderful tuition.

He was a star pupil and, when he returned to Nottingham, he practised fourteen hours a day before winning a scholarship to the Trinity College of Music in London.

Typical of his attitude to his instrument was the fact that, during his studies there, he was offered a job in the Covent Garden Opera Orchestra at the then princely sum of £8 a week. He turned it down. Why? To use his own words: "I could hardly accept that for such a

From the Stapleton family album—Cyril, aged 3. Except for the peculiar baton he's nursing, he hasn't changed much, has he?



short period as six months. I've got to think of the future; it's the College for me."

But actually, the necessity of earning his living began to override his artistic scruples, and at the age of 19, Cyril Stapleton took the plunge into the realms of popular music when Henry Hall signed him to play with the BBC Dance Orchestra which he was forming. Cyril was in it right at the beginning, and took part in its first broadcast which also happened to be the very first airing ever made from Broadcasting House.

Cyril stayed with Henry for only three months but, by that time, he had been well and truly bitten by the dance music bug—so much so that he went back to Nottingham to form a sextet for local gig work.

It was very successful, and Cyril did the rounds of Midland dance halls and private functions for the next couple of years.

Immaculate

When Cyril was 20, he was invited to play solo violin at a celebrity concert in Walsall, and the local newspaper, reviewing the event, paid the first compliment ever to Cyril's well-known immaculacy.

It said: "Incidentally, I think he can claim to possess a better appearance, sartorially and otherwise, than any other celebrity artist we have seen."

The remark still applies today for, without being in any way a dandy, Cyril is always smartly groomed and there is never a strand out of place in his head of unbelievably golden hair.

He celebrated his majority at Folkestone by leading Jack Payne's Grand Hotel Orchestra there and when he later joined Jack Payne's own Band, he completed an interesting association. He had worked for both of the famous BBC resident leaders . . . and now he's one himself!

Bandleader

It was in February, 1937, that he left Payne after a two-years' stay to embark on a bandleading career with his own band at Fischer's. It was a three saxes, three rhythm unit.

"I stayed there until July, 1939," said Cyril, "and with me

But the association at that time was short-lived for Cyril joined the RAF. "What as?" we asked. "Oh, just an ordinary Erk," he replied. "But I rose to the dizzy rank of Corporal."

He managed to keep up his music in battledress, for he took an RAF nine-piece band to Iceland. On piano was none other than Sam Costa, and on drums was singer Denny Dennis. "We stayed for twelve months, and a lonely time it was . . ." he recalls.

When he returned to England he was transferred to the RAF Symphony Orchestra, and, on demobilisation, he continued his straight work by fixing up with two symphony orchestras—the National and the Philharmonia. At the same time, he was also playing for Fred Hartley's Quintet, so a very busy time was being had by Cyril.

"In 1946," he told me, "I got the chance to re-form at Fischer's, and we opened on July 3 of that year with a small band line-up that was to set the pattern for many others. My original instrumentation of five saxes, one trumpet and three rhythm has been copied many times since."

'You tell me!'

"Why, do you know, I still get requests from all over the world for scores for this line-up." He showed me one that he received only last week from Hollywood. "The original band," he continued "had Steve Race on piano. He wrote the library. It also included five boys who are still with me—Tim Bell, Jack Goddard, Bill Griffiths, Dave Stephenson and Ted Thorne."

"From Fischer's we went to the Embassy, and then I augmented to start touring in 1949. The rest you know. It's been a tiring life, but a very happy one. No, I don't play the violin these days, although I hanker after it; it's always been the one instrument in the world for me."

I asked him a question, and his blue eyes twinkled. "What of the future?" he repeated. "You tell me!"

L. P.

HOME TRUTHS about CYRIL

- Birthdate—January 31.
- Height—5ft. 11in.
- Colour of eyes—Blue.
- Colour of hair—Blond.
- Favourite colour—Blue.
- Residence—Paddington.
- Family—Wife, Sheila Marie and daughter Carole Sheila, 7 months old, born New Year's Eve.
- Car—Daimler 2½-litre (EDU 212).
- Pets—None—Lives in flat but would like an Alsatian.
- Size of hat—"Haven't worn one since the photograph at the top of this page was taken!"
- Size of gloves—"Wait a minute! No, we can't find any in the house anywhere!"
- Size of shoes—8½.
- Golf handicap—"A persistent 18."
- Favourite drink—A glass of Bordeaux.
- Favourite musician—Jascha Heifetz.
- Favourite record—Heifetz playing Sibelius' Violin Concerto.
- Favourite holiday spot—Alassio, Italian Riviera.
- Hobbies—Photography and golf.

Peter Maurice

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A DRAW AWAY, Mr. G., BUT A CERT AT HOME!

JACK PARNELL AND HIS BAND

Thursday, July 24, 12.45 to
1.30 pm. Light

EVEN taking into account Mr. Parnell's businesslike efforts to cater commercially, nothing can disguise the fact that this is musician's music.

Not meaning any disparagement by this remark, I would hasten to add that at the same time here was a half-hour's entertaining listening for the laymen. At the slightest sign, however, of anything with a modern rhythmic trend in the arrangement, there was no doubt just where the heart of this band lies.

A few more outfits on the air, who manage to woo the well- and ill-informed with as much professionalism as Mr. P. and Co., would go a long way toward raising those dance music listening figures, as well as insidiously educating the general public. Then we might have something approaching that Utopia wherein the musician's music is the music of the masses.

Primarily, I'm sure that Mr. P.'s short but sharp rise to fame is due to the spirit and enthusiasm which is always so much in evidence. From a material point of view, the excellent arrangements on this broadcast overshadowed all other virtuosity. Consequently, considering the amount of instrumental talent embodied, this is indeed a compliment.

The outstanding team, of course, are the trumpets. There would have to be a radical fault somewhere for it to be considered otherwise with the assured presence of Jimmy Watson and the inspired contributions from Jimmie Deuchar. The other soloists were also of sterling standard.

Vocally, my enthusiasm wanes. Nothing flagrantly bad, nothing flagrantly good. Mr. P. himself provides the more enlightening vocal moments, although Mr. P. has more personality and beat than voice. Whilst harping, I might mention that I don't think those long drum solos are for radio. The public is not that educated or tolerant, yet.

The vocal group in "Silver and Gold" was more bull than bullion.

"Blue Tango" was arranged and played in a manner that leaves one in no doubt that Mr. P. has not only arrived at the top. He's dug in!

Opinion: Nearly jewelled in every hole.

★ ★ ★ AMBROSE AND HIS ORCHESTRA

Friday, July 25, 10.25 to 11 pm
Light

HERE was a very determined effort on the part of a bunch of sessioneers to raise the Ambrose banner once again on

radio. A very successful result, too, but again, the Maestro has always had an uncanny knack of standing in front of any band and it straight away seems to bear his personal stamp.

With this group (and it contains some of the best freelance musicians in the business) he, therefore, started off with a decided advantage, but this time unlike similar ventures over the last few years, there were moments when the spirit of his famous band of the thirties was recaptured.

Not that the show was directed at appealing to anyone other than the Great British Public, and as such is much more commendable because there were also points of interest embodied that had some appeal to musicians.

The solos and lead of Kenny Baker, for instance, were spots that must have universal attraction.

Ambrose himself never sounded more at ease in his compering and, knowing him, I would say that would be well-nigh impossible unless he was satisfied with the proceedings, and those occasions never were very plentiful.

An able battery of vocalists gave the public their "pops" but it was left to Ray Burns to provide that little extra something that makes for greatness. He was even better than on his appearance with Jack Nathan and, with the excellent arrangements that backed him, there was many a fine vocal moment.

All in all, a very fine commercial broadcast with the accent on song.

Opinion: The Grand Not-So-Old Man of Music.

★ ★ ★ GERALDO AND HIS ORCHESTRA

Monday, July 28, 10.25 to 11 pm
Light

CROWDED dance halls never were the ideal environment for bands to show off anything other than how many screaming fans have gathered round the stand to hear themselves on the air—Geraldo and his Gentlemen of distinction least of all.

They always did need tasteful atmosphere conditions to portray their well-bred brand of music, and when a situation arises like this show, all the subtleties and dynamics which are Geraldo hallmarks are lost in the melee.

The fact, then, that the band was scarcely recognisable in this state of affairs. To a certain degree, yes. But I have the feeling that also they have fallen into the old pitfall which big name bands rarely miss when guests at the "palais"—overblowing.

Even providing another alibi, which was the unfortunate balance, Mr. Geraldo's sojourn at the palais has scratched a



few rough edges on a hitherto immaculate band-wagon, and in common with other admirers, I will welcome his return to the studios after an expert re-polish.

The vocalists, too, seemed to be imbued with more of the spirit of the party manners at the expense of their microphone manners. Admittedly the band boisterously bundled them on one side most of the time, so perhaps that is their personal alibi. It'll do, anyway!

Incidentally, I've been sorting around for an alibi for one of the most out-of-tune pianos outside the wet-canteen. I'm still sorting.

The soloists are still the same bright boys who can always be depended on to provide a bright moment, no matter what is the momentary distraction. It was particularly pleasant to hear our wandering boy trumpeter Alan Franks back again in the fold. He has a whimsical, stylish touch which is an oasis in a desert of jazzmen who are trying to blow themselves "Dizzie"—this not being an innuendo regarding his immediate colleagues.

I'm still of the opinion that the Geraldo trumpets are the best British section of the day, and am as anxious as they probably are to see them back where they belong.

How nice to have you around on the air again, Mr. A!

M. Geraldo's announcing has improved beyond words.

Opinion: Displaced persons.

★ ★ ★ HUMPHREY LYTTTELTON AND HIS BAND

Saturday, July 26, 3 to 3.30 pm
Light

I AM not anti-traditionalist by any means, but just how long a certain gullible section of the public are going to be talked, by glib gentlemen, into believing that this amateurish grade of instrumental playing is representative, I'll never know.

Every other branch of the profession that becomes guilty of plagiarism is for the high jump, but the purveyors of this cult sail blithely on with an aura of sanctity surrounding them, borrowing from every antique master they can lay hands on, not only phrases and idioms but mannerisms, tones, vibratos and any other idiosyncrasy that can dazzle the fans.

I thought I'd heard everything on radio, but after hearing a succession of vocals by Mr. Mike Mackenzie, I can't have lived. Come to think of it, "I should live that long."

Humphrey L. himself has a technique that has improved recently and is consequently

playing bigger and better phrases. Unfortunately most of them belong to some scion of tradition and they recur almost continuously. Wally Fawkes, ditto, but with a vibrato a la Bechet, and I'm sure, if the truth were known, the great Sidney would do anything to get rid of his own.

The maidenly announcer said that Mike Mackenzie had sat down at the piano, but her inflexion of voice rather inclined me to think that she was dying to say, "sat down on the piano."

The rest of the band tickled away more or less harmlessly but apparently forget that if there's one form of aping that is permissible, it's to get that driving beat, which is the true essence of traditional jazz. No, as I previously remarked. I am not anti-traditional or anti-anything else. All I'm concerned about is whether it's good or bad of it's kind.

Opinion: A Lyttelton goes a long way.

★ ★ ★

HIGH NOTES OF THE WEEK.

In Jimmie Deuchar's middle register. More Ray Burns.

LOW NOTES OF THE WEEK.

Mike Mackenzie sings that "his lover has gone." I don't wonder at it.



Mike Mackenzie plays piano and sings in any jazz idiom. On Saturday, with Humphrey Lyttelton, he was heard on a two-beat kick.

LATINFORMATION

I RECENTLY reported that vocalist Martin Moreno would shortly be leaving the Casanova club. To be precise, he will be leaving this week-end—August 1. His services have been snapped up by Dorchester leader Johnny Kerrison. Martin will be commencing activities at the Dorchester on August 5, and will be featured on all Kerrison's outside engagements as from that date.

News has come to hand of an accordionist who was a leading light in the jazz and dance field before the war. However, since his demob. from the RAF he has been tied up with various L/A combinations. The guy in question is Barney Gilbraith. He has tendered his notice to the Casanova management, along with Martin Moreno, with whom he has been playing piano for the past twelve months, so as to allow him to take over the piano chair with the Roberto Taylor group when they move into the Bagatelle.

Santiago left last week-end for a month's holiday in his native Spain. Also holiday-making is Don Carlos, this time on the French Riviera.

Talking of holidays, I hear that the Roberto Inglez Savoy Hotel band will be taking theirs as from September 6. Harry New will be providing the L/A music during the holiday period.

I noticed guitarist Denys Wright among the musical personnel of the Tex Ritter show "Texas." Could this mean that he has forsaken his sombrero in favour of a ten-gallon Stetson?

The vocal group Los Chaveles De Espana, currently at New York's Waldorf-Astoria, will end a six-month's run there on September 1. After this they move on to the Empire Room, Palmer House, Chicago.

Meanwhile, Xavier Cugat, who for some time now has regarded the Waldorf as his second home, took his Orches-

tra and Revue into the Los Angeles Paramount on July 18. In February, 1953, he will be embarking on his first European tour.

This tour, complete with a company of thirty, will probably commence in Paris. So far there are fifteen weeks booked, but as yet no English dates.

Agents for singer Lorraine Allen (ex-Mrs. Cugat) are doing a nice spot of cashing-in. She has been booked to follow some of Cugat's dates, billed as The Lorraine Cugat Orchestra.

The familiar label "Made in Japan" has invaded the L/A field. I see that the Japanese branch of Columbia have issued a record called "Japanese Rumba" with vocals in English and Japanese by Nobuo Nishimoto and George Shimabukuro, helped out by The Ginza Geishas. Who knows, it may be another "Rose, Rose, I Love You."

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DISCUSSION Mr. W. E. BUTLIN, MBE, whose six holiday camps entertain 340,000 people every summer, talks to ERIC WINSTONE, his resident leader at Clacton, on What Makes a Popular Band?

ERIC: Well, really, Bill, of all the interviews I have handled recently this is the strangest.

MR. BUTLIN: Why is that?

ERIC: After working for Butlin's for seven years, the *NEW MUSICAL EXPRESS* wants me to try to imagine I have just met you for the first time so I can ask you about your ideas on dance bands and dance music.

MR. BUTLIN: All right, so we've just met.

ERIC: Yes, that's fine, but I've got an idea I know some of your answers to some of my questions in advance . . . I certainly should by now.

MR. BUTLIN: That must be an asset to any journalist.

ERIC: At least it will stop me asking the wrong ones, but first, just in case there are any readers who have never been to one of your holiday camps, would you tell me the names of all the different bands you are employing this year and where they are playing?

MR. BUTLIN: At Pwllheli in North Wales there is Ivy Benson in one ballroom and Dick Denny in the other, and a Light Orchestra under the direction of Wilfred Green. At Filey, I have Billy Ternent, Charles Amer and Albert Dunlop. At Ayr, in Scotland, there is Joe Daniels and Ronnie Caryll, and a Light Orchestra under Hardy Carmichael. At Skegness, there is Syd Seymour, Cecil Black and another Light Orchestra directed by Al Freid.

ERIC: How about Clacton?

MR. BUTLIN: If you don't know the answer to that question I shall be wanting to know what you are doing in the evenings between now and the end of September!

ERIC: I'll be there all right, and so will Len Rooker who conducts the Light Orchestra in the theatre. I've been looking forward to Butlin's all through the winter. But have you always had so many bands working for you?

MR. BUTLIN: Naturally the names change from time to time, but the number remains the same. And that doesn't include such occasions as the Holiday Exhibition at Earl's Court three years ago when I presented six famous bands every night for five weeks. At the Albert Hall every year, we always put on at least three big orchestras for our Annual Reunion, and equally important bands play for the reunions in the provinces.

ERIC: As England's Number One Showman, and the man who employs more bands and musicians than any one else in the country, would you give me some idea of what you expect from a dance band that plays in your ballrooms?

MR. BUTLIN: Versatility, an ability to please every type of dancer, a comprehensive library embracing all types of music from Latin-American to Square Dance tempos, and, above all, personality capable of amusing and catering for all ages during their holiday with us.

ERIC: I know when I first played at your Skegness Camp, in 1946, the first two weeks seemed very strange, especially at 10 o'clock every evening when the doors used to open to let in hundreds of people marching behind a Redcoat banging a big bass drum. Even though it was the first year the camp had opened, everybody seemed to know what to do. How did it first start?

MR. BUTLIN: Many years ago, in pre-war days, when a film was being made at Skegness, Stanley Holloway, who was appearing in the film, seized the big drum in a bar just prior to closing time and marched round beating it to an old tune—"Come and join us." In no time a crocodile had formed and Stanley led them outside around the swimming pool. The bar was empty in the space of a few minutes, and since then we have always adopted this method of suggesting to campers that it is time to leave.

ERIC: And the Butlin Half-Hour that follows. Have you always had that?



ERIC WINSTONE.

MR. BUTLIN.

MR. BUTLIN: Naturally, when the crocodile reaches the Ballroom full of high spirits it is a logical thing to indulge in twenty minutes or so of really good fun, and so many campers who are non-dancers look forward to this part of the evening.

ERIC: It certainly makes a pleasant change to see dancers actually looking as if they are enjoying themselves in a ballroom. In some places where I play round the country, you would think dancing was some solemn ritual the way people walk round the floor.

MR. BUTLIN: Dancing is still a pleasure and though we do have our dance competitions, which are nationwide, the primary idea in all our ballrooms is to see everyone is really happy and enjoying themselves.

ERIC: How about jiving and jazz fans? I know you only allow it for short intervals, but do you think this kind of dancing and the music that goes with it will last or will it eventually die out?

MR. BUTLIN: It will survive for the minority, but I feel the general public has already tired of the noisy trends in dance music that came during the war. Today it is melody time again.

ERIC: Ways of dancing and dance music seem to run in crazes. Years ago it was the Tango. Then jive dancing and recently Old-Tyme Dancing has come back into favour. And speaking of crazes, you seem to have started one yourself by bringing Square Dancing to this country.

MR. BUTLIN: Square dancing, American style, is merely a revival of old English and Scottish traditional folk dancing, and it most certainly is extremely popular with all ages at the Camps.

ERIC: Where did you first see it and what made you bring it to England?

MR. BUTLIN: In 1949, during a visit to the States, I found it was the current craze in New York and seeing its potentialities, a team of Entertainments Staff was flown out from England to learn its intricacies. They brought it back to this country where it was introduced at the camps during the following summer season.

ERIC: Quite truthfully, it has always surprised me it caught on the way it did. I can understand it happening at Butlin's where everybody is friendly and having a good time, but away from the camps I thought nothing could break down the famous English reserve.

MR. BUTLIN: Last winter we had eight demonstration teams touring the country and it was as much as they could do to cope with the demand on their services. It was equally popular in the most famous West End Clubs or Park Lane Hotels—and the provincial Palais.

ERIC: Is it going to be just another craze, or do you think we shall still be square dancing in five years from now?

MR. BUTLIN: We are most certainly catering for a further winter of square dancing and, already, bookings of the various demonstration teams are considerable. As to a five year plan—well—if I could forecast the dancing public's taste so far ahead, I should be tempted into the dance band business myself!

ERIC: Either way, I bet you will have something new up your sleeve to introduce to the public.

MR. BUTLIN: It is our proud boast that at Butlin's "Every day brings something new."

ERIC: Here's a question I know most of the readers will want me to ask you. During all your visits to the States, you must have heard a lot of American bands. What do you think of them, and how do you feel they compare with English orchestras?

MR. BUTLIN: American bands certainly seem to set the style of playing, and as a layman—NOT a musician, I would say that on the average they take infinite pains with their orchestrations and always sound as though they have rehearsed and rehearsed over and over again to a hairsbreadth. Some of the bands over here seem to use orchestrations which are remarkably like those recorded by famous American bands. Is this a coincidence, Eric, or do you think the American bandleaders could possibly foretell the British leaders' style?

ERIC: I've an idea you're pulling my leg a little here, but tell me, what kind of music do you like yourself?

MR. BUTLIN: I like the kind of music my campers like. If the majority like sweet music—I like it too. If they want Bop—then I like Bop. The customer knows!

ERIC: One of the best things about playing at the Camps is the way the campers always remember you and turn out to say "hello" if the band is playing in their particular part of the country. At one ballroom in Liverpool, so many Pwllheli campers turned up to see us that the ballroom looked more like a Butlin Reunion than a public dance. Did you have the same terrific spirit before the war or has it built up since you opened the camps again?

MR. BUTLIN: The Butlin spirit is the same now as always and wherever you go, you are sure to find it bobbing up somewhere.

ERIC: Thousands of people go to Blackpool every year, but I've never heard of them turning up in a tremendous crowd just because a band they danced to during their holidays happens to be playing at the local town hall.

MR. BUTLIN: At Butlin's the bandleader and the boys are part of a large family; they live with the campers and by the end of a week are so well-known and have made so many friends that they are bound to find a tremendous following in any large town; both old and young come to hear them and say "how do" again.

ERIC: That's right, after a week they all seem to be personal friends. On a Friday night at the end of the dance they come up and say goodbye to the band. I've never had that happen anywhere else.

MR. BUTLIN: . . . Maybe it's because of all those good-looking musicians you employ!

ERIC: Oh, they say goodbye to me, too! Usually they want to take my baton with them as a souvenir.

MR. BUTLIN: As long as it isn't the bass drum, you have nothing to worry about!

ERIC: Apart from music, can you give me any information about the different personalities that are going to be at the camps this year?

MR. BUTLIN: There is hardly a single stage or radio personality you can name who is bookable that we haven't got in line for one or another of the camps this season. Space would not permit me to name them all, so let's say—they'll all be there.

ERIC: And if I am also going to be there in time for the afternoon session, it's time I thanked you for the interview and said goodbye.

MR. BUTLIN: Goodbye then, and I'll be seeing you very soon again at Clacton.

THE NEW MUSICAL EXPRESS

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Better than an Editorial!

THE weather's been so hot lately (writes the Editor) and the Bank Holiday is looming in my mind, and the thought of writing an Editorial to fill this long, long column has been worrying me all week.

So, when photographer Hanlon brought in a cool, summery picture of the lush lady below, it occurred to me that you'd rather look at her even than read the jewels of wisdom with which I weekly regale you in this space!

Accordingly, the Editorial column has gone all photographic this week—and I hope you like it.

Oh, the David Hughes' picture was brought in to fill. It's a good shot, and he's a good singer, so I hope you like that, too! Happy holiday, readers!



An eyeful who's also an earful is luscious Portuguese-Malayan vocal discovery Maria Hali, seen here sunning herself at Holborn's Oasis Swimming Pool. Maria sings on Sunday (3rd) at Bert Wilcox's "LJC Show" at the Arcadia Theatre, Skegness, with the Gallion Jazz Band, Terry and Kenny Clarke, and Denny Coffey. Wilcox himself comperes.



A striking shot of singer David Hughes being televised from West Bromwich last week.

BRITISH BANDS FACE IRISH TOUR BAN AS 'NEW RATES' DISPUTE GROWS

ALBERT HALL LEAVING TITO BURNS

ALBERT HALL, brilliant trumpeter who has for long been a mainstay of the Tito Burns band, is leaving the group in the near future.

After five years with Tito, a period broken only for a short while when he joined the Stapleton Orchestra, Albert has at last decided that the time has come for him to give up touring and settle down in London. "I'm going to be a session man from now on," he told the NME.

A replacement for Albert has not been fixed, and he himself is to have a hand in the selection of his successor.

AUDITION

At an audition to be held next Wednesday, August 6, from 2-5 p.m. at Feldman's Rehearsal Rooms, 125, Shaftesbury Avenue, W.C.2, Tito and Albert will be waiting to hear any prospective applicants for the post.

"We've got quite an open mind on the matter," said Tito when we spoke to him on the phone this week. "The final selection may be a big name already known to the general public—or he may be an unknown, whose playing is worthy of the big chance we can give him to make a name for himself."

KINN MOVES AND AUGMENTS

MAURICE KINN moves his office on Tuesday, August 5, to Langham House, 308 Regent Street, W.1 (telephone MUS 9733).

Kinn, who represents Cyril Stapleton and his Orchestra, Billy Ternent and his Orchestra, Santiago Lopez and his Latin-American Music and Arthur Rowberry and his Orchestra, is adding Jimmy Bell and John P. Mathieson to his staff.

Jimmy Bell was formerly with Roy Fox and Mathieson is at present Road Manager with Cyril Stapleton.

TWO letters posted in Dublin this week-end to band leaders may leave the City's 10,000 dancing fans bandless. Both were signed by Tom Donohoe, Secretary of the Irish Federation of Musicians.

Letter Number One went to band leaders in the City's 15 biggest ballrooms. It said: "Demand the new rates as on and from August 1."

Letter Number Two sent to Federation Members in Limerick and Athlone said: "Refuse Dublin bookings."

Explained Secretary Donohoe: "We have taken this action because the Ballroom Proprietors' Association blankly refused our demand for a 50 per cent. wage increase for our 200 Dublin members. If our claim is not met now, then stronger action will have to be taken."

MU AGREEMENT

Faced with a bigger orchestra bill—now costing them up to £8,000 each annually—ballroom proprietors were this week considering playing records or employing provincial non-union bands. Said one of them: "This new wage demand is fantastic. Some of us would prefer to close down."

To that, Mr. Donohoe says: "If non-union bands are employed, we will picket dance-halls—and we'll rely on the trade-union conscious Dublin public to support us."

If a strike is called, top-flight British band leaders Carl Barrantau and Geraldo—now planning a two months' Irish tour—will not be allowed into Ireland because of an agreement between the British Musicians' Union and the Irish Federation of Musicians.

The Federation's three-point demand seeks better conditions, more security, and an increase on the 1947 rate of 7s. 6d. per hour to 11s. 3d. for its 200 Dublin members.

DEEP IN THE HEART OF HARRINGAY . . .

HORSES and harmony share top honours in Tom Arnold's new production, "Texas," which opened at Harringay Arena this week.

The horses race, buck, do tricks and draw covered wagons, while cowboys, Indians and glamorous young ladies far too

charming to be called cowgirls keep up a non-stop exhibition of Wild West activity hitherto known to most of us only through the cinema or the comics.

The harmony is provided by two bands—those of Bobby Howell and Jack Fallon's "Sons of the Saddle"—and by the powerful and engaging singing of film-star Tex Ritter. He has a great personality and a beautiful horse.

TEX SINGS

Tex sang "High Noon" (much to everyone's enjoyment) "Rye Whisky" (ditto) and some other songs with a Western flavour to his own guitar accompaniment. The "Sons of the Saddle," who backed him in his presentation, were led by Canadian bass-playing star Jack Fallon on violin throughout.

Bobby Howell carries most of the show very competently. We were intrigued to observe in his personnel the well-known lineaments of violinist Cyril Hellier.

"Texas" is "not bad" if you're over forty; "pretty good" if you're in the thirties; "corny but captivating" if you're in the twenties, and "absolutely super spiffing" if you're under 15!—R.S.

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HERE IN MY HEART

SIMONE FOR CIRO'S CLUB

To lead 12-piece from September

THE question everyone in the business has been asking—"Who's going into Ciro's?"—was answered this week, when news broke that when this smart London night spot re-opens for business on September 11, the resident band will be under the capable direction of Sidney Simone.

As predicted in the June 27 NME, the Simone Orchestra ended last week-end a three-year association with the Café de Paris, and now takes a well-earned rest before moving into the new location. Leader Simone, however, will himself be leading a group at the Savoy Hotel during August while the Carroll Gibbons Orchestra takes its annual holiday.

SHOW-SPOT

Speaking on behalf of the Ciro's management, Mr. Theo told the NME:

"Sidney Simone will be leading a 12-piece combination, which I would describe as a 'show dance band.' In addition to providing music for dancing, the group will also be given a fifteen minute spot to itself for a show presentation. The group to play opposite Simone has not yet been fixed."

On being asked by the NME, Mr. Theo confirmed that the L/A group led by Ramon Lopez (Billy Duffy) would not be re-engaged for the re-opening.

JIMMY WALKER FOR JAMBOREE

ALTHOUGH no further official news has been released by the MSBC concerning the Jazz Jamboree and the bands which will appear there on October 12, the NME can authoritatively state that, in addition to the bands announced in our issue of July 18, the Jimmy Walker Quintet has accepted an invitation to appear.

On Wednesday of this week came the news that Jimmy Walker has signed an exclusive representation contract with agent Maurice Kinn, who will in future handle all the band's bookings.

Sowden for Scunthorpe

Geoff Sowden and his brand new Dixieland Band have clicked for their first resident engagement. On Monday next (4th) they open for a fortnight's residency at the Oswald Hotel, Scunthorpe.

Geoff has dropped his bass-player in favour of a vocalist, and takes with him Frank Wilson (trumpet), Norman Long (piano), Don Cooper (alto/clarinet), Dave Goodman (drums) and Shelley Summers (vocals).

WHILE KEN'S AWAY THE NAME BANDS PLAY!

KEN MACKINTOSH and his Band take two weeks' holiday from the Wimbedon Palais commencing August 11, and several name attractions have been booked for the vacant spots.

On Tuesday, August 12, Tito Burns and his Band will be appearing. On Saturday (16th) the bands of Ted Heath and Nat Temple will together be stepping into the breach for Scandinavia-touring Jack Parnell, and on Tuesday (19th) and Saturday (23rd) the Johnny Dankworth Seven and the Vic Lewis Orchestra respectively will be on the stand.

On the Friday and Sunday of each week, Eric Law and his Orchestra from the Coronation Ballroom, Ramsgate, will be making their first appearances in London, having been specially released by the management at the Kent resort.

The profession's congratulations go to Ken Mackintosh's lead trumpeter Johnny McGregor, whose wife gave birth to a son, Neil, on July 21.

SKYROCKETS' DANCE BAND AIRINGS

WOOLF PHILLIPS and the Skyrockets are shortly to play their first broadcast engagements as a dance band with vocalists. They will be broadcasting in the Light Programme on August 6 from 1 to 1.45 p.m., and on August 16 from 2.30 to 3.15 p.m.

Vocalists engaged for these broadcasts are Marion Davis and Bryan Johnson, who will also be singing with the orchestra when they play a Sunday concert at Leicester on August 24.

The Skyrockets will, in addition to their own spot, be providing the accompaniment for star attraction Sugar Chile Robinson.

LEWIS AT 51.—On Monday, August 4, the entire 18-piece Vic Lewis Orchestra makes its first-ever appearance in a jazz club when it takes the stand at Studio 51 for a Bank Holiday session.

DEPARTURES

Ken Wray from Vic Lewis. Stan Wasser from Oscar Rabin. Martin Aston from Sid Phillips. Stan Tracey from Roy Fox. Keith Barr from the "Caronia."

ARRIVAL

A new modern jazz group featuring the above five musicians, shortly to make its debut in the London Club field.

BANDS FOR NEW AIR-SERIES

SEVERAL orchestras are to be used for the "All-Star Bill" series which replaces "Calling All Forces" from next Monday (4th). Stanley Black and the Dance Orchestra will be doing the first two; Woolf Phillips and the Skyrockets the third, the Blackpool Opera House Orchestra the fourth, Geraldo and his Orchestra the fifth and the Stanley Black group the last three.



That man Stapleton gets in everywhere! Here he is, caught by the NME camera, on the TV "Hit Parade" show last Monday, complete with headphones and many new scores to rehearse.

FESTIVAL HALL CONCERT TO RE-OPEN GERALDO SWING CLUB

NEWS of paramount importance to all lovers of modern jazz and swing music broke this week when it was announced that the Geraldo Swing Club is being re-formed.

First founded during the war years—in 1940, actually—the Club presented regular swing concerts at the Stoll Theatre. Among the now-famous musicians in the Geraldo line-up of that period was trombonist Ted Heath, whose own "Swing Sessions" at the London Palladium are a monthly Mecca for the fans during the winter months.

Now the Club is to function again, with the avowed intention of "presenting jazz concerts, featuring the music of the world's greatest jazz composers, at halls throughout the British Isles."

Featuring the full Geraldo Orchestra, the Tip-Toppers and several guest stars at every show, the Club will be making no concessions to commerciality. The music presented will be that of Kenton, Herman, Raeburn and other top American jump bands, plus originals by British composers and special arrangements by the skilled Geraldo arranging team.

Good breaks for Young Pupils

TWO Central School of Dance Music pupils have had good breaks come their way lately. Young singer Michael Lawrence, who has been at the School for some months, is now doing one-night stands with the Jimmy Walker Quintet, and provincial reports say he's a great success with the fans.

When Winifred Atwell was looking for a drummer to accompany her on tour, she went to the School. An audition was held between three young drummers, and a young man named Colin Bailey eventually won the job.

He has been studying at the school for eighteen months under Jock Cummings, Eric Delaney and Tony Kinsey, and is continuing under Gilbert Webster for tympani instruction.

NEW HOME FOR MCS

THE new premises of The Mechanical Copyright Society at 29 Maddox Street, London, were officially opened last Wednesday (30th) by the Society's Managing Director, and chief of publishers Keith, Prowse, Mr. Campbell Williams.

In a speech, Mr. Williams paid great tribute to the work of the Society's General Manager, Miss Dixey. Among those present at the inaugural cocktail party were Mr. Leslie Abbott (Southern), Mr. Streeton (BBC), Mr. Axtman (Decca), Mr. Van Leer (KP), Mr. T. H. Ward (Southern) and Mr. Brian Brammell (EMI).

Latest reports to reach the NME from the other side of the Atlantic indicate that Big Bill Broonzy will again be appearing in this country in September.

fee which ensures permanent membership of the Club and entitles the member to various privileges in addition to securing him a Geraldo Swing Club badge. Members will be able to make block bookings of the best seats at concerts, and will be admitted at reduced fees to the social functions which will also be run from time to time.

At these, members will have the opportunity of meeting and talking to their favourite musicians. A Christmas Ball is in course of preparation.

The entire organisation of the Club and the concerts is in the hands of impresario Bert Wilcox, and enquiries concerning membership should be addressed to him at 4, Earham Street, London, W.C.2.

Expelled MU Members Lodge Appeals

THE stringent action by the Executive of the London Branch of the Musicians' Union in "sacking" eleven of its members for appearing at the Festival Hall concert organised by the NFJO, has had immediate repercussions.

Top-line modernist drummer Tony Crombie has already lodged an appeal with the Union, and bassist Lennie Bush has asked for re-admission.

Taxed with this news by the NME a prominent official stated: "So far as the expulsions are concerned the Committee felt that there was no alternative."

He added, however, "The Committee would be pleased to deal with any appeals or requests for re-admission."

JOHNNY GRAY WANTS TRUMPET AND ARRANGERS

JOHNNY GRAY and his Band take a holiday from the Georgian Club during the period August 2 till 18. It will be of the "busmen's" variety, as they are doing odd gigs at the Celebrite in that period, and are individually available for sessions.

Johnny informs the NME that he is looking for a trumpet player: an adaptable, competent musician, able to double comedy. He also wants to find some new arrangers, and invites arrangements for tenor, trumpet and three rhythm to be sent to him c/o the NME.

The best will be used by the Band, and he will probably be able to make considerable use of the work of any real "find."

Kaye Clicking in Cabaret

SCOTTISH-BORN vocalist Dinah Kaye is currently fulfilling a three-week cabaret engagement at Selby's Restaurant, where she opened most successfully last Sunday (27th).

From next Monday (4th), she will also be appearing at the Coconut Grove, doubling the two spots for a fortnight from that date.

With a view to the possibilities of working there in the near future, Dinah hopes to pay a brief visit to Cyprus in September.

ROWBERRY BAND WILL ACCOMPANY DICK HAYMES

FOR the entire Dick Haymes tour of Britain, which commences on September 14 with concerts at Luton and at the Royal Albert Hall, the accompanying group will be the Arthur Rowberry Orchestra, currently resident at the Astoria, Nottingham.

Alec Taylor, manager of the Astoria, has kindly consented to release Rowberry from his contract, which was not due to expire until the end of September, in order that the band can come to London during the week prior to the opening.

Rehearsals will take place in London with band parts which are being flown over in advance; the tour now opens with an afternoon concert at Luton

prior to the evening shows at the Albert Hall. The Luton show—at the Alma Theatre—will be an all-one-price performance with tickets at 5s.

Personnel of the Rowberry Band is now George Watts, Johnny Entridge, altos; Don

Pashley, Dennis Sykes, tenors; George Quinne, baritone; Harry Smart, Roy Hudson, Kim Cordon, trumpets; Frank Collins, trombone; Reg Tilsley, piano; Gordon Lea, bass; Hughie O'Shea, drums; Barbara Jay and Larry Gretton, vocals.

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NAME BAND POLICY IN HULL BALLROOM

BLACKPOOL'S FIRST-EVER JAZZ FESTIVAL

DENSE holiday crowds packed Blackpool's Palace Theatre on Sunday night for the first-ever Festival of Jazz staged in the resort.

A star-studded bill presented four bands in a programme which ranged from New Orleans to modernistic music.

For the modernists the terrific Jack Parnell aggregation put on an act of high gloss and brilliant technical virtuosity, with Ronnie Scott spotlighted in some wonderful tenor playing. Climax was a torrid drumbeat finish with both Jack and his band drummer featured.

With modernistic style, but more commercially tailored, was the Tito Burns Sextet. For a variety date, Tito undoubtedly has a perfectly-styled set-up—smooth, urbane, musical, and with some high personality vocalising from blonde Terry Devon.

New Orleans

In the New Orleans field it was specially interesting to observe the act put on by The Saints. This tremendously hot group has not only acquired substantial technique but has evolved a formula which, compromising between out-and-out jazz and commercial pull, makes the band an excellent stage attraction.

For their Blackpool show The Saints had vivacious Betty Levine on vocals and jazz columnist Douglas Enefer as compère.

More excellent jazz came from the Christie Brothers Stompers—using a guitar instead of the traditional banjo, and with Neva Raphaello at the top of her vigorous form on the St. Louis Blues and Robert E. Lee.

The general compère for the show as a whole was Steve Race, who did an excellent job throughout.

Jazz Jamboree for Birmingham

BIG undercover preparations are now in progress for Birmingham's "night of the year"—a Jazz Jamboree to be held in the Town Hall, Birmingham, on a date in March next.

Proceeds from the event will go to the MU Benevolent Fund.

No details have yet been released for the record, but we understand that an impressive line-up of first-rate jazzmen will be taking part.

Jack Bradney's drummer for the past fourteen years, Geoff Cartwright, was married at West Bromwich last Saturday. After the wedding the couple were caught by the NME being serenaded by (l. to r.): Bill Jones, piano; Vic Wilkes, alto; and Harry Nock, trumpet. Also looking on is Bill Stevens, band secretary, and Jim McGee. The band is now resident at Darlaston Town Hall.



Midland Leaders alarmed at 'Pirate' Bands

MANY midland dance band musicians are concerned at the growing spate of complaints about small "pirate" outfits composed of novices which fail to give satisfaction when engaged for private and other functions.

Mostly quartets and trios, they have been described by some Birmingham bandleaders as "a menace to the profession." Formed as a money-making side-line, these outfits are getting a full diary of engagements by advertising at cut-throat rates. They do not operate on a legitimate semi-pro basis.

Club secretaries, dance promoters and ballroom officials—especially those in rural areas—are being hoodwinked by offers to play well below the MU minimum.

MU Reaction

Toni Ramarno, Birmingham accordionist and bandleader who supplies all sizes of outfits for private and public engagements told the NME:

"We have seen a spate of these small bands formed in recent months. They advertise at rates no honest musician would work for, and in this way get engagements. Some trios offer to play for as little as three guineas a night. No wonder they don't give satisfaction."

There are divided opinions among Union officials and professional musicians as to whether these novices should be outlawed or taken under the wing of the Union with a view to helping them to improve.

The MU in Birmingham seems anxious to get their membership if it can be established that the players are genuinely interested in music and not just bent on making some easy extra cash.

Dance promoters and club secretaries in Birmingham are advised to contact the Musician's Union in Severn Street, Birmingham, where they will get advice on engaging bands for private functions.

TOBIAS BACK AT GLASGOW

BACK into Glasgow's Locarno Ballroom after their annual two-week holiday, are Bert Tobias and his Orchestra who, for the next 50 weeks or so, will be doubling with the Alan Stewart Quartet at the popular Glasgow hall.

Line-up for the Bert Tobias Orchestra is now: Dick McPherson (1st trumpet); George Shields (2nd trumpet); Pat Kelly (trombone); Jack Smith (1st alto); Peter Hennessey (2nd alto and baritone); Armando Ferri (1st tenor); Tim Barella (2nd tenor); Jackie Dugan (drums); Monty Montgomery (bass) and Frank Stevenson (piano).

Records for Scots Store-customers

THE biggest department store in Glasgow—Lewis's Polytechnic—are trying out a musical experiment during this month.

In their Oak Room restaurant, for long the home of Pete Low and his Orchestra, they'll have a weekly, hour-long record programme.

It will be presented by Jimmy Logan, a young Scot who, in addition to being one of Scotland's top comedians, is an accomplished pianist, accordionist and trumpeter.

Jimmy will be presenting his own choice of records ("Almost anything from Alban Berg to Dave Brubeck") every Wednesday from 3 to 4 p.m.

HULME BACK.—Colin Hulme comes back into residence at Tony's Ballroom, Birmingham, on Monday, August 4, after a successful engagement at the Hammersmith Palais, London.

'SHAKE-UP'

THE Regal Ballroom, Beverley, nine miles out from Hull, Yorks, is currently being transformed. A regular "name band" policy is to be instituted, the ballroom is to be completely renovated, a new amplification system is to be installed and the ballroom's own news magazine has already been launched.

Roy Fox and Johnny Dankworth have been recent visitors to the ballroom, playing to capacity crowds. Freddy Randall will appear on August 14, to be followed by Carl Barribeau (September 25), Tito Burns (October 16) and Sid Phillips (November 13).

Further bookings are being arranged which will ensure Regal patrons a name band a month until well into the spring of next year.

First Time

This is the first time that such a name band policy has been adopted by any ballroom in the Hull district.

A start has been made on the redecorations to the ballroom and the new amplification system will, when completed, relay the ballroom's music to cafés and bars in other parts of the building.

The Regal's own publication "Dancing News" has appeared and contains news and views of special interest to the ballroom's patrons. It is free, and is circulated to each person attending the ballroom.

The Regal is owned by Associated British Cinemas, and Mr. Hart—district supervisor to the ABC's catering and dancing in Yorkshire—told the NME correspondent: "We are hoping to attract many Hull people to our sessions, and with this in view, special arrangements for speedy and efficient bus and

train services are being arranged."

The Harry Chatterton Orchestra from Hull is to continue as resident outfit and will be featured each Tuesday and Saturday evening. Fred Adamson has now vacated the drum stool with this popular combination in order to carry out an engagement in Ireland. His place has been taken by Bob Wilkinson.

Full personnel now reads: Trevor Hickson, Ricky Cleveland (trumpets); Roy Longbottom, Gerry Ray (altos); Tommy Watson, Gerry Tamplin (tenors); Don Washbrook (trombone); Bill Edkins (piano); Pete Wainwright (bass) and Bob Wilkinson (drums).

Bridlington

Sheila Edkins is featured vocalist with the group. The full band will appear on Saturdays, and the Harry Chatterton Dixielanders—a six-piece drawn from the above personnel—is to be heard on Tuesdays.

Featured at the ABC's Regal Ballroom at Bridlington are the Rhythm Aces.

This three-piece comprises Ron Battye (tenor); Peter Briggs (piano) and Tommy Duckworth (drums).

They are all ex-members of Ceres Harper's Orchestra at Bridlington, and they play at the Regal each Thursday.

Comedian Harry Secombe shows Bournemouth leader Ivor Raymonde how he "gets his teeth" into accordion-playing!



RAYMONDE AIRING AGAIN AT BOURNEMOUTH

THE Ivor Raymonde outfit continues to draw the crowds to the Norfolk Hotel, Bournemouth, and on Sunday the group featured in another broadcast. They appeared in "Seaside Varieties" which was recorded at Bournemouth's New Royal Theatre and so gave the band a chance to play on their "home ground" in front of great support from local fans.

Actual broadcast of the show is on the Home Service today (Friday) at 12.25 p.m.

As well as having their own spot in this show, the Raymonde band acted as accompanying group to stars Cyril Fletcher, Betty Astell, Harry Secombe and the Three Monarchs.

A number by leader Ivor Raymonde has been accepted for publication by the Michael Reine Music Publishing Company and should be out shortly. Title is "Mum Knows" and is the first number this accordionist-leader has had accepted.

Business is good, too, at the recently-opened New Embassy Ballroom where Gene Mayo and his Orchestra serve up the music. Lead alto-clarinet man Vivian Mitchell recently started vocalising with the band and is making an excellent job of it.

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Ralph Sharon's Record Survey

SWEDISH, BRITISH AND AMERICAN STARS IN THE GROOVE

Carl-Henrik Norin (tenor), Lars Gullin (baritone), Ulf Linde (vibes), Bengte Hallberg (piano), Sten Carlberg (guitar), Simon Brehm (bass) and Jack Noren (drums).

Best solos are from trumpet, vibes and clarinet, but everyone plays well-relaxed, modern and coherent stuff. The balance is good and the rhythm section is just right.

There is, on side two, a Tristano-like sax duet, beautifully played, and the arrangement is full of ingenious twists and surprises, making this a "must" for modern jazz fans.

A still from a Columbia Pictures film-short, showing Johnnie Ray in lachrymose action.



JOHNNIE RAY

"All Of Me"
"Don't Take Your Love From Me"

(Col. DB.3095)

TWO "oldies" from Mister Emotion (or Emulsion, if you wish!). Listening to him it occurred to me that he is probably responsible for changing, almost overnight, the whole accepted manner of phrasing and diction of popular singers.

Everyone is trying to copy him—and when you realise that he is now earning more than the President of the US perhaps you can see the reason for this. Money talks, and jazz always takes the can back.

Though I personally like Ray, I can't take him seriously — his singing just makes me laugh out loud—others listen in reverent silence—such is life.

"All Of Me" is taken up tempo, and finds the singer punching the song over with a big beat. His phrasing is amazing or ridiculous, which ever you prefer.

Reverse is a slow, and here he's the tearful cry-guy again, breaking his heart all over the joint. There's some tasteful piano and celeste work from that prolific studio musician Buddy Cole, on both sides.

Recommended to musicians who want a laugh, or Ray enthusiasts who want to cry.

★

SWEDISH ALL-STARS

"Cream of the Crop"
(Parts 1 and 2)

Esquire 10-233)

WHILE we musicians in Britain are still sorting out differences of opinion with the MU regarding letting American jazzmen into the country, Sweden, by having some of the top US jazzmen visit her, has benefited, learned, and studied—and played with these men, with the result that this disc, by the Swedish Poll-Winners is outstandingly good, even by top American standards.

Poll Winners' records can be much of a muchness, but this is one time when the whole deal has come off, and most of the credit goes to Gosta Theselius for his ingenious arrangement, which is brimful of ideas. Each soloist has a different backing, and they all rise to the occasion, amazingly well.

Personnel is Rolf Erikson (trumpet), Ake Persson (trombone), Putte Wickman (clarinet), Arne Domnerus (alto),

ELLA MAE MORSE

"Oakie Boogie"
"Love Ya' Like Mad"
(Cap. CL.13754)

ELLA MAE was the girl responsible for "Cow-Cow Boogie" and here she is again with yet another boogie, this time the "Oakie Boogie" (Oakie meaning Oklahoma). It's a country-styled opus and has a heavily featured Hawaiian guitar support. Only fair. Reverse is a different proposition.

Here she jumps with plenty of drive on the swinging tune by Fox and Friedman. There's a mighty good band there with her too, the Nelson Riddle orchestra, who make the most of a really good arrangement.

Brass section are a stand-out, as is the bass sax noise (what a satisfying sound this is when played by an expert!) and the tenor and trumpet men, although only having short solo spots, show up well. A very good side.

WEEK'S BEST BUYS—

Louis Armstrong's
"Kiss Of Fire."

Swedish All Stars'
"Cream Of The Crop."

BEST VOCAL OF THE WEEK—

Ella Mae Morse, "Love Ya' Like Mad."

BEST TRY OF THE WEEK—

Vic Lewis and his New Music: "Haru."

There's a good alto solo from Ronnie Chamberlain, and the whole side is relaxed and clearly played "J.D. To V.L." is OK with R.S.

"Haru" is an intriguing composition, and once again the arrangement is way out of the rut. I criticised this group's last issue for not quite getting the "Miles Noise" but here they come mighty close to it — an

"It boins me and toins me into ashes!" Only Louis can get away with that!

He blows a good solo too, although the accompaniment isn't so hot.

Reverse is a duet with Velma Middleton who sings the first chorus backed by the Armstrong horn filling in nicely. There's a healthy beat from the rhythm section, and a fine sense of relaxed timing from the "duet-ists."

Recommended without reservations.

★

GEORGE SHEARING QUINTET

"They All Laughed"
"Swedish Pastry"

(MGM. 516)

GEORGE takes the first — a Gershwin oldie from the film "Shall We Dance"—at a brisk tempo. The matching of vibes and guitar is not as perfect as we've come to expect from this group though, and Chuck Wayne's guitar solo is only fair, while Don Elliott's vibes are uninspired. Even the leader's fertile imagination seems at a loss here when he solos.

Reverse is much better and everyone seems happier. The highspot is a bass solo by Al McKibbin. George seems to be altering his piano style a little; there are some very Basie-ish phrases apparent on both sides. For Shearing fans, the mixture as before.

★

NAT "KING" COLE

"My Brother"
"You Don't Learn In School"
(CL. 13767)

THIS has been a week of singers; Ella Mae Morse, Shelton, Louis, and now Cole. Here he is with his soft relaxed style which never grates on my ears, and which I always enjoy.

First side is a song with a message—a soliloquy on life observing that all men should be equal and brothers—not a bad idea, if you don't happen to be a politician!

Flip side is by the Trio, and it's a blues. Nat sings well, and shows that as a pianist he still has what it takes, with his beautiful touch, and immaculate technique. The lyrics are funny and contain one line which is a classic. Quote: "Venus was a woman who had a lot of charms, but she got so much huggin' that she wore out both her arms!"

That would have made even Shakespeare smile, I'll bet, if the Immortal Bard had been around to hear it.

Pleasant stuff; "Cole à la carte."



Vic Lewis and his Orchestra

GORDON JENKINS ORCHESTRA

"If They Ask Me"
"Somebody"
(Brun. 04948)

THE first is a really lovely tune, which I hope catches on; it deserves to. Clark Dennis does well, with his feminine voice; I'd swear he was a girl. The strings are full sounding and well together, and there's some "OK fellers, you play, and I'll catch you up at the next bar" styled Jenkins piano.

Reverse is sad. Bob Carroll struggles valiantly with the lyric, but eventually succumbs. He warbles: "Nobody knows how unhappy I am."

Me, too, chum. I know just how you feel.

★

VIC LEWIS AND HIS NEW MUSIC

"J.D. To V.L."
"Haru"
(Esquire 10.232)

TWO more by the small Lewis Group, and this is a far better coupling than the last issue.

First side is a composition in the minor by Johnny Dankworth with a fetching middle eight. The arrangement is excellent, and the group handle their respective parts admirably, and with musicianship.

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HALL-MARKS

Tony Hall's Modern Gossip

LAST WEEK we were pleased THAT there were so many Continental jazz journalists in town;

THAT there was so much wonderful music for them to listen to;

THAT they went home very favourably impressed by British jazz and jazzmen.

The places we went to included the usual '51 and the Feldman's, Birdland, Club Faubourg, Academic, and the exclusive Swallow St. Studio Club, where Alan Clare had an "off" night; Dill Jones felt blue and sounded fine that way; and Ken Powell amazed us and himself.

The people we took along were Belgian journalist and disc-jockey, L. J. van Ryjmenant; noted Belgian collector and "Le Matin" jazz-writer, Ledser; Con Posthumus of Holland's "Philharmonic"; and Icelandic MU official, Svavar Gestis (see last week's NME). "L.J.", our favourite European "dee-jay," liked Dill's playing so much, he hopes to present him in Belgium later this year.

Icelandic Gestis is a remarkably versatile guy. Apart from his Union activities, he's no mean drummer and also a journalist. A copy of "Jazzbladid" he gave me, sporting photos of Scott and Dankworth, seemed to be almost entirely written by him. He intends to take as many British stars as possible to Iceland. Harry Klein has been booked, and Whittle has also been approached. All this sounds very encouraging.

But we were not so pleased to hear

THAT the JATP Unit will not be playing JATFH on August 8 because the lessors insisted on a guarantee.

THAT eight hundred fans would pay seven shillings and sixpence per head over and above the entrance fee for food.

Pertinent Postscript: Could the real reason be that the authorities don't want to encourage jazz (*per se*) at the Festival Hall?

In the Studio for the latest Jimmy Walker Quintet broadcast, it was very apparent that this is now one of our happiest combos in their attitude towards music and each other. Jimmy is playing far more soprano than of yore; newcomer Ronnie Roullier's piano "fits in perfectly"; and drummer Ganley and bassist Watts play brilliantly together. I'm told the Quintet will appear at this year's "Jamboree." Congratulations, boys.

"JAZZ-WOMAN OF THE WEEK." American "ballad, blues and sin-song" singer, Libby ("Moanin' Low") Holman, here last week for a five-day season at the Lyric, Hammersmith. Mike and I saw the show last Thursday night, and afterwards asked her about her favourite singers. Her reply? "I think Ella's wonderful, Sarah's fine, and Billie's great—but my real favourite's KIRSTEN FLAGSTAD!"

WHAT A NICE CHANGE TO BE ABLE TO SAY SOMETHING NICE ABOUT

A BBC announcer. Robin Boyle, an enthusiastic music-lover who gets a lot of kicks out of working with our leading jazzmen. For my money, his intelligent and sympathetic compering is first-rate.

A "Ten-per-cent-er." Maurice Kinn, to whom be all praise and thanks (and a healthy profit!) for signing Vaughan, Holiday, Haymes, Hibbler, Shearing, Marion McPartland, etc., to appear in Britain.

A tambourine-player. Roy Shelton (of the Hermanos Deniz Band), whose name you can add to those of Ginger Johnson, Billy Olu Sholanke and Judy Johnson on your short-list of British Afro-Cubist rhythm dept. jazzmen.

Had an unexpected pleasure last Saturday. Was introduced to one of America's greatest tennis-players of all time, Donald Budge, who turned out to be a sincere jazz-lover and one of Lester Young's most ardent fans. A long-standing friend of ex-Basie drummer, Jo Jones, Budge was most enthusiastic about the tenor "battles" reviewed elsewhere on this page.

"Off the envelope." Congratulations to Parnell drummer Phil Seaman on his engagement to Miss Josephine Bury, Ronnie Scott's second cousin and singing-pupil at the Central School. . . . Trumpeter-leader Dizzy Reece rumoured to be leaving England to work on the Continent. Festival Hall star altoist Joe Harriet will take over all sessions at Birdland, possibly using the Victor Feldman Octet book, and trombonist Ken Wray (if he stays in town). . . . Bassist Lennie Bush *hors de combat* with a fractured arm. Hope you'll be better soon, Lennie.

LETTER OF THE WEEK. In the NME's "Well, All Write" feature (July 11), reader Ray Medford of Timperley, Cheshire, appealed for modern jazz correspondents. One chap I suggest he gets in touch with is E. R. Johnston of 6, Westwood Avenue, Poulton-le-Fylde, Nr. Blackpool, who feels the same way, and writes most intelligently and sincerely about jazz. Go to it, mes amis.

"THE END OF THE BEGINNING": As we go to press, our choice for the Outstanding New Soloist of the Year, tenorman Roy Sidwell, got his biggest break to date when he joined Vic Lewis yesterday (31st). Glad to hear it, Roy

"Rumours are Flying." That star trombonist Harry Roche will join the Parnell Band for its Scandinavian tour.



Fats Navarro—a characteristic picture.

FATS NAVARRO'S MYSTERY RECORD

by MIKE BUTCHER

(who with TONY HALL is responsible for this Modern Page)

IS Mr. Callaghan in the house? Or maybe YOU can solve the perplexing puzzle in the history of Tom Edison's talking machine.

It all started on September 20, 1949, when the Fats Navarro Quintet taped a session for the American Prestige Company. The men on the date were Don Lanphere (tenor), Al Haig (piano), Tommy Potter (bass) and Max Roach (drums), with Fats leading on trumpet of course, and one of the themes they used was entitled "Go."

The disc was released here the following year, and in case you don't already have it, the number is Melodisc 1120. It also appeared in America, France and Sweden.

New Solo!

Quite recently Prestige put out an LP set in the States devoted to the work of various trumpet stars, and "Go" was included as part of the package. The latter half of the new issue is exactly the same as our Melodisc pressing, but Lanphere's opening solo is completely different.

Now, as the music bears all the earmarks of spontaneous improvisation, how can this be explained?

PERHAPS there are two entirely separate masters, and the trumpet, piano and drum passages were, in fact, not extemporised at all, but worked out in advance and duplicated on the alternative "takes." But if so, could the two tracks possibly be not merely similar, but absolutely identical? Surely

there would be minor differences of phrasing and timing, at least!

PERHAPS the original opening was damaged or, for some other reason, discarded, and what we hear on the new Prestige is a combination of two distinct half-performances put together by a studio technician. Yet, however hard you may listen, you will not find the slightest aural evidence of a break in continuity.

So what did happen? Your guess is at least as good as ours; we'd be interested to know what you think.

WATCH OUT, RONNIE SCOTT!

"BATTLE OF THE TENORS"

Tommy Whittle, Don Rendell (tenor saxes) with Dill Jones (piano), Martin Gilbey (bass), Tony Kinsey (drums); at Studio 51, Saturday, July 26, 1952.

DARE we say it . . . that Dankworth's Don Rendell and ex-Heathite Tommy Whittle are playing better jazz tenor—most of all when playing together—than anyone else in the country? On last Saturday's showing we dare say it; and we haven't forgotten poll-winner Ronnie Scott!

For sheer sincere, exciting, beautifully phrased, perfectly controlled, swinging music, we have seldom heard anything better in the flesh, and we wonder if we can ever hope to.

If jazz be the music of the emotions, then Don Rendell is a jazzman if ever there was one. Mike has always had the highest regard for Don's long fluent lines, but now he is setting them down with more presence and persuasiveness than ever before.

Tommy has already been the subject of a full-length feature by Tony, but his latter-day form makes even the superlatives that it contained seem insufficient.

With the Kinsey Trio underlining the horns measure for measure, infection for infection, July 26 was a red-letter day in our listening experience. We shall always number it among our major thrills in this Year of Grace, 1952.

TONY'S FOOTNOTE: Earlier in the week, Scott shared the stand with Rendell and Whittle. This is what two trombonists had to say about the tenors.

Eddie Harvey: "These boys don't seem to borrow anything from anyone, least of all from each other. Ronnie sounded a bit off form, but he's just finished a week in Ireland, so that's understandable!"

Ken Wray: "Don impressed me very much. He sounded a lot more sincere than the other two."



Libby Holman (see "Jazz Woman of the week" alongside) and her brilliant pianist, Gerald Cook, photographed by the NME last week.

Talking of Jazz, they said . . .

Malcolm Mitchell: "Please don't think we've forgotten how to play jazz or how to enjoy playing it. We just don't get the opportunity to play it. And the BBC gives us no opportunity these days, period."

That was on Friday. The following day, Malcolm phoned to say that the Trio has just been booked for three broadcasts. Jazz? No, sir. "Variety Band-box"!

The mother of one of our

greatest jazz pianists' greatest fans: "Yes, dear, he *does* play beautifully. Just like Charlie Kunz. And I love Charlie Kunz!"

Ben Jonson, poet and playwright (1573-1637): "Tis the common disease of all your musicians, that they know no mean, to be entreated either to begin or to end."

Which, after 300 years, still means — they won't start and then they won't stop!

The Modern Page recommends INTERNATIONAL JAZZ

IF you'd like to buy a brand new copy of Charlie Parker's legendary "Lover Man" for only 6s., hurry along to the International Bookshop. You will find the address in our Classified Columns.

Also available, at the same price, are two superb couplings by Bud Powell's Modernists, featuring the great Fats Navarro at his very greatest, and titles by Erroll Garner and Lennie Tristano.

Each of these records is a Continental pressing, and once stocks are exhausted they cannot be replenished owing to present-day import restrictions.

Full particulars of the issues referred to above, are as follows: Charlie Parker Quintet "Lover Man"/Howard McGhee Quintet "Behop" (French Jazz Selection 514); Bud Powell's Modernists "Wail"/"Bouncin' With Bud," "Dance of the Infidels"/"52nd Street Theme" (Jazz Selection 590, 588); Erroll Garner "Tenderly"/"Someone To Watch Over Me" (Jazz Selection 573); Lennie Tristano Quintet "Retrospection"/"Progression" (Swedish Metronome B.534).

Early comers may also be able to purchase single copies of other, equally interesting foreign discs at the same price, but as supplies of these are rapidly running out we are not able to print a detailed list.



A new picture of Sonny Monk and his Dixielanders, who are gaining daily in favour with the enthusiasts. L. to r., back row: Maurice Coleman (guitar); Doug Richardson (drums); Owen Monk (piano). Front row: Brian Woolley (clarinet); Sonny Monk (trumpet), and Pete Wells (trombone).

THE KING OF THE RIVERBOATS

The story of Fate Marable

by JAMES ASMAN

THE JAZZ PAGE

DURING the season of Riverboat Shuffles, both along the Thames and out to sea by the Isle of Wight, the story of Fate Marable, King of the Riverboats along the Mississippi, cannot be forgotten.

These Riverboats were an institution long before jazz was played above and below decks. The first was built in 1811 and was called the "New Orleans," designed and built at Pittsburgh by pioneer Robert Fulton. It appeared on the Ohio and the Mississippi and speedily replaced the original flat-boats and keelboats on the river.

The history of these "swimming volcanoes" can be found in Herbert Asbury's story of American gambling, "Sucker's Progress." A century after Fulton's "New Orleans" had amazed the Crescent City, most riverboats were cruising up and down the river featuring jazz bands.

Strekfus Line

Fate Marable was born on December 2, 1890, at Paducah, Kentucky. His mother, a music teacher, taught him to play the piano and his early experience was obtained playing the numerous dance-halls and saloons nearby.

His first job on a riverboat was in 1907 on the steamboat "J.S.," captained by Joseph Streckfus, one of the first of the famous Streckfus line for whom Marable always worked.

This early group consisted of piano and fiddle only, later augmented to a band and by 1915 Fate Marable's Band was well-known on the river and a tremendous attraction at every port along the Mississippi.

During the following years Marable was transferred to the

Strekfus steamer "Dixie Belle" where, in November, 1919, Louis Armstrong joined his 12-piece Jazz-E-Saz Band.

After a few weeks of making music for the evening excursions from the dock at the foot of Canal Street, New Orleans, the "Dixie Belle," made the first long trip with a coloured jazz band aboard to St. Louis and St. Paul.

Louis Armstrong writes about this well-known trip in his book, "Swing That Music" and describes how Davey Jones, a musician with the Marable Band, taught him how to read music.

Interviewed by Bob Sales for the American jazz magazine, "Jazz Information," way back in 1940, Fate Marable stated that the personnel of his band on that trip was Armstrong and

Singleton amongst many.

Whilst the Mississippi had, before the jazz decade, carried a greater part of the Southern Negro migration to New Orleans and the big cities, and whilst the Deep Mississippi Blues of the ex-slaves gave the impetus to the jazz to be, Marable's term on the river carried Crescent City jazz through half a continent.

One Record

In later years such men as Irving "Mouse" Randolph, Earl Carruthers, Burroughs Lovengood and the bassist, Jimmy Blanton, joined his groups. Blanton left Marable to join the Duke Ellington aggregation in 1939.

Fate Marable missed world-wide fame because he recorded



A rare picture of the Jaz-E-Saz Band on the Riverboat "St. Paul," taken in 1919. L. to r. (standing): Baby Dodds, Joe Howard, Pops Foster, Johnny St. Cyr, David Jones, Sam Dutrey. Seated: George Cooper Fate Marable and Louis Armstrong.

Percy Suggs on cornets, a trombonist by the name of Cooper, Don Pasquall (clarinet and sax), Davey Jones (mellophone and sax), Marable on piano, Johnny St. Cyr (banjo), Pops Foster (bass) and Baby Dodds on drums.

only once, in 1924. An Okeh mobile unit took down two sides by his Band whilst they were in New Orleans called "Piano-flage" and "Frankie and Johnny."

Unhonoured

The band consisted of Sidney Desvignes and Amos White on trumpets, Harvey Lankford trombone, Norman Mason, Bert Bailey and Walter "Foots" Thomas on reeds, Fate at the piano, with Willie Foster (guitar), Henry Kimble (bass) and Zutty Singleton (drums).

Both sides were issued in the States on Okeh 40113 and are not mentioned in Delauney's "Hot Discography."

As Fate grew older, the rough, hectic life of the riverboat became too much for him. He finally left and worked as a solo pianist in a St. Louis club, still close by the broad Mississippi river within sight of the riverboats.

Fate Marable, veteran of the great period of Mississippi riverboat jazz, leader of one of the greatest and most important bands in the history of jazz music, played out his last few years by the muddy banks of the river in one of its largest ports, St. Louis, where, in 1920, he led the first jazz trip by river from New Orleans on the "Dixie Belle."

He died, completely forgotten and unhonoured, on January 17, 1947.

JAZZ NEWS AND VIEWS

CONGRATULATIONS to Lonnie Donegan clarinetist, Jeff Kemp, who will be marrying Miss Joan Rucon at the Hendon Registry Office this Saturday, August 2.

Jeff was recently the subject of a great deal of approval by various visiting jazz experts when he appeared with the Donegan Band at the Royal Festival Hall jazz show on Saturday, June 28.

The Staines Rhythm Club reopened on Sunday evening, July 20, at the Anne Boleyn Hotel at Staines Bridge, to a packed house. Extension speakers were fixed up for the large numbers scattered around the grounds and the mixed programme of hot and cool music was relayed to them.

Secretary Johnny du Bock sat in with the resident group, the Johnny Alexander Sextet, for Dixieland and Swing music, whilst the moderns were entertained by Cliff Ball on bass, Don Lawson (drums) from the old Kenny Graham group, together with local musicians Danny Darnell (trumpet) and Johnny Rolls (tenor) from Toni Anton's Progressive Orchestra.

The next London Jazz Club Riverboat Shuffle takes place on Sunday, August 17, with a three band bill of the Christie Brothers Stompers, Eric Silk's Southern Jazz Band, and the Wood Green Stompers. Tickets can be obtained from the LJC as usual.

The Wood Green Stompers, resident on Tuesday nights at the Wood Green Jazz Club at the "Fishmongers' Arms" just by the Tube station, made a surprise hit recently when they made a last-minute appearance at the Lord and Lady Donegan Jazz Party at the Conway Hall, London.

All our best wishes go to Mary Foulds, Secretary of the Morecambe Bay Jazz Club in Lancashire, who leaves for Australia with her husband on July 30 in the "New Australia."

The new Secretary of the club will be Alan Duckles, of 8, Burnfall Road, Scale Hall, Lancaster.

Meanwhile, Mary writes to say: "The NFJO made a very good job of presenting the Festival Hall traditional concert in spite of the MU."

Strong rumours are circulating that Decca intend to release some of the fine Wild Bill Davison Commodore couplings

available to them from the Commodore catalogue.

There should be a large market waiting still for the Davison version of "Ugly Chile" with trombonist George Brunies doubling on the vocal.

New group forming in the South will be led by trumpeter Frank Hurlock with Bob Horton on clarinet, ex-Milenburg Stompers' drummer Nobby Gordon and two coloured musicians on bass and guitar. The new band will style itself on the Mezzrow-Ladnier Band.

The disbanded Milenburg Stompers had their last session the other Sunday—on the embankment of Eastney Locks at Portsmouth.

Strains of Dixieland music floated out to sea to the obvious appreciation of the local citizenry, the sailors and the holiday-makers.

Since my estimable colleague "The Slider" made reference to my sunbathing activities, I have been inundated with letters and telephone calls, some recommending various lotions and others enquiring sympathetically about sunburn on more intimate portions of my ample torso. Bless you and thank you all!

DENMARK No. 1 JAZZ EXPERT LOOKS IN

DENMARK'S leading jazz enthusiast, Bent Haandstad, has been visiting the London jazz scene this week. Before he left by air for the Continent, he was interviewed exclusively by this column.

Bent Haandstad, Secretary of the Copenhagen Hot Club and Editor of Denmark's only jazz periodical "Jazz Parade," is also the scriptwriter for this week's broadcast on the Danish State Radio entitled "Bootleg Discs," the story of the pirate labels in the States.

In his own country, Bent has been conducting a one-man campaign against the jazz producer on the Danish radio, Boerge Roger-Henrichsen. Main reasons for attack are Roger-Henrichsen's "popular" approach to the subject and a preference for the music of Lennie Tristano. "Even New Orleans jazz talks have Tristano musical illustrations," Mr. Haandstad told us mournfully.

When we asked him for his impressions of the British jazz field, he told us that the greatest thrill he had heard in the flesh was LJC Blues singer, Neva Raphaello.

He thought that the London Jazz Club on a Saturday night was the nearest thing he could imagine to Storyville and that Crane River clarinetist Monty Sunshine was outstanding.

He had a lot of opinions on the Chris Barber New Orleans Jazz Band and all of them complimentary, but he described British rhythm sections as "heavy and plodding."

Bent Haandstad was not, on the other hand, impressed by our brand of jiving. He told us that we lack grace and imagination. We spent a lot of time talking about jazz records and Bent was amazed at the large numbers of jazz issues on so many different labels—especially when he learnt that some private labels are content with the sale of as few as a 100 or so.

He had ambitions himself and wanted to start a private label in Denmark. It appears that, whilst the phenomenal "Harry Lime Theme" failed to achieve enormous sales over there, one of the record best-sellers in Danish history was a Mahalia Jackson release on Danish Metronome of "Holy Night, Silent Night" which almost topped the 40,000!

BAND CALL

Week beginning August 1

WINIFRED ATWELL.
Week, London Palladium.

CARL BARRITEAU BAND.
Saturday, NCO's Club, Fairford.
Friday, Embassy Ballroom, Skegness.

TITO BURNS SEXTET.
Tonight (Friday), Pavilion, Exmouth.
Saturday, Winter Gardens Pavilion, Weston-super-Mare. Sunday, Regal Cinema, Minchhead. Monday, Mansfield Palais, Peterborough. Thursday, Winter Gardens, Ventnor.

JOHNNY DANKWORTH SEVEN.
Tonight (Friday), Palais, Ashton.
Saturday, Sunday, NCO's Club, Burtonwood. Monday, Miners' Welfare, Doncaster. Friday, Town Hall, Cheltenham.

RAY ELLINGTON QUARTET.
Week, Plaza Theatre, Belfast.

TEDDY FOSTER ORCHESTRA.
Tonight (Friday), Corn Exchange, Chelmsford. Saturday, NCO's Club, Brize Norton. Sunday, White Rock Pavilion, Hastings. Monday, Loughborough, Tuesday, West End Pavilion, Pwllheli. Wednesday, Tower Ballroom, New Brighton. Thursday, Holyhead. Friday, Astoria Ballroom, Nottingham.

ROY FOX ORCHESTRA.
Tonight (Friday), Town Hall, Holyhead. Saturday, King's Hall, Aberystwyth. Monday, Castle Hotel, Bognor. Wednesday, Pavilion, Porthcawl.

Thursday, Berwick. Friday, Empress Ballroom, Whitley Bay.

HARRY GOLD AND HIS PIECES OF EIGHT.
Tonight (Friday), Saturday, Seaburn Hall, Sunderland. Sunday, Essoldo Cinema, Newcastle. Monday, Seaburn Hall, Sunderland. Thursday, Cameo Ballroom, Carlisle. Wednesday, Thursday, Friday, Seaburn Hall, Sunderland.

JOE LOSS ORCHESTRA.
Season, Villa Marina, Douglas.

SID PHILLIPS AND HIS BAND.
Tonight (Friday), Eldorado Ballroom, Leith. Saturday, Eldorado Ballroom, Leith. Sunday, Royal Hall, Harrogate. Week, Grafton Rooms, Liverpool.

FREDDY RANDALL BAND.
Tonight (Friday), Rex Ballroom, Cambridge. Saturday, Dorking Hall, Dorking. Sunday, Cook's Ferry Inn, Monday, Nantwich. Thursday, Grimsby. Friday, Southsea.

RALPH SHARON SEXTET.
Season, Pier Pavilion, Weymouth.

SQUADRONAIRES.
Season, Palace Ballroom, Douglas.

BILLY TERNENT ORCHESTRA.
Season, Butlin's, Filey.

HEDLEY WARD TRIO.
Week, Hippodrome, Bristol.

ERIC WINSTONE ORCHESTRA.
Season, Butlin's, Clacton.

accor-dion



TOP MEN IN "HAPPY HOE-DOWN"

NEWS causing modernists Tony Hall and Mike Butcher to shudder, centres around a bunch of top sessioneers, prominently including accordionist Warwick Bidgood, which was released this week.

In brief, the cream of the studio men will once again assemble for "Happy Hoe-Down" sessions recommencing in October, and before then will televise together with dance teams from Lime Grove. A glance at the Phil Cardew lineup shows that corn certainly has penetrated the top layers of the profession, for in addition to accordionist Bidgood (brother to, and leader of Primo Scala's Accordion Band), George Hurley and Billy Miller will be on fiddles, Billy Bell on banjo, Ivor Mairants, guitar, E. O. ("Poggy") Pogson, clarinet, Bobby Midgeley, drums, Cecil Norman, piano, and Don Stutely on bass. The television dates, featuring David Miller in his usual rôle of caller, are scheduled for August 6 and 20, and September 8, the sound broadcasts will again form a series.

Liverpool Accordion Club Members play in Switzerland

QUITE a few members of the Liverpool Accordion Club are spending their holidays in Switzerland this year at Interlaken. Pierre Bethell, Musical Director of the Club, writes that at Darligen they met a very fine but unknown Italian accordionist, Alledi.

Present at the time was the manager of the Grand Mattenhof Hotel at Interlaken, who heard some of the accordion playing and also some very fine yodelling by Fraulein Schearz; he was so impressed that he organised a concert at his hotel, and thanks to the co-operation of Mr. Ohri, the president of the "Suisse Federation," we were also lucky in obtaining the instruments to make this very successful feature possible.

French Twist

LONDON Bal Musette accordionist/leader Dick Hale, gets as close as possible to the source of the French musette vales which his outfit features in Town at Mack's Restaurant, by spending each week-end at the Grand Hotel, The Leas, Folkestone. With the French coast easily visible from the band's lush hotel quarters, Dick can absorb inspiration for the frantic sessions he lays on during the week for London's Continental fraternity.

Outfit in which the Hale accordion lends a smooth touch is the Jack Palmer Quintet, led by violinist Teddy De Villez, and completed by scion of the well-known Temple family, Jack Temple (cello, clarinet, alto), Arthur Aiken (piano), Bill Elliott (bass) and Bill Coleman (drums).

"Box Biographies"

BERNARD CHINN

BERNARD CHINN was born in London in April, 1926, and began his musical education on the piano at the age of four, graduating from local teachers, he finished his training with a long spell with Mary Harlow Robinson. In the meantime at the age of 11, Bernie had taken an active interest in the accordion, and it was on this instrument that he did his first band work, freelancing in and around London.

Then came the Army service in 1943, and it wasn't until the war was over that he was able to start playing again, this time leading his own quartet, and doing a fair amount of work in and around Cairo.

After demob. in 1947, Bernie joined the Dorothy Brent group on accordion and vibes, which toured the Midlands and later played three months on the Continent. Returning to the Midlands, he spent the next couple of years freelancing and developing his ambition for arranging, and earned success in the latter by being arranger for the George Thomas Quintette, 1951 ME All-Britain winners. Then, after spending five months at the New Continental Restaurant, Cardiff, playing straight and dance, Bernie, keen to concentrate on modern music, joined the well-known broadcaster Frank Abbott and



his Modern Seven at his resident berth in Southsea in May this year, and is currently featured with this group on accordion and vibes.

Favourite Composers: Rachmaninoff and Richard Rogers.

Favourite Music: Second Piano Concerto by Rachmaninoff.

Favourite Food: Spaghetti à la Chinn.

Hobby: Reading.

Dislike: Underhanded conning.

Hopes for the Future: To make music a life-long study and career.

YOUR TARGET FOR ACCORDION DAY

JUST to refresh the memories of the hundreds of competitors in the NAO Area Championships who are fighting their way through to the final on "Accordion Day"—November 1—here is "Chiz" Bishop, All-Britain Champion Accordionist 1937 and 1951.



In 1937, by the way, "Chiz" was ten years' old and, for the book, he is now practising like mad under Ivor Beynon to bring off the treble.

THE DANCING ACCORDIONIST

DAVID NAIRN, the dancing accordionist, now appearing successfully in the Don Ross touring revue, "Here Come the Girls" registers generous tributes for Perth teacher and Scottish Accordion Festival organiser, Bill Wilkie.

To secure his first theatrical contract with Jack Gillam, it was necessary for David to perform on the piano-accordion, an instrument he had never handled, and he was allowed only three months to acquire the necessary knowledge. "In those three months, Mr. Wilkie gave me the entire works and as a passable accordionist I qualified in time to fulfil my contract," he tells NME.

Three years ago David met and married accordionist Marjie Myers, and together they have built up a strong instrumental-dancing act that finds favour wherever it is presented. "But we always bear in mind that everyone in the audience is not an accordion enthusiast and therefore the act has to move fast, and be pleasing to the eye—as well as pleasant to hear. Polished presentation, choice of material, and good orchestral backing are every bit as important to the instrumental artist as musical technique," opines David.

BAND PERSONNELS

A new monthly service for our readers

STANLEY BLACK ORCHESTRA
Saxes: Harry Hunter, Les Perry, (dep.) Billy Amstell, Mannie Winters. Trumpets: Bert Billmore, George White, Bill Newton. Trombones: Harry Roche (dep.), Percy Harper Jr. Piano: Alfred Franks, Bass: Reg Beard. Drums: Len Johnson. Guitar: Lionel Robins. Strings: John Davies (leader), Les Maddox, Jack Fields, Lester Burroughs, Frank Maddox, Stanley Andrews, Maurice Clayman, Lionel Robins.

JOE DANIELS' BAND
Saxes: George Stone, Tony Coe, Tony Wilson. Trumpets: Ken Somerville, Alan Wickham. Trombone: Mick Bryn. Piano: Jack Honeybourn. Bass: Cliff Dickens. Drums: Bill Dean. Vocalist: Mike Stevens.

TEDDY FOSTER'S ORCHESTRA
Saxes: Lew Smith, Johnny Rodway, Johnny Marshall, Len Wood, Conrad Knowles. Trumpets: Freddy Staff, Fred Evans, Derek Harris. Trombones: Frank Dixon, Percy Carter, Clarry Banes. Drums: Alex Elliott. Bass: Alan Macdonald. Vocalists: Brian Clarke, Annette Klooger, Alan Reeves. Staff Arr.: Fred Evans.

GERALDO & HIS ORCHESTRA
Saxes: D. Robinson, G. Cole, K. Bird, B. Adams, P. Goody. Trumpets: D. Abbott, A. Franks, B. Jones, L. Hutchinson. Trombones: J. Bain, M. Pratt, D. Lusher, J. Thirlwall. Piano: S. Bright. Bass: F. Donnison. Drums: E. Delaney. Guitar: Roy Plummer. Vocals: Jill Day, D. Francis, B. Dale. Staff Arrangers: A. Roper, R. Shaw.

JOHNNIE GRAY'S BAND
Trumpets: D. Wilkins. Tenor Clarinet: J. Gray. Piano: G. McCullum. Drums: J. Benson. Bass: C. Ball. Vocals: Geraldine Farrar, D. Wilkins, J. Gray.

VIC LEWIS ORCHESTRA
Saxes: Ronnie Chamberlain, Vic Ash, Johnny Evans, Roy Sidwell, Jimmy Simmonds. Trumpets: Pete Winslow, Norman McKaskill, Dave Loban. Trombones: Ken Wray, Ralph Jenner. Piano: Clive Chaplin. Bass: Martin Gilboy. Drums: Peter Coleman. Vocals: Roy Garnett.

SIDNEY LIPTON'S ORCHESTRA
Saxes: W. Povey, I. Boynton, C. Granville, J. Dawkes. Trumpets: H. Latham, S. Lawrence, J. Shakespeare. Piano: B. McGuffie. Bass: A. Learner. Drums: E. Freeborn. Vocals: Primrose Hayes, C. Young. Staff Arranger: J. Dawkes.

JOE LOSS ORCHESTRA
Saxes: M. Prince, D. Miller, J. Temperley, B. Unsworth, T. Beck. Trumpets:

J. Ward, R. Arnold, S. Pollitt. Trombones: G. Wilder, D. Clark, H. Simons. Piano: S. Lucas. Bass: S. Burke. Drums: R. Cooper. Vocals: Rose Brennan, Howard Jones, Tony Ventro. Staff Arranger: L. Vinal.

HUMPHREY LYTELTON'S BAND
Trumpet: H. Lytelton. Clarinet: W. Fawkes. Piano: J. Parker. Bass: M. Ashman. Drums: G. Hopkinson. Guitar: F. LeGon. Staff Arrangers: H. Lytelton, J. Parker.

JACK PARNELL'S MUSIC-MAKERS
Saxes: G. Alvarez, R. Scott, P. King, D. Humble. Trumpets: J. Watson, J. Deuchar, J. Hunter. Trombone: M. Minchell. Piano: M. Harris. Bass: S. Stokes. Drums: P. Scaman, J. Parnell. Vocals: Lorna Haven, Maurice Allen. Staff Arrangers: Jimmy Watson, Jack Parnell.

SID PHILLIPS' BAND
Saxes: G. Bayton, C. Glover, F. Keeble. Trumpet: C. Ellis. Clarinet: S. Phillips. Trombone: B. Lloyd. Piano: A. Fall. Bass: R. Phillips. Drums: Michael Nicholson. Vocals: D. Dennis. Staff Arrangers: A. Fall, S. Phillips.

EDMUNDO ROS & HIS BAND
Saxes: R. Butcher, K. Dryden, R. Gibson, L. Royle, W. O. Hudson. Trumpets: I. Trueman, B. Smith, W. Kear. Piano: E. Spencer. Bass: J. Davies. Drums: B. Morgan. L/A. Rhythms: D. Misso, G. Johnson, B. Meredith. Staff Arrangers: R. Hamner, E. Spencer.

CYRIL STAPLETON'S ORCHESTRA
Saxes: T. Thorne, J. Goddard, B. Griffiths, J. Foulds, D. Stephenson. Trumpets: B. Metcalf, T. Brennan, G. Oldfield, B. Ezard. Trombones: J. Irvin, K. Goldie, N. Nichols. Piano: K. Jones. Bass: T. Bell. Vocals: Jean Campbell, D. Carey, M. Norman.

THE SQUADRONAIRES
Saxes: C. Townsend, M. Leay, C. Rubens, R. Price, D. Honeywill. Trumpets: R. Simmonds, T. Lewis, A. Craig. Trombones: J. Bottier, J. Edwards. Piano: D. Innes. Bass: A. Reavley. Drums: T. Maxwell. Vocals: R. Edwards, Mollie Gibson, A. Reavley. Staff Arrangers: R. Aldrich, D. Innes.

ERIC WINSTONE & HIS ORCHESTRA
Saxes: D. Walton, R. McAulay, B. Deeks, Alan Nesbitt, J. Brown. Trumpets: A. Moorhouse, C. Wright, R. Heasman. Trombones: B. Fisher, S. Smith. Piano: B. Penrose. Bass: C. Imeson. Drums: R. Marsh. Vocals: F. Boyd, Elizabeth Batey. Staff Arranger: A. Moorhouse.

AFN HIGHLIGHTS

Selected programmes for the fans
(Wavelength: 872 metres Medium)

SUNDAY, August 3
A.M.: 7.45 Guest Star (Nelson Eddy); 8 Requestfully Yours; 10.10 Breakfast Club; 11.30 Personal Album; 12.15 In The Miller Mood.
P.M.: 1.45 Soldier and a Song; 2.30 Al Goodman's Musical Album; 3.35 Vaughan Monroc; 5.45 Solitary Singer; 6.05 Halls of Ivy; 6.30 Jack Benny; 7. Mario Lanza; 7.30 Phil Harris; 9.30 Hollywood Music Hall; 10 Carousell; 11 One Night Stand (Freddy Martin); 11.30 Music by
Midnight: Night Watch (Joe Neidig).

MONDAY, August 4
A.M.: 9.30 Dixieland Club; 12.10 Duffie Bag; 1.45 Enchanted Keyboard.
P.M.: 2.02 Latin-American Carnival; 2.30 Monday Blues; 5 Off the Record; 6 Club Fifteen; 7 Music in the Air; 8 The Big Show; 9.30 Amos 'n Andy; 10.30 Fibber McGee and Molly; 11.15 Music Till Midnight.
Midnight: Night Watch (Joe Neidig).

TUESDAY, August 5
A.M.: 9.30 Dixieland Club; 12.10 Duffie Bag.
P.M.: 6 Peggy Lee; 7 Music in the Air; 8 Bing Crosby; 8.30 Gordon Macrae; 9.30 Paul Weston; 11.30 Music Till Midnight.
Midnight: Night Watch (Joe Neidig).

WEDNESDAY, August 6
A.M.: Dixieland Club; 10.05 Merely Music; 12.10 Duffie Bag.
P.M.: 2.02 Latin-American Carnival; 5 Off the Record; 7 Music in the Air; 8.30 Service Startime; 9.30 Music from America; 11.30 Music Till Midnight, followed by Joe Neidig's Night Watch.

THURSDAY, August 7
A.M.: 9.30 Dixieland Club; 10.05 Merely Music; 12.10 Duffie Bag.
P.M.: 2.45 Novelty Shop; 3.30 Musicland U.S.A.; 5 Off the Record; 6 Peggy Lee; 7 Music in the Air; 8.05 Arthur Godfrey; 9.30 Red Skelton; 11.30 Music Till Midnight and Night Watch.

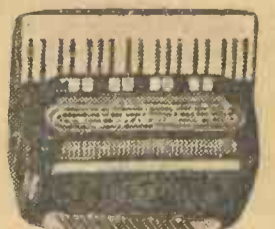
FRIDAY, August 8
Morning programmes as before.
P.M.: 1 The Hot House; 2.02 Latin-American Carnival; 5 Off the Record; 7 Music in the Air; 8 Groucho Marx; 9.30 Bob Hope; 11 Neroberg Club; 11.15 Music Till Midnight, followed by Night Watch.

SATURDAY, August 9
A.M.: 7.30 Reveille Round-up; 11 Juke Box U.S.A.; 12.10 Duffie Bag.
P.M.: 2.02 Piano Playhouse; 5 Off the Record; 7 Music in the Air; 9.30 Record Parade of Hits; 10.30 Freedom Club; 11.25 Music Till Midnight, followed by Night Watch.

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NEWS AND CHATTER OF THE MUSIC BUSINESS

HALLO, there! When you read this, I'll be basking in the sun (I hope) on a well-deserved (I think) holiday. This does not, of course, mean that news from the Alley ceases. Show-business never stops, with the result that the following is what I've gathered for you this week.

After the Kassner surprise last week, there's further rumbblings. This time they concern a much larger house.

Unexpected move takes place on August 5, when Roy Berry

As the Test Match finished after three days, there were quite a few recorded programmes substituted. One that I heard was just about the finest quarter-hour I have heard from two people in this country.

It was entitled "Boy Meets Girl" and starred Johnny Brandon and Marie Benson. If this pair could keep up the standard, then the BBC have one of the best possible series right in their laps.

Watch for two films that will be coming your way shortly; they should be most entertain-

"Titanic" sank in the Atlantic. Really...!

British pianist Eddie Lisbona, who has now hit the jackpot in America under the name of Eddie (Piano) Miller, has now had his case with Rainbow Records settled out of court for a four-figure sum.

The news that Reggie Goff's "Guest Night" was August 13 and not the 6th (as I reported last week), came just too late for me to correct it, as this column had already gone to press. However, I repeat, well

the Americans who can write good songs.

Incidentally, for my prediction spot in British records, I'm banking on Les Howard's Decca recording of "Only Fascination," with accompaniment directed by Roland Shaw, to make the grade. Watch it!

Michael Black, the young man whom I tipped for stardom some time ago is still going from strength to strength. His latest big news is that he has been selected by Maurice Kinn to do his own act and to compère each of the forthcoming twenty-nine concerts by Dick Haymes. Seems the only place agents can catch this fine artist's act is the Royal Albert Hall, where he will be appearing for the third time in less than six months.

Holiday time in the Alley with a vengeance. Peter (Southern) Lane meeting Santiago and Bernard Rabin in Barcelona, Cyril (AMPS) Shane having complete rest in bungalow at Jaywick, and Paddy (Meridian) Roberts, farther afield in Brittany. My, the money these chaps must make!

What a revelation it was to listen to the Cyril Orndel Orchestra with William Davis in "Music While You Work" one day last week. This was music at its very best. Surely the BBC can do better with this excellent orchestra than just an occasional "MWYW"?

Surprising news from the Francis, Day and Hunter plugger, Peter Daniels, is that he is emigrating to the States in five weeks' time.

Heard Franklyn Boyd singing with the Eric Winstone Band at Clacton. Cannot understand why a big play is not made with this boy. His diction is near-perfect, and the sympathetic appeal in his voice is really great.

The high esteem in which Vera Lynn is held by the whole profession was proved by the Alley's reaction to the NME front page last week. The editorial staff is still receiving congratulations from all and sundry, and the consensus of opinion is that this kind of all-out plug for a British artist is long overdue in our professional papers.

Incidentally, have a look at the adjoining column and you will note that the "Auf Weiderseh'n" saga still goes from triumph to triumph. This week it's top of the Best-Selling Sheet Music list in the States as well as here.

For the record — tactless people who make cracks about Max Diamond's use of his left hand for handshakes might like to know that the Rex Music exploitation-ace has to use it because his right arm was badly shot up while he was serving with the Commandos in Italy.

It's embarrassing for him to say so himself, so I'm doing it for him.

LATE FLASH: Referring to my first paragraph, the sun isn't shining. and it's freezing!

MUSIC CHARTS

As a service to our readers we have arranged with "The Billboard," the U.S. show trade paper, to reproduce its Music Popularity Charts.

The Charts appearing below are the latest to reach us by air.

RECORDS MOST PLAYED BY DISC-JOCKEYS

- | Last This Week | Record |
|----------------|--------------------------------------|
| 3 1 | Auf Wiederseh'n—V. Lynn. |
| 1 2 | Here In My Heart—A. Martino. |
| 4 3 | Half As Much—R. Clooney. |
| 2 4 | Kiss of Fire—G. Gibbs. |
| 5 5 | Lover—P. Lec. |
| 8 6 | Delicado—P. Faith. |
| 13 7 | Walkin' My Baby—J. Ray. |
| 7 8 | Botch-A-Me—R. Clooney. |
| 20 9 | Vanessa—H. Winterhalter. |
| 6 10 | I'm Yours—E. Fisher. |
| 12 10 | Maybe—P. Como. |
| 9 12 | Auf Wiederseh'n—E. Howard. |
| 17 13 | Somewhere Along the Way—Nat Cole. |
| 11 14 | Walkin' My Baby—Nat Cole. |
| 10 15 | I'm Yours—D. Cornell. |
| 19 16 | Here In My Heart—V. Damone. |
| 15 17 | In Good Old Summertime—L. Paul. |
| — 18 | Wish You Were Here—E. Fisher. |
| 16 19 | Blue Tango—L. Anderson. |
| — 20 | As Time Goes By—R. Anthony. |
| — 21 | Kiss of Fire—L. Armstrong. |
| — 22 | Kay's Lament—K. Starr. |
| — 23 | Auf Wiederseh'n—L. Baxter. |
| — 23 | Rosanne—V. Damone. |
| — 23 | Slaughter on 10th Avenue—R. Anthony. |

BEST SELLING POP SINGLES

- | Last This Week | Record |
|----------------|-----------------------------------|
| 1 1 | Auf Wiederseh'n—V. Lynn. |
| 4 2 | Delicado—P. Faith. |
| 2 3 | Here In My Heart—A. Martino. |
| 5 4 | Half As Much—R. Clooney. |
| 7 5 | Botch-A-Me—R. Clooney. |
| 3 6 | Kiss of Fire—G. Gibbs. |
| 9 7 | Walkin' My Baby—J. Ray. |
| 6 8 | Blue Tango—L. Anderson. |
| 8 9 | I'm Yours—E. Fisher. |
| 10 10 | Maybe—P. Como. |
| 13 11 | Somewhere Along the Way—Nat Cole. |
| 12 12 | Lover—P. Lec. |
| 11 13 | Wish You Were Here—E. Fisher. |
| 11 14 | Kiss of Fire—T. Martin. |
| 20 15 | Walkin' My Baby—Nat Cole. |
| 17 16 | I'm Yours—D. Cornell. |
| 19 17 | Sugar Bush—D. Day—F. Laine. |
| 16 18 | Vanessa—H. Winterhalter. |
| 18 18 | Auf Wiederseh'n—E. Howard. |
| 21 20 | High Noon—F. Laine. |
| 15 21 | Take My Heart—A. Martino. |
| 23 21 | Here In My Heart—T. Bennett. |
| 14 23 | I'll Walk Alone—J. Froman. |
| — 24 | Hand of Fate—E. Fisher. |
| 27 25 | Smoke Rings—L. Paul—M. Ford. |

BEST SELLING SHEET MUSIC

- | Last This Week | Record |
|----------------|------------------------------|
| 1 1 | Kiss of Fire. |
| 5 1 | Auf Wiederseh'n, Sweetheart. |
| 3 3 | Blue Tango. |
| 4 4 | Walkin' My Baby Back Home. |
| 6 5 | Here In My Heart. |
| 2 6 | I'm Yours. |
| 10 7 | Half As Much. |
| 9 8 | I'll Walk Alone. |
| 8 9 | Delicado. |
| 12 10 | Somewhere Along the Way. |
| 7 11 | Be Anything (but me mine). |
| — 12 | Botch-A-Me. |
| — 13 | Maybe. |
| 14 14 | You'll Never Walk Alone. |
| 13 15 | With A Song In My Heart. |
| 15 15 | Blacksmith Blues. |

TOP TUNES IN BRITAIN

- | Last This Week | Record |
|----------------|---|
| 1 1 | Auf Wiederseh'n, Sweetheart (PM). |
| 2 2 | Blue Tango (Mills, 2/6). |
| 6 3 | Homing Waltz (Reine). |
| 3 4 | Never (FDH). |
| 4 5 | Kiss of Fire (Duchess). |
| 5 6 | Blacksmith Blues (Chappell). |
| 11 7 | We Won't Live in a Castle (C&C). |
| 7 8 | Pawson on a Corner (Cine). |
| 15 9 | High Noon (Robbins). |
| 12 10 | From the Time You Say Good-bye (The Parting Song) (Pickwick). |
| 8 11 | Be Anything (Cine). |
| 10 12 | I'm Yours (Mellin). |
| 8 13 | Tell Me Why (Morris). |
| 13 14 | A-round the Corner (Dash). |
| 14 15 | Wheel of Fortune (Victoria). |
| 18 16 | At Last, At Last (Pickwick). |
| 16 17 | Candy Dancers' Ball (Disney). |
| 17 18 | Cry (FDH). |
| 22 19 | A Guy is a Guy (Leeds). |
| 19 20 | Trust In Me (Wright). |
| — 21 | Day of Jubilo (C&C). |
| 21 22 | Anytime (Victoria). |
| 24 23 | Heart of a Clown (Maddox). |
| — 24 | Didja Ever (E. Cox). |

A LETTER TO THE ALLEY CAT



Dear Puss Puss,

I have been an adoring fan of yours ever since you first put paw into ink, and every week I read your column with great interest. I am sure that you must be a very handsome puss.

I have been wanting to write you a letter for a long time, but, somehow I have never known quite what to say to you.

However, I noticed in my mistress's recent copy of NME that you were interested in readers' opinions regarding the "commercial" properties of the song "High Noon." Well, you did not mention whether or not cats could venture forth an opinion, but as my mistress works in a music shop I feel that I can write with a certain amount of feline authority.

Mistress tells me that "High Noon," particularly the Wilfred Thomas and Tex Ritter versions, have arrived in a big way, and last Saturday their sales figures were beaten only by the current top-sellers "Blue Tango" and "Auf Wiederseh'n Sweetheart." So here at Wolverhampton, Mr. Alan Holmes' prediction certainly materialised.

Must close now; I have a tasty appointment with the MU (Mouses' Union) in half-an-hour, but before I go I would like to tell you that I am black with white chest and paws and, so my mistress informs me every minute of the day (aren't these humans sickeningly soppy?) I'm very attractive.

Couldn't we arrange a Tin Pan Alley Rendezvous sometime?

c/o Miss F. Dalkin,
Lucknow Road,
Short Heath,
Nr. Willenhall.

Your affectionate
"KIM."



moves over from Cinephonic to Chappell's. This will be like a return home for Roy, as he was, of course, with that organisation up to '47. Roy will be taking over Maddox Music Co., with Ron Richards assisting him.

What bright spark thought of the title for "Tunes for Everyone" that now runs on both programmes from two to three o'clock each week-day?

One is the new Crosby picture "Just for You," with Jane Wyman and Ethel Barrymore, and the other has the famous Gershwin title of "Somebody Loves Me" and stars Betty Hutton in the leading rôle.

How corny can these film people get? I hear Hollywood is making a picture entitled "Nearer My God to Thee," which is supposed to be the hymn all the passengers sang as the

done, BBC, for giving this fine singer the break he deserves!

Well, I Never Department!—The new Director-General of the BBC, Sir Alexander Cadogan, does not possess a television set and has never seen a television programme, it is stated in the Press. What's more, says the same interview, he is more interested in his collection of classical records than in radio and, if he ever listens, it is to the Third Programme!

Ideal qualifications for the job!

I noticed in last week's "Radio Times," that Guy Mitchell was featured from 10.25 to 10.55 p.m. in a direct relay from the London Palladium on Saturday night. In addition, a further boost was given to him, with a quarter hour of his records on the Thursday previous.

Curious, I didn't see the same facilities afforded to Mr. Bill Cotton, who is on the same bill, and incidentally, didn't seem to do so bad!

There's a spate of good English songs around, and you'll be hearing very soon, songs like "Wonderful," "Only Fascination" and "I Don't Know What to do With My Time." Here is ample proof that it's not only

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