

# M *THE* NEW MUSICAL EXPRESS

No. 293 (NEW SERIES)

EVERY FRIDAY PRICE 6d.

AUGUST 22, 1952

## BILLY COTTON'S LIFE STORY

*in this week's issue*



(Above) : Billy Cotton and three of the featured artists who score such a hit in his popular Band Show—vocalists Doreen Stephens and Alan Breeze, and pianist-arranger Clem Bernard. (Right) : A new picture of an American favourite — glamorous Doris Day. (Left) : An artistic camera - impression of modern jazz as Johnny Dankworth plays at the opening of the Two-Way Club. (Below, right) : Mick Mulligan and his Magnolia Band. (Below, left) : Caught at Wimbledon Palais — bandleaders Ted Heath and Nat Temple.



# Your views...

## EXPRESSED

MAY I through the columns of the New Musical Express, put on record my very sincere thanks and appreciation to leader - pianist - arranger Norrie Paramor.

After more than 20 years in the music business, I am astonished to find such a personality as Norrie. Although on holiday, he and his wife and their friends Norman Newell and Leslie Cooper really knocked themselves out to make my job happier and easier during their stay with us at the Somerville Hotel. They were really great.

I am not much good at writing letters, but I hope they'll believe that I am sincere when I say, again, "Thanks, Fellows!"

All the best to the NME,

CALVIN GRAY

The Somerville Hotel,  
St. Aubins,  
Jersey, CI.

### Campbell Praise

I AGREE with reader E. Perks. Far too little attention is paid to trumpeter-comedian Duncan Campbell.

I would like to suggest to Ted Heath that it might be a good idea to let us hear this wonderful personality on the band's late-night broadcasts.

How about it, Ted?

A. BRAILSFORD

Erdington,  
Birmingham.

### More Plovis

DESPITE the statement of the Hall-Butcher entente, I find it very difficult to believe, in view of Hall's repeated solecisms in his column, that he really is as knowledgeable as he pretends.

The entente's sad attempt to do a Robert Benchley regarding their ability to tell a minor seventh when they hear it is not the sort of thing that gives readers faith in a critic.

If, as really seems apparent, Tony Hall sincerely believes in

the current superiority of Tommy Whittle and Don Rendell over Ronnie Scott, who not many weeks ago Tony Hall was calling "The Guvnor," then there is nothing more to be said on the matter.

His verdicts on players are after all only personal preferences, as indeed are the verdicts of all critics, but it does seem a pity that in this particular case Tony Hall should come down on the other side of the line over Ronnie Scott, for so long regarded as the best tenor player we have ever produced.

Sincerity in a critic is a rare quality, especially in our particular sphere, and if Tony Hall is sincere in his criticism then more strength to his pen. A wrong critic is tolerable. A stupid one is a menace.

When a new paper made its appearance it was a wonderful opportunity to produce critical writing of real integrity. Here's hoping Tony Hall does not abuse the privileges of office.

EMANUEL PLOVIS, ARCM  
Camden Road, N7.

### My, oh, my!

READER Emanuel Plovis, ARCM (NME, August 8), seems really cut-up by the Rendell-Whittle-Scott comments, doesn't he? My, oh, my!

Apart from having got hold of the wrong end of the stick, the attitude he displays and the aloofness with which he writes, are hardly the level-headed comments one expects from and associates with an Associate of the RCM.

Indeed, rash statements such as "comparatively uncultured ears of Whittle and Rendell" and "distinguishing between a beat and a bleat" (sarcasm is still the lowest form of wit) are certainly not those of a discerning character. That reader Plovis voices his opinion as fact (and no doubt regards all fact as opinion!), leads me to believe that here is a person

who looks down on people who are above himself—a person who doesn't think all he speaks, and does (!) speak all he thinks.

In brief: "I wish it to be understood that I was present on both occasions..." he says, which speaks for itself.

"How few think justly of the thinking few!"

"How many never think, who think they do!"

E. R. JOHNSTON  
Westwood Avenue, Poulton-le-Fyde, Nr. Blackpool.

### 'Piffle'!

PIFFLE, Mr. Plovis, despite your diplomas (NME Aug. 8, 1952). Since when has academic musical knowledge been necessary for the appreciation of jazz?

Brickbats to Tony Hall by all



Calvin Gray's letter on this page lends particular interest to this picture of the well-known personalities he mentions. Photographed on holiday in Jersey are Norman Newell (left), Mr. and Mrs. Norrie Paramor and Leslie Cooper (who, under the name of Guy Leslie) wrote the current hit, "Blackpool Bounce."

means, but not on this occasion. Tony can breathe again, safe in the knowledge that one art is its appeal to a wide audience of what Mr. Plovis calls "uncultured ears."

One interesting point about the respective merits of Scott, Whittle and Rendell which seems to have escaped the notice of the vigilant Mr. Plovis. Has it occurred to him that the "culture" of Ronnie Scott is one that has been diligently acquired from Stan Getz, whereas the style of Whittle and Rendell, although perhaps at times not so striking, often hits an original line?

I suggest Mr. Pedantic Plovis listens a good deal more, and to use his own words, listens more discerningly so as to distinguish between a beat and a bleat, instead of trying to blind us with the science of academic terminology.

LIONEL H. WEISER.  
Clissold Road,  
Stoke Newington,  
N.16.

### NFJO Plug

I HAVE just rejoined the NFJO and, despite the carpings of some folk, I find their advance notices of jazz concerts and events remarkable. I am surprised that they can give such service and facilities for so low a membership fee as 2s. 6d. per year.

The concerts and balls promoted by the NFJO certainly give far better value for money than the mammoth shows presented by the strictly commercial promoters.

It was a pity about the MU boycott of the two June concerts at the Royal Festival Hall. I hope that future shows by the NFJO will not be poorly atten-

ded as a result. It was tough on the substitute artists, who had to play before a disappointed and partly hostile audience.

In view of the success of the all-British NFJO promotions at the Empress Hall, the Hammer-smith Palais and the Festival Hall, the booking of expensive American guest stars would appear to be unnecessary, anyhow.

The last two or three years have seen so much improvement in British jazz that few current American recordings compare favourably with those of Freddy Randall, Lyttelton and the Christies.

It is noticeable that most American pressings are now very old re-issues of the so-called jazz "classics" which are outclassed nightly in London jazz clubs.

Until the end of the war I

# Literary Epistles Telling The Earnest Reader's Side



most interesting musical paper I have yet read, and I shall be a faithful reader from now on.

I would just like to point out that in your August 1 issue, in "Band Personnels," you omit that very fine drummer Derek Price, of the Cyril Stapleton Band, from the line-up.

If possible at some future date it would be interesting if you could run an article about the ups and downs of a road-manager's job with a big band. May I suggest two such people who ought to give a good account of themselves? The first, Colin Hogg of the Heath Band and Syd Maurice, of the Vic Lewis Band, I'd like your reaction to this idea.

GEORGE MORRISON

Dunbar Avenue,  
Beckenham, Kent.

[Reaction most favourable. Thanks for the suggestion; we're following it up.—EDITOR.]

### Ulanov

I NOTE that Mr. Barry Ulanov tells readers that they "will discover that Duke Ellington and his musicians never really had any jazz feeling" in my Pelican book "Jazz."

No such statement exists in the book. On page 159 appears this assessment of his later work: "True jazz feeling was entirely absent; collective improvisation non-existent; the little jazz contained in the earlier performances from 1928 to the mid-thirties is by musicians who, in another element, would have produced some fine jazz; even so, the many solos by trumpeter James 'Bubber' Miley (1903-32) and Joe 'Tricky Sam' Nanton (1900-46) both of whom played mostly with muted effects, including the highly vocal 'wah-wah' sound, and by Albany 'Barney' Bigard (born 1906) stand out against the stylised backgrounds like the proverbial sore thumb."

Again, on pages 162-3, I wrote: "Ellington has, through the years, produced a music which at the beginning was close to jazz; which, on the strength of his musicians' jazz instincts, was considered jazz even when he drifted away from it; and which, because of his reputation, is still connected with jazz when only remotely related to it."

These two quotations give a fairer picture of my opinion regarding the relationship between jazz and Ellington's music. I am happy to say that I enjoy both, but I prefer not to confuse them.

REX HARRIS.

Rickmansworth.

PETER CHAMBERLAIN

Heathston Road,  
Shepherd's Bush,  
London, W12.

### 'Drivel'!

AFTER hearing "Jazz Club," on August 9, I came to the conclusion that the music, judged by Traditional standards, was pure drivel. There seemed to be no force or conviction behind the lead, and instead of attempting any variations on the theme, the band was content to hang rambling decorations on to the melody.

However, in Jack Bentley's radio reviews, I read that Freddy Clayton's style is deemed "Modern." I do not wish to start another musical war, nor to be assaulted by some irate modern and/or Clayton fan, but could somebody please explain, in non-technical terms, what those musicians were doing?

H. THROWER  
Selworthy Road,  
Catford, SE6.

### Suggestion

I WOULD just like to place on record my appreciation of your very fine paper. It is the

### CAMPBELL CONNELLY

NOW READY!

GUY MITCHELL'S LATEST AND GREATEST  
THE DAY OF JUBILO

COUPLED WITH

FRANKIE LAINE'S NEW SENSATIONAL SUCCESS  
WHEN YOU'RE IN LOVE

CINEPHONIC

THERE'S A PAWNSHOP ON A CORNER  
AND  
BE ANYTHING

DASH MUSIC

A-ROUND THE CORNER  
(BE-NEATH THE BERRY TREE)

ALL AVAILABLE TO CLUB SUBSCRIBERS  
TERMS: 24 NOS. S.O. 30/-. F.O. 40/-. TRIO 20/-.  
SONG COPY 15/-. P.C. 15/-. OTHER PARTS 5/-.  
CAMPBELL CONNELLY & CO. LTD.  
10, DENMARK STREET, LONDON, W.C.2. TEM. BAR 1653



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'S MATE'

and believe me, they have some strong views on what makes a hit record!

HOW'S this for a hectic twenty-four hours? It was endured by the Ted Heath Band last week, when they were at Kingston Empire.

Two stage shows a day, the second being "on" at 8.50, "off" at 9.30.

Packed instruments, etc., into a coach and off to Wimbledon Palais, where they took the stand at 10.15 until 11.30.

Packed instruments again, dashed to catch the train to Manchester, where they worked on two "Variety Fanfare" programmes from 10 a.m. until 10 p.m. and then caught the midnight train back to London, travelling overnight.

MET Dickie Valentine this week and he told me an amusing little incident which proves, well I think, just what a nice guy Frankie Laine is.

One of the girls in Dickie's Fan Club wrote to Frankie Laine in Hollywood, asking him if he would be an Honorary Member of the Dickie Valentine Fan Club here.

She received a reply—a very nice reply, on a postcard, written by Frankie, reading: "Dear Joyce,

AT last a truly authentic modernist beard has made an appearance at the NME offices. Afro-Cubist Kenny Graham is currently sporting a bright red goatee, nourished and ripened by the fair winds that blow around Clacton way.

He reports that his stock reply to the old "Can't you afford razor blades?" gag is a simple: "Yes, old man, but I got this second-hand from Humphrey Lyttelton."

I understand that the dyeing process was both painless and inexpensive.

MENTION "trains" to any of the Jack Parnell boys when they get back from their Sweden trip, and you'll deserve everything you get!

Soon after they got there, they spent no less than twenty-eight consecutive hours in trains and station waiting rooms. A day later they followed up with a fifteen-hour spell of the same torture.

I believe that the boys are not enjoying their trip as much as they thought they would. Can't say I'm surprised.

Trombonist Geoff Sowden, who is one of our newest bandleaders, is photographed here with his manager in the 1950, 14 hp Alvis Coupe which is hereby entered for our Musical Concours d'Elegance.

It has a pearl-grey body with red upholstery, and can get along at 90 mph without undue effort. Its cruising speed is 65 mph and it does 20 miles to the gallon.

Incidentally, bandleaders and musicians, we're always glad to have pictures of your cars for this series—so send 'em in!



got your note. Thanks. And for asking me, too. Of course, the answer is yes. Best of Luck." And the scrawled signature, "Frankie Laine."

TALKING of this Laine guy, and the near-riot scenes at the London Palladium on his opening night. The kids were yelling their heads off for many of his famous numbers, and it tickled me the way in which he thanked them for this, saying: "I am glad to note the diversified interest in my songs, which leads me to hope that you have not invested your money in just one stinky little record!"

AND talking of Dickie Valentine . . . you know the Panama Club in Great Windmill Street? This little club sandwiched between what used to be Club Eleven (underneath it) and Jack Solomon's Gymnasium (above it) has been the jumping off point for at least three of our top dance band singers.

Presented there in successive weeks were Ray Burns, Dickie, and Derek Francis, now singing with Ambrose, Heath and Geraldo, respectively.

Guide, counsellor and friend to the boys in their early days was Ike Hatch, from whom Dickie says he learnt just about all he knows about showmanship in singing. Singing at the Panama right now are Hughie Diamond, and a French girl Zaza Bartira—but I make no predictions.

I HEAR that "South Pacific" singing star Wilbur Evans had nothing but praise, and still more praise, for Woolf Phillips and the "Skyrockets," after appearing with them in "Forces All Star Bill" recently.

Seems that American enthusiasm for Woolfe and the boys isn't confined to Argyll Street.

DENNIS NEWWEY, guitarist with Jimmy Leach's Organolians, playing at Southport last week, had the unusual experience of seeing a girl faint while he was taking a solo. I like to think of it as the first time, possibly, that a guitarist has literally "knocked out" somebody with his playing.

The fact that there were more than 1,600 people at the dance—a new record for the hall—might have had something to do with it, of course!

HERE'S a funny little item, from one of the publishing houses in town. Bandleader Bill Hawkins, from the Ritz, Bury, was in to see them, and asking for the number, "It Isn't Easy." He had a "Music While You Work" broadcast, and insisted on including this number in the programme.

The publishers explained that it wasn't "cleared" for MWYW yet; he remained insistent, and finally they got the number passed OK.

Then it comes out that Bill celebrates twenty-one years of married life on the 22nd of this month—and "It Isn't Easy" had to be in his broadcast for a very special reason!

A RECENT issue of "Leisure" magazine carried a picture, right at the top of a page, captioned "Gathering of Talent, Miss Greer Garson and Mr. John Mills." Fine!

The only thing wrong is that the picture was of the NME critic, Jack Bentley, with his wife!

JUST back in town is Marcel Stellman, BBC disc-jockey, from an extended visit to the United States. Naturally he's come back loaded with the latest records—and there's some pippers there, too. He had very interesting chats with several of the big names in the recording industry of America,

'THE SLIDER' is on holiday

STILL on sport; I hear from the NME newshound Les Perrin that, at great expense, he has secured the services of some outstanding footballers for the NME team this winter.

Transfer fees, totalling "some thousands!" have captured left-back Max Diamond, right-back Malcolm Lockyer (from Braden Rovers), inside-right Jimmy Henney (from Chappell's United), and centre-half Pip Wedge (from NME News Disrupted).

Les will be glad to hear from other boys in the business interested to turn out this season.

L UNCHED one day this week at the "Coronet," a swank, lush pub in Soho Square. The licensee is the ex-Café Anglais bandleader Alan Carr who, before taking over at the "Coronet" some three months ago, was assistant manager at the Empress Club.

Fellows, I can thoroughly recommend the Chicken Maryland!

I'VE just heard of a very nice—and typical—gesture on the part of Sid Phillips. He played a one-night stand in Minehead yesterday, and donated his personal fee for the date to the fund now being raised to help the homeless in the Lynmouth flood disaster.

N ICEST birthday present for the David Toff Music Company, one year old this week, was the news that their number "Meet Mr. Callaghan" had reached the "Top Twenty" list for the first time, and is climbing rapidly.

Dave Toff tells me that eleven British and six American recordings of this number have been cut—and his favourite birthday card was a full-page ad. In "Billboard" screaming out the Les Paul version of "Callaghan."

Incidentally, David (who is a bit on the thin side!) is being called "Slim" in the Alley now. The "Meet Mr. Callaghan" stage director, Derrick de Marney, christened him this after Dave had been at the Polygon studios when "Slim and the Boys" cut a version of the tune for that label.

When the original playback was heard, Dave started whistling the tune (can't stop plugging it, you see!), and it was so good that everyone insisted on re-recording the side, with whistle solo by "Slim" Toff.



# WAKEY, WAKEY!

An intimate, personal biography of Britain's great show-band leader

THE date was 1914, and the troopship was lying off the Dardanelles. The landing was in full swing, and a bugler of the Royal Fusiliers was just about to climb down the rope ladder into the troop landing boat heaving on the sea below, when a Marine, seeing the bugle clutched tightly in the boy's hand, passed him a rifle, with the words:

"The only fellow who'll play a trumpet around here is good ol' Gabriel. Here—grab this!"

So even in those days, Billy Cotton's music was regarded as not altogether serious.

He did, however, in common with many bandleaders, receive most of his musical training in the army. His school days had been the same as most London boys of the borough of Westminster, the greatest aim

being to see who could get into the most trouble.

Bill's boast is that he can safely say he did not lag far behind in this sphere!

His only scholastic achievement was that he won a medal for swimming, and when the 1914 war broke out he ran away from home and had soon

ally kicked around for some years. Most of his kicking was done for Brentford and Wimbledon Football Clubs, as centre-forward. He did a little time with the London General Omnibus Company, as a conductor, but his love for football was too much for his inspector—who couldn't under-

Soon the band landed the job of playing at the Wembley Exhibition, from there to a series of engagements, including the Locarno, Streatham, the Regent, Brighton, the Southport Palais, and finally, Astoria, Charing Cross Road, by which time they were acknowledged to be a band with a future.



Bill Cotton was a very keen and intrepid racing driver. Here is a fine action shot of him coming out of a corner, on the old Brooklands track, at the wheel of his ERA.

enlisted for boy service with the Royal Fusiliers.

He became the bugler at the Governor of Malta's Palace, and from there saw service in the Dardanelles.

In 1915 he returned to England and became, at the age of 17, a commissioned pilot in the Royal Flying Corps. Music went out of his life for some time.

On demobilisation, he liter-

stand how this Cotton man always seemed to fiddle Saturday afternoons off!

Meanwhile, as a part-time job, he had joined up on drums with his nephew Laurie Johnson, who had formed a small band for gig work. If the MU had ever found out what they used to get for a night's work they would not be amused.

Hot wind blows cool four hundred dollars for Flanagan sidemen.

BEHIND THE NEWS: Not deterred at all by the weather, the Ralph Flanagan Band seems to want to get hotter as the summer grows likewise. During one period of four days recently, the band played Wednesday night in Atlantic City, travelled to New York to make two record dates Thursday morning, back again to Atlantic City on Thursday afternoon, back again to New York for another record date on Friday, off to Washington, D.C., for an engagement on Friday evening, and then back to New York City for rehearsal for a television show to be held that evening. The average sideman was satisfied, however—he

earned between four and five hundred dollars for the four days.

★ ★ ★

The Basie Band lives up to advance notices as to its, excitement potential.

BEHIND THE NEWS: No rehash of the old band, Basie's new one swings to a royal finish, giving the Count new claim to his title. It's expected that a Basie rhythm section will swing, and this one does. But the brass swings too with a precision almost whip-like, giving a dynamic quality to the band that takes your breath away. The reeds are smooth and perfectly balanced, led by Marshall Royal who also takes some pretty alto solos in the Willie Smith style.

Joe Newman is the featured trumpet soloist. His is a modern style, but it's bell-like and most often smooth. Trombone solos are given to Henry Coker, who is not outstanding, but certainly more than adequate. Paul Quinichette takes the tenor laurels, cutting Lester Young, who occasionally sat in with the band, and

## Variety

While all this was taking place in the musical field, Bill had married, and been presented with his first child, a son. He also kept his sport up, with cricket, golf, soccer, but now only for fun.

His next job in the musical field was one of the plums of the business—Ciro's, in the West End of London. He worked there for some time, also taking part in a band exchange with Ciro's in Paris.

That was his last regular dance band job, because from there he went out into Variety and for the next five years he was to be seen playing variety and cine-variety theatres—the old Holborn Empire, the Dominion, Tottenham Court Road, the London Pavilion, Palladium, to mention but a few.

The work was hard but the band loved the work. Seven shows a day, broadcasts till midnight, and two Sunday shows at a seaside resort. was the regular routine.

Comedy was the main bent, but a well-balanced show the aim.

In his private life, Bill's family had increased by one more—another boy—and his sports were different. He now



This drawing, by our own artist, from a faded old photograph, shows Bill Cotton as a band boy in the Royal Fusiliers during the first World War.

had his own aeroplane and with this did flying visits to towns for shows. He had also been bitten by the motor-racing bug.

First he bought a small Riley, then an MG Midget; with the latter he gained quite a few cups and medals at Brooklands. At this time he won Sir Malcolm Campbell's original "Bluebird" in a bet, and with it equalled the speed record of Southport's sands, at 180 mph. The exact bet was that he, Bill Cotton, could have the car

ally, I feel that the good doctor has a case—but these criticisms can be applied to the vast brotherhood of man, unless my eyes and ears deceive me. It seems to me that he's merely picked on the common sins of pride and selfishness and projected them on to one group.

★ ★ ★

BRIEFINGS: Claude Thornhill intends to reorganise a band in October. . . . RCA Victor has developed an extended play 45 rpm record which will play up to eight minutes of music, while remaining the same size as the standard disc. . . . The trade rumour that had Paul Weston leaving Columbia Records, began because of a grammatical misunderstanding. The telegram read "resigning," meaning to sign again, but taken to mean just the opposite. . . . Frankie Laine and his wife Nan Gray have an antique shop in Hollywood. . . . Lena Horne plans to start her first British movie on September 15. The story, which has a London setting, was authored by Peter Lamba who has done documentary scripts before. . . . Ray Anthony is set to record "Long Island Sound," not the one recorded by Stan Getz, which was based on the chords of "Zing! Went the Strings of My Heart." This "Sound" is part of a suite written by Bill Snyder. . . . Ex-Herman vocalist, Mary Ann McCall, off to Honolulu.

## HOME TRUTHS

about

## BILLY COTTON

Birthday: May 6.  
Birthplace: Westminster.  
Height: 5ft. 10ins.  
Colour of Eyes: Blue.  
Colour of Hair: Black  
Favourite Colour: Green  
Residence: Farnham Common.

Family: Wife, Mabel; two sons, Ted and Bill. One grandson, Timothy; two grand-daughters, Susan and Jane.

Cars: Rolls-Bentley and a Sunbeam Talbot.

Yacht: 50ft. Hawfinch-class motor cruiser.

Pets: Dogs (as large as possible).

Hat size: 8.

Gloves: Dunno—large ones, anyway.

Shoes size: 8½.

Favourite Drink: Liebfraumilch Hock.

Favourite Musician: Not Jack Jackson!

Favourite Record: Joan Hammond's "One Fine Day."

Favourite Holiday Spot: Sandbanks, Dorset.

MERIDIAN

## IDAHO STATE FAIR

WATCH FOR THE HAND OF FATE

SOUTHERN

## PRETTY BRIDE

READY SOON

I WAITED A LITTLE TOO LONG

SOUTHERN MUSIC PUBLISHING CO. LTD.

8, DENMARK ST., LONDON, W.C.2. TEM Bar 4524

# Footballer . . . Bus-conductor . . . Racing-Driver . . .

## that's . . . **BILL COTTON**

for £5 if he would dare to drive it over 100 mph. He did. He got the car.

After this came bigger and better things. The late Dick Seaman's ERA was bought by Bill, and more cups were won. Finally, in 1938 he was picked for the British team of three cars to race against the Ger-

bungalow down at Poole and every spare moment was spent there with his boats.

Then came the second World War. Straight away the band

little pianist, getting out of a truck and sliding down an ice-covered hill was acknowledged to be among the best.

On return to England he took up the job of entertaining the British public in earnest; week after week he toured the Provinces, fitting in a few broadcasts and as many troop concerts as he could get.

After the war came the gradual decline of the variety boom. It hit Cotton the same as it hit everyone else. The public, as is its wont, wanted new faces. Things began to look not exactly black, but a little grey!

New names in bands were springing up everywhere. Bill's show was as good as ever, but the people were not flocking in any more. Jive, bop and "modern" music seemed to be favourite.

Bill would not bow to that. He stuck to his own type of music. Then, in 1948, the BBC offered him a Sunday series. The first two or three were greeted coolly in the profession.

"Old Bill Cotton at it again—when will he learn that that type of music went out with the ark?" was the attitude of most. But the coolness turned to wonderment within a short time.

For he was soon packing them in theatres again, because on the radio he had found a new outlet for his showmanship. People from all walks

of life found the cheery Sunday show a tonic, and they were not slow to say so.

That really brings the story up-to-date. Currently Bill Cotton is keeping up his impeccable standard of entertainment in the theatres, and soon his fifth radio series starts.

One feature of the Billy Cotton Band that always brings a whistle is the length of time the boys of the band stay with Bill.

### Long Service

Clem Bernard has the Oscar for twenty-seven years; Alan Breeze is coming up to twenty, and there are quite a few fifteens and tens.

Of the musicians who have left Bill, a number have found fame on their own. Sydney Lipton, Teddy Foster and Nat Gonella are only three notabilities in the band business who spent some years with Billy Cotton.

He himself would say he has had his fair share of luck. But it was luck that had to be worked for.

He still retains his love for boats, and spent this year's holiday cruising in his 40-ft. motor yacht round the north coast of France.

Although he doesn't do any competition car racing, he still is a connoisseur of cars, and in either his Bentley or Sunbeam-Talbot prefers going fast to slow.

But most of all, his sense of humour is the same. Still one of his favourite stories is of a very well-known and brilliant musician who once made an arrangement for Bill.

On seeing the score, Bill got out his blue pencil and away went a lot of the beautiful work



Here is Billy Cotton wearing the Brentford FC colours, when he played centre-forward for them. He is still one of soccer's most intense fans and gets to a match whenever he is free.

which was just not for Cotton, in Cotton's opinion. The gentleman took one look at his ruined work and just said: "You're not a bandleader—you're a butcher!"

It has, however been said that the British are a meat-eating nation.



This picture takes us back to the first World War and shows the drummers of the Royal Fusiliers on parade, with Drummer Cotton fifth from the right.

mans and Italians at Donnington, in the Grand Prix.

After a phenomenal race the British cars came fourth, fifth and sixth, and carried off the team prize. This was one of the few achievements we made in competition with Continentals in the motor racing field.

There was one other hobby Bill had. Boats. Fast ones, slow ones, big ones, small ones—all passed through the Cotton boathouse. He bought a small

was liquidated and P/O Cotton reported for flying duties. Alas, the Air Ministry did not see eye to eye with him on this point, and after a lot of argument he found himself out of the RAF and commissioned to go to France to entertain the troops.

He went right in the middle of the coldest winter on record—1940. There were many funny moments, but Bill says the sight of Clem Bernard, his

## CURRENT ORCHESTRATIONS REVIEWED by 'ARRANGER'

ABOUT the best pair of arrangements back to back that I have seen for a long time come from Campbell Connelly & Co. They are, the waltz, "We Won't Live In a Castle," and the slow number, "To Think You've Chosen Me."

Both are described as being orchestrated, the waltz by Johnny Douglas, and the other by Sy Oliver; but in point of fact great credit is due to both for their skilful arrangements.

A note at the top of "We Won't Live In A Castle" says that the arrangement "may be played by 1 Salon Orchestra 2 Trumpets and 3 Saxes only." This might have been worded a bit better! As far as the salon orchestra goes I cannot see what one is expected to do, unless play it with three violins and piano, which would sound perfectly horrible. Dance bands, however, need have no fear.

There is a cut from the vocal chorus to the last chorus to be used when a number is played

by saxes only. The last chorus itself has a tenor solo followed by a nice bit with tenor lead. Altos must make sure to let the tenor dominate.

Like most slow numbers, "To Think You've Chosen Me" has one defect—it is too long. Many bands play "Intro, Two and Last." To do so in the present case means missing most of the best parts of the arrangement. The thing to leave out is definitely Two, cutting from the second beat of the first time bar, to the second time bar, saxes having rests after the second beat.

With a full band the arrangement offers no problems at all, but with a small band a few things could be done that will make it sound even better.

These must not be regarded as corrections, but merely as improvements. With one trumpet and three saxes it would be advisable to play the short trombone solos on the trumpet an octave lower, in sections F, G and I.

It is in a band with trumpet and two saxes that a few alterations, or rather additions, would make the world of difference. They are, therefore, well worth spending ten minutes over.

The arrangement makes a great feature of duets in thirds between similar instruments. With trumpet, alto and tenor this effect will be lost, if the arrangement is played exactly as written. Here is how to put matters right.

Remember we are playing the top line of the vocal chorus. Be-

ginning at the last quaver of the sixth bar of the vocal chorus, the trumpet should switch to the second trumpet part of the lower line for two bars.

This can easily be cued in, but all the player has to do is to read his own lower line a third below, without altering accidentals. He must be careful to blend with the first alto, and not to cover it.

The same process is repeated two bars before Two although the final two notes in the passage are not in thirds. In other words, instead of ending B-A, end F-E.

During F, G and I, there are duets for two tenors; they can, of course be left to tenor solos, but to play them as duets it is necessary for the first alto to play the cues on the second alto part.

A further help would be the playing of the second alto part on the trumpet in the two bars before B, and the two bars before H, but this is perhaps asking too much, for there is already a tenor cue printed on the trumpet part.

However, the trumpet player can probably read this up a third without much trouble. He must be careful to blend with the saxes, and not to cover the lead tenor. The latter remark goes for the alto as well.

So go to it, small bands! Ten minutes with a Biro and a couple of run-throughs, observing the above remarks, and listeners will think that you have got a famous arranger working for you.

## BILLY COTTON AND HIS BAND

THE HOMING WALTZ  
AUF WIEDERSEH'N, SWEETHEART.....F.9947

GOODBYE SWEETHEART  
I PAINTED IT.....F.9899

THE GANDY DANCERS' BALL  
NOODLIN' RAG.....F.9915

STAR OF HOPE  
I MISS MY DARLING.....F.9923

IT ALWAYS STARTS TO RAIN  
THREE LITTLE KITTENS.....F.9924

GENTLY JOHNNY  
THE BOOM SONG.....F.9937

EXCLUSIVELY ON



full frequency range records

THE DECCA RECORD COMPANY LIMITED 1-3 Brixton Road, London, S.W.9

### GIBBONS' CHANGE

FOLLOWING last week's report of impending changes in the personnel of the Carroll Gibbons Orchestra at the Savoy, the NME learns that trumpeter Ray Davies leaves Lew Stone's Pigalle group on September 6, and replaces Cecil Moss in the Gibbons line-up, as from September 8.

News of Cecil's next port of call was not forthcoming as the NME closed for press.

## TONY BRENT

"It Isn't Easy"

"Dancing On The Grapes"

(Col. DB.3127)

THIS week a new British singer, Tony Brent, makes his recording debut and an auspicious one it is, too. For he shows that his voice can compare very favourably with the current crop of American singers, when it comes to style and interpretation.

"Easy" finds him singing with strong traces of Johnnie Ray and Frankie Laine, which to me is a pretty palatable mixture, and one which is very easy on the ears. Norrie Paramor's Orchestra moves along with him, despite a plodding rhythm section.

And will arrangers kindly note that I'm getting awfully tired of the phrase you are all pinching from Kay Starr's "Wheel of Fortune" — you know the one I mean.

There are any amount of phrases just as good, if not better—may I recommend a visit to the '51 or the Feldman Club? Just take a sheet of manuscript along with you and you'll find that you will hear enough ideas to carry on arranging for at least ten years!

Flip side is a super-colossal production disc, very well done. Brent sings with charm and an easy beat, and he's well supported by the Paramor Orchestra and chorus.

Oh, yes—there are also handclaps, on which subject I'm fast becoming an authority. Here they sound like the East

There are some interesting chord changes, especially in the third and fourth bars of the tune (and relatively the eleventh, twelfth, twenty-seventh and twenty-eighth) with the result that over the two bars each time there is a change of chord on each beat—quite a test for any soloist to improve on, you'll agree, but Domnerus just romps through these changes like the musician he is.

There's some excellent piano here, too, by Bengt Hallberg, whose introduction to the side is tasteful and sets the correct mood.

Flip side is a feature for vibes by Ulf Linde, who shines with some facile beater work. Some effective figures, played by alto and trumpet, but they are a bit too obvious and rely on hackneyed minor seventh progressions which are not very ingeniously inserted.

But this disc is worth getting for "I Can't Get Started" alone, an outstanding solo flight, judged by any standards.

Delightful Domnerus!



## DOLORES GRAY

"Did Anyone Call?"

"To Be Loved By You"

(Bruns. 04953)

I SEE that the critics have been at it again. This time, Dolores Gray is the target—



# TONY BRENT

I can thoroughly recommend this and would add that, as a recording artist, Dolores Gray is going to make the big time in a very short while, then she'll be able to pack away her six-shooters for good!



## BUDDY DE FRANCO AND HIS QUARTET

"Penny Whistle Blues"

"Sweet Georgia Brown"

(MGM 530)

AFTER the wonderful release of "Lady Be Good" last month, by this group, I looked forward to these sides, but, oh, what a let-down they are!

First one has far too much echo on the de Franco clarinet, making it sound like the title of the disc—a penny whistle. Maybe that was the idea, but it certainly misfires here.

The theme is dated and terribly monotonous, as is the clarinet solo—all high register stuff—repetitious to a degree of boredom. He is very stilted here and is not helped by pianist Kenny Drew's lapse into boogie, which helps to drag the side down.

The fade-out at the end is badly done, with the guitarist



very unsure of his part. A stinker!

Reverse, the oldie, is not a lot better, and is only saved by de Franco's second chorus, which is much more like it, and by Jimmy Raney's guitar solo, once again bearing an amazing resemblance to the playing of our own Pete Chilver, now the distinguished hotelier of Berwick-on-Tweed.

The piano solo is clumsily executed and uninspired, but I like the way Teddy Kotick's bass pushes the beat along. The side ends with a corny figure for the last chorus, and a trite coda, which is rushed.

And who is the mysterious tenor player who plays four bars of the intro and disappears for ever? Quite a strange thing, that! Maybe it was Lester warming-up in the men's room outside!

There are so few modern jazz releases by the big companies these days that it's a shame when I have to tear a disc like this to shreds, but a critic must stand or fall by his words, and I would be grossly exaggerating if I said that this was a good record.

On the contrary it is a very poor effort which gets the thumbs down from me. Defunct de Franco!



## DON CHERRY

"Don't Cry"

"My Mother's Pearls"

(Bruns. 04943)

A COUPLE of real "weepies" here. The first, aimed at Johnnie Ray fans, judging by the title, is notorious for an exceptionally bad "angelic choir"—poor blend and faulty intonation, mainly coming from the lead "angel," making for some most unheavenly music.

"Pearls" is a sad ballad which smacks of the Victorian era more than somewhat. The singer has a good voice, but his material here kills him stone dead.

Over-ripe Cherry!



## PERCY FAITH'S ORCHESTRA

"Festival"

"Delicado"

(Col. DB.3103)

"FESTIVAL" is a good rocking disc. The brass section has bite and character, and the chorus are well drilled on the difficult intervals which the tune contains.



An unusual angle on an unusual musician. The gent with the titanic torso and the Picasso pants is U.S. bandleader, Billy May, about to enjoy a swim. This is a brand new picture of Billy, and was brought over from the States to us this week by disc-jockey Marcel Stellman.



There are also plenty of handclaps, liberally distributed throughout the arrangement; if your turntable is running fast they could sound like applause!

Reverse I consider non-descript, in spite of this version of "Delicado" being a top-of-the-list seller in America. It doesn't compare with the Frank Cordell version which I reviewed a week ago, as this at least had life and an interesting treatment, which leaves the Faith disc far behind.

## BEST BUY OF THE WEEK—

Dolores Gray's "To Be Loved By You."

## BEST VOCAL OF THE WEEK—

Tony Brent's "It Isn't Easy."

## BEST JAZZMAN OF THE WEEK—

Arne Domnerus "Can't Get Started."

## TECHNICAL TIP TO ARRANGERS—

Now that the background phrase of Kay Starr's "Wheel Of Fortune" has been worked to death, may we please expect a new one soon?

## VERA LYNN

(with Ted Heath's Orchestra)

"Marryin' Time"

"A Little Love"

(Decca F9940)

NOW that Vera has really hit the jackpot with her sensational success, Decca have hit on the bright idea of teaming her with the Heath crew, with excellent results.

"Marryin' Time," a decided "lift" of the old traditional English air "The Floral Dance," finds Vera much more rhythmic than usual. She bounces along politely with the catchy tune, inspired by the powerful brass team behind her. The rhythm section is distant, though, and lacks definition.

Reverse is much more to Vera's liking, and her strong, true voice is heard to great advantage on the good slow tune. There's a neat bass figure which occurs effectively through the side, and the arranger has borrowed liberally from the Kay Starr of "Wheel" some brass phrases.

I like the Les Gilbert alto obligato behind the vocal, but the saxes are a bit "mushy" here. However, this is an ambitious effort all round.

Vera deserves Heath, and I'm sure that our American record-buying friends will find the combination much to their liking, unless they are too sold already on the Forces chorus idea of her recent record-breaking record.



## EDDIE FISHER

"Just A Little Lovin'"

"I Remember When"

(HMV B.10321)

FIRST side is a very corny ditty, which should be subtitled "My Truly, Truly Square"

The singer's voice is of the light tenor variety and he's getting a grand build-up, with loads of blurb and publicity of the right kind, but he'll have to get a whole lot better to compare with our own Jimmy Young, who sings this sort of thing so much better.

Reverse is an uneventful waltz. Only fair Fisher.

## RALPH SHARON'S RECORD SURVEY



Wapping Ladies' Whist Drive Society, dropping their packs of cards at the same time on the church hall floor—well, almost at the same time!

But this side could be a big hit, and Brent is a young man to watch. He can come and sing on my turntable any time he likes, for he has the kind of talent which makes for big record hits. See if I'm not right.



## ARNE DOMNERUS' FAVOURITE GROUP

"I Can't Get Started"

"The Way You Look Tonight"

(Esquire 10-244)

A TIMELY release here, with the Swedish alto man whose Festival Hall visit was such a fiasco.

The slow Gershwin evergreen gets a wonderful treatment by Arne, who plays like an angel here, with great warmth, dynamics and a wealth of ideas. This is the best effort I've heard on wax from him so far.

"She only registers when she puts on her cowboy outfit and becomes Annie Oakley once again," they bemoan.

Poor girl, such is the reward she gets for making such a hit out of her boisterous yelling in "Annie Get Your Gun"—now she's typed as a female Gene Autry!

But if you think that she is only suited to songs of the gun type, you've made a mistake. These two sides under review prove that she is a darn good singer, way above the average croonette.

First side, is sung with feeling and restraint, and Sy Oliver provides the right kind of string background which the song calls for.

Reverse, a cute song, shows she has a beat and loads of personality, which comes right through the wax into your heart. She has a lot of what Lena Horne has on records—emotion. Sy Oliver's backing here is lifty and drives her along.

### ★ NEW PHOTOGRAPHS OF YOUR FAVOURITE ★ FILM AND RECORDING STARS

Glossy 7" x 5" prints 1/3 each post free

GUY MITCHELL · YMA SUMAC · BILLY DANIELS · DORIS DAY  
NAT KING COLE · MARIO LANZA · FRANK SINATRA  
JO STAFFORD · BETTY HUTTON · MARTIN & LEWIS  
DICK HAYMES · FRANKIE LAINE · BILLY ECKSTINE  
BOB HOPE · ALAN DEAN · TONY MARTIN

Send 1.2.0. for full list—including film stars TRADE ENQUIRIES INVITED

★ MOVIE STAR (D4) SERVICE, 56 Fellows Rd. London N.W.3

# Jack Bentley's Radio Reviews

## MORE HELPINGS OF LANCASHIRE HOT POT, BBC!

### NORTHERN VARIETY ORCHESTRA

Tuesday, August 12, 6 to 6.45 p.m. Light.

A BRIEF survey of the original domicile of star musicians now residing in the metropolis, would reveal that if the North v. South rivalry ever went beyond its present dormant state, Londoners would find a more than formidable Trojan Horse in their midst.

After hearing this show by the NVO, even the most complacent of Southern maestros would have realised that this fifth column is not the only threat, for here was music, material and production, capable, if not of taking their city by storm, at least of causing some very uneasy moments.

From a presentation point of view, the programme vied with the best anywhere, but if it erred a little on the over-ambitious side (i.e., announcing the name of a tenor-saxophone player who played only eight bars solo in a lengthy arrangement), then I prefer it to our usual national trait of understatement.

Instrumentally, there was one exceedingly surprising feature.

### Great Reeds

It has been a long accepted fact that Britain's most brilliant brass players are generally nurtured in the north. There was more evidence during this broadcast to apply the distinction to the reeds: in fact the general tone of the brass, in spite of confident musicianship, savoured too much of the Cresswell Colliery sound than was good for the occasion. The trombonist, for instance, was entirely lacking in sympathetic approach, and played one solo in a manner that suggested he had renamed it "Over-Time on my Hands."

Saxophonist Johnny Roadhouse handles that instrument with enough style and dexterity to be dubbed second only to his Lordship, Les Gilbert.

Tenor-man Norman Hunt could be in the same exalted social status, by listening less to other people's phrasing and developing his own powers of invention a little more.

Strings, generally of a high standard, but occasionally one of the gentlemen on the back desks strayed from the fold.

Pianist Ken Frith, excellent. Arrangements, in the Bob Farnon manner, fell but little short of the film king's own superb standard.

Conductor Alyn Ainsworth led with his right, scoring decisively in every round.

To the high spot of the whole show. Unreservedly and without hesitation, vocalist Les Howard should be commended for one of the best performances given by a dance band singer in a long time.

Opinion: If this is Lancashire Hot Pot—another helping, please!



Alyn Ainsworth, conductor of the Northern Variety Orchestra.



### GENTLY BENTLEY

Tuesday, August 12, 12.25 to 12.55 p.m. Home

TO forestall budding Walter Winchells who, on seeing this show title, would fain say, "It just goes to show that talent isn't hereditary," Dick Bentley is not only not my father, but no relation whatsoever.

"Gently Bentley," besides being the well-known catchphrase attached to Mr. Richard, is coincidentally enough the entire theme of his programme. Gentle humour, light-hearted music, and vocal numbers that just tripped merrily by, added up to an entertaining show as frothy and airy as a ha'porth of fairground candy floss. Jimmy Edwards wasn't left with much scope for giving black marks to Bentley for his vocal efforts, because that wise old bird was not such a clot as to ignore his limitations, and nothing was attempted beyond them.

Regarding the script, which Dennis Norden and Frank Muir concocted, it knitted the show together without giving the impression that songs and music were incidental to comedy.

### The Year's 'Find'

On the other hand, at times Mr. Bentley almost changed his name to Mr. Benny. This invited unfortunate comparison.

Alma Cogan is positively the female "find" of the year.

Apart from a rich, full-blooded voice, and a completely individual style, Miss Cogan handles a script as if she were a seasoned broadcaster. It doesn't need an astrologer to forecast a future for this star!

Scottish folk who have emigrated to the USA, take an innate pride in retaining their soft brogue throughout the years. Miss Josephine Crombie, however, without even taking the trip, seems to be proudly intent on letting her accent down.

Frank Cordell and his Or-

chestra gave a perfect example in the art of tasteful accompaniment, and although only featured once in their own right, fully justified the producer's policy of spending a few pennies on an outside specialised group.

My only complaint is that I'd like to have heard a little more of trumpeter Jimmy Watson, who has made such a hit in his featured role with Alma Cogan.

Opinion: Ran as gently as a Rolls Bentley.



### WOOLF PHILLIPS AND THE SKYROCKETS ORCHESTRA

Saturday, August 16, 2.30 to 3.15 p.m. Home.

THIS was the kind of broadcast one would expect from a long-experienced organisation that seems to be a haven for talent tired of touring.

It wasn't long ago that the despondent musician's famous last words were: "Oh well, there's only one thing for it, I'll have to take a job in the pit." A "Who's Who" of the musical personnel playing in London shows at the moment looks like the answer to a jazz autograph hunter's dream.

The Skyrocks, residing at Britain's No. 1 show-house naturally head the list, and during this programme it was gratifying to hear the result of our present day impresario's policy.

### Understanding

To detail. The new signature tune: "Who's afraid of the Big Bad Wolf," struck me as being trite, and played in a ponderous tempo gave the impression of connivance. I'm sure the old introductory "Stairway to the Stars," was a much more impressive sound, and in no way detracted from Woolf Phillips' status as the maestro.

The ensemble had the co-operative sense of close understanding that musicians acquire after a long period of professional cohabitation.

Soloists abounded. Trumpeter Stan Roderick, spotlighted, offered a lesson in the art of commanding the instrument without bullying it.

Tommy McQuater furthered the same idea in the jazz idiom. Pat Dodd confirmed the faith all our visiting American stars seem to have in him, and Lad Busby trombonised in a manner



Contrary to general belief, it is not Jack Bentley who writes these reviews, but his Boxer, "Butch"—the only canine critic in the world! Well, this picture proves it, doesn't it?

I've seldom heard outside the sound-track of a Hollywood production.

"Delicado" was a guitar feature by Ivor Mairants (or perhaps Anton Karas). Although not basking in the limelight at any time, the lead saxophone, Izzy Duman, was a definite power behind the throne.

The rhythm has lost none of its beat in latter years, in spite of playing twice nightly for comics and jugglers.

Arrangements, varied. The treatment given to Woolf's own tuneful composition, "How Bright Are The Stars," however, was masterly.

The vocal score was a little bewildering. Bryan Johnson is a fine baritone singer and in a ballad is a welcome change from the "Whispering Smiths" of our age, but in rhythmic pops, he is liable to become very un-pop.

Marion Davis, under fire for pseudo-Americanism, was trying hard to get back home. It was unfortunate I had to catch her with her parenthesis down half-way across the Atlantic!

Opinion: Worth a seat in the stalls.



### JAZZ CLUB

Saturday, August 16, 5 to 5.30 p.m. Light.

MR. HECTOR STEWART, in this programme of Italian jazz, informed us that even in these circles one was imbued with the spirit of "when in Rome do as the Romans do."

After hearing just what the Romans do do, I'm quite sure that most British musicians would much prefer to "see Naples and die."

Of course, Mr. H. S. did make the qualifying statement that the Italians were still not up to the standard of other European countries, to which many must have remarked, "You can

say that again." Oddly enough, later in the programme he did.

With the exception of the Sestetto Nunzio Rotundo (Italian for "bop"!), who sported a pretty fair trumpeter, pianist and others with at least some idea of playing their instruments, I have seldom heard a more nerve-wracking noise outside a day nursery.

To criticise in detail would mean listening to this half-hour again on "tape," and rather than that, I'd attempt to straighten up the leaning tower of Pisa.

The one saving grace of this show was the excellent compereing of the same Hector Stewart. Anyone less gullible than myself might almost have been persuaded into believing that New Orleans will soon have to start training on spaghetti. Not in our lifetime, *amigo mio!*

Opinion: Italian jazz has nothing but enthusiasm. Nothing.



### HIGH NOTES OF THE WEEK.

Vocalist Les Howard. Even "Butch," my Boxer, stopped eating the settee to listen to him. Trumpeter Stan Roderick.

### LOW NOTES OF THE WEEK.

The Rome-New Orleans Jazz Band. And just about that far from each other.

Available once more

## MODERN DANCE BAND HARMONY

by

GEORGE EVANS

From your Music Shop or direct post free

25/-

All enquiries:

FANFARE MUSICAL PUBLICATIONS

50 MANCHESTER STREET, LONDON, W.1

## 'JAZZ CLUB' TO BE RESTED?

THERE is a possibility that "Jazz Club" may be taking a rest during September. No programmes have been scheduled to follow NME record critic Ralph Sharon's survey of new releases, which is being broadcast on August 30, and nothing definite will be known until Jim Davidson returns from holiday next Monday.

Speaking to the NME this week, "Jazz Club" Editor Charles Chilton said:

"Usually the programme comes off during August; as it didn't this year, I should think it's quite likely to be rested during September, particularly as nothing has yet been scheduled.

"But I won't know anything until Mr. Davidson gets back."

# THE NEW MUSICAL EXPRESS

Editorial and Advertisement Offices:

5, DENMARK STREET,  
LONDON, W.C.2.

PHONE: TEMPLE BAR 0902/3

EDITOR: RAY SONIN.

Assistant-Editor: JACK BAVERSTOCK.

Advertisement Manager:

PERCY C. DICKINS.

## Tribute to Frankie Laine

THIS IS a review of a show; better still, call it a review of a phenomenon. Why does a review rate the Editorial space? Because there is such a lot of bubbling to be said that this is about the only place in the paper where we can really spread ourselves and get away with it! From which preamble, the discerning reader will have deduced that we propose to discuss the incredible, the fabulous, the amazing Frankie Laine.

HE CAME to the London Palladium this week with a build-up such as only a consistent series of magnificent records can achieve. In such circumstances, a personal appearance from behind the Wax Curtain may sometimes be disastrous; in Frankie Laine's case, it is quite the reverse. The records, believe it or not, hardly do justice to his amazing voice; and certainly his photographs give no impression of his tremendous vitality and personality.

YOU WILL have read in the lay press about the girls who squealed and squeaked in ecstasy as he sang, and you may possibly have curled a contemptuous lip at such adolescent behaviour. Well, uncurl that lip right now; the squeals and the squeals came from an adult audience that was electrified, spellbound, hypnotised and stimulated!

THIS WRITER has seen them all—even the great Bing himself—and no vocalist has ever affected an audience as Frankie Laine did. What does he do that gets everybody? The answer is this—he treats every song as a challenge; he wrestles with it to grind every ounce of meaning and expression from the lyrics and the melody. And he invariably wins.

HIS SINCERITY shines out like a banner. He believes in what he is singing, and he makes his audience believe in it, too. As he sings, he cajoles, wheedles, hisses, spits, commands, entreats, hates and loves with gestures of his hands and figure and with nuances of his voice. He whispers, he bellows; he is happy, he is sad, and at the end of the performance his audience are as limp as he is. It's wonderful!

ON THE first night at the Palladium he started off with a specially written song in which he expressed his feelings about appearing in London, and then hammered the audience with this formidable melodic battery—"Georgia," "Wild Goose," "That's My Desire," "Jezebel," "Sunny Side of the Street," "When You're In Love," "Luckv Old Sun," "Shine," "Jealousy" and "High Noon." Every one occasioned a rapturous reception and even the hardened lay press critics forgot to be blasé, and applauded.

IT'S A phenomenon worth going a long way to see. This is sex-appeal singing-plus, by a real master of the art of playing on an audience's emotions. To give you an idea—he did some fooling around with a stock-whip and then, turning to the Skyrockets asked: "Are you ready?" Woolf Phillips nodded. He turned to his immaculate accompanist, Carl Fischer. "Are you ready?" he asked, and Carl nodded. He turned to the audience and grinned. "Are you ready?" he asked. And a well-dressed woman sitting in the stalls cried out ecstatically—"Any time!"

# NEW-SIZE LONG-PLAYING RECORDS ARRIVE HERE

## EMI launching 45 r.p.m. 'doughnuts'

FOR the first time since microgroove, long-playing gramophone records made their appearance in the United States, the seven-inch "doughnuts" to spin at forty-five revolutions per minute, are to make their appearance on the home market, from October.

These non-breakable, lightweight, flexible and easy-to-store discs (known as "doughnuts" because of their extra large spindle hole) are to be put out by the EMI group for their trademarks, HMV, Columbia, Parlophone and MGM.

### PLASTIC

The 7-inch record, used in America mainly for popular music recordings, has a playing-time equivalent to the standard 78 rpm shellac record.

EMI will at the same time be crashing into the LP market by issuing their first 33½ rpm records, thus lining up with the Decca Record Company which introduced the long-playing disc to this country quite some time ago. As yet, Decca have not pressed 45 rpms.

Both speeds of microgroove records made by the EMI will be pressed from a new all-British plastic, the outcome of close co-operation between the company's own scientists and the British chemical industry, and in addition to a higher standard of reproduction, due to their silent surfaces, they are hard-wearing and non-breakable.

### SPACE

45 rpms have caught on in America to such an extent that they are expected to replace the 78 rpm 10-inch disc in due course.

Their compact size makes them ideal for storing (a foot of shelf space will carry more than 120 of them) and their playing time of approximately three minutes makes them far more suitable for popular recordings than the 35 or 50 minute 33½ rpm LP records which are, of course, ideal for classical works.

These microgroove records, of both speeds, will have something like 250 grooves to the inch as against 100 grooves on the standard 10-inch 78 rpm shellac record, and can only be played on a suitable speed turntable, already on the market here, and with featherweight pick-ups holding a specially-shaped stylus to fit the narrower groove.

## PAUL ADAM TO OPEN AT BRADFORD

AS we reported last week, a quartet led by society band-leader Paul Adam commences a Variety tour under the Ambrose aegis next Monday (25th).

First stop will be for a week at the Alhambra, Bradford, after which the group comes to London.

Though the Ambrose office would not disclose which theatre will house the act for its first London appearance, the Chiswick Empire makes no secret of the fact that the Adam Quartet will open there on September 1.

## 'WALTZ WITHOUT WORDS' RESULTS

THE result of the "Waltz Without Words" competition, featured over Radio Luxembourg during their "Stars of the Evening" programmes throughout July, was announced late on Wednesday night (20th).

Out of thousands of lyrics submitted, the judges had no hesitation in awarding the prize of £25 and royalties to Geoffrey Rand, "The Homewood," Esher, Surrey, for his entry entitled "The Last Waltz."

## BEVERLEYS BACK

THAT glamorous singing trio, the Beverley Sisters, touched down at London Airport yesterday (Thursday) after a visit to the States. The girls have been on a visit to their family, but also managed to fit in several TV appearances.

Next Monday they open at the Chiswick Empire for a week, and follow this with a two-week season at the London Palladium in the Bob Hope bill, commencing September 1.

NEW CHURCHILLS. — The NME learns that as from last Monday (18th), the Georgian Club (ex-Churchills) has become the "New Churchills," and will henceforth be known by that name.

## LEWIS GOES 'KENTON' HAYMES 'DEP' G

VIC LEWIS is re-forming his twenty-piece Progressive Orchestra. The full ten-brass unit will be playing at the Royal Albert Hall on September 14, together with the "Jazz at the Prom" unit which will be making its first appearance on the London concert platform.

This double is agent Maurice Kinn's big gamble to overcome the headache of finding a strong bill to replace Dick Haymes, who (as reported last week) was prevented by the American tax authorities from fulfilling his engagements here.

When Maurice Kinn heard last week that Haymes couldn't come, he immediately endeavoured to sign Mel Torme or Gordon Macrae instead, but these negotiations fell through.

The result is that Sunday, September 14, will see more Jazz At The Albert Hall.

The Vic Lewis Band in its renovated form may do a one-week "Innovations in Modern Music" concert tour in November, if reaction to the September 14 appearance is good.

Speaking to the NME this week, Vic Lewis was enthusiastic about prospects.

"It is my hope to follow the pattern now established by Stan Kenton in America," he explained.

## STAPLETON OUT OF JAMBOREE

CYRIL STAPLETON will not, after all, be appearing at this year's "Jazz Jamboree," at the Gaumont State, Kilburn, on October 12.

As the NME accurately forecast last week, his appearance at this Showcase of the Year would have meant the public debut of his new BBC Show Band.

Cyril now feels that the orchestra would be too immature at that stage to undertake such a show, apart from the additional complications of obtaining special uniforms for this one appearance.

In the circumstances, Cyril has regretfully declined the invitation of the Musicians Social and Benevolent Council, organisers of this annual show for musicians' charity.

It is perhaps fitting that the last public appearance of the present Stapleton band should be at Cyril's hometown of Nottingham, on September 6.

The band will make its final appearance on the following day in "Variety Band Box," and (as we exclusively announced last week) Cyril makes his debut with the BBC Show Band, in the Light Programme on October 2.

Other "Jazz Jamboree" news is that Vic Lewis has declined an invitation to appear with his band. It is strongly rumoured that the names of three famous big bands and one small group will come up for consideration when the Council of the MSBC meets this week-end to complete the programme.

"I want to present a short 'Innovations' tour each year, and concentrate on dance dates with a smaller group for the rest of the 52 weeks. We toured in 1949, you will remember, and again in 1950, but the fans did not get a chance to hear any out-and-out Kenton from us during 1951.

"I feel that a week in the principal cities of Britain is about due and will be welcomed by the fans.

"The thing that has made me decide to re-form the Kenton-style unit has been the many requests from fans for Stan's kind of music during our tour of one-nighters. Stan is sending over some special



# Lynmouth Musician's Dramatic Flood Story

**A GRIM ECHO OF THE FLOOD DISASTER THAT HAS WIPED OUT THE DEVON TOWN OF LYNMOUTH CAME OVER THE TELEPHONE TO THE NME OFFICES ON TUESDAY, WHEN WE WERE ABLE TO ESTABLISH CONTACT WITH RESIDENT BANDLEADERS IN THAT TOWN.**

Pianist Peter Alan, bandleader at the local "Valley of the Rocks" Hotel, was still numbed with shock as he spoke to us, but was able to give us a dramatic picture of the scene as the floods swept over the town.

He said: "It was raining like mad all Friday evening, as we played for dancing in the hotel. The first intimation that anything was wrong came when the electricity supply failed, plunging the ballroom into complete darkness.

### SILENCE...

"I was just taking a solo on the Clavioline when it happened, and the instrument went dead on me.

"In the silence we could hear the rushing of water that was more than just rain, but nobody panicked and we got together with other members of

the staff and sorted out candles for lighting.

"Then the homeless people from lower down in the town began to arrive, and we realised what had happened to our lovely little town.

### SINGING

"Soon the foyer and lounge of the hotel were seething with masses of refugees from the floods, so I got out my accordion and, with my drummer Harry Knight, we managed to organise some community singing—to try to calm some of the people, who were in a pretty bad shape.

"This we kept up until nearly 3 a.m. when everyone fell asleep out of sheer exhaustion."

Peter and Harry were active again at the dawn, driving down as far as possible into the badly stricken areas, in Peter's car, aiding the victims in every way they could, and rescuing such property as they were able

to carry to the comparative safety of the Rocks Hotel.

All day they laboured, helping the Army and the Police, with only one short break. This was a journey into Barnstaple to collect emergency rations, hurricane lamps and other equipment for the hotel management.

On Monday evening, Peter Alan began to play again at the hotel. "I felt that we must start again," he told us. "Perhaps some people may feel that, with such devastation, dancing is hardly the thing, but I think that for those who must stay here, music will help to take their minds off the tragedy."

Devon bandleader Ray Carter, whom we also contacted, told us that his band had been playing at the Lyn Valley Hotel on the Thursday evening. The next night the raging torrent completely destroyed the hotel ballroom, and brought desolation to acres around it.

A survey by the South-West MU Organiser, Mr. Edmunds, of Bristol, brought the news that no musicians were missing or among the casualties, as far as is known at the time of going to press.



Johnny Brandon and leading lady Jean Carson get their heads together during the final rehearsals of the new musical "Love from Judy" which opens on Tuesday next at the Coventry Hippodrome. This revitalised version of the old success "Daddy Long Legs" has lyrics by 24-year-old Chicago-born Jack Gray, seen looking over Jean's shoulder. The song which this happy group is rehearsing is the big number of the show, "Swinging On The Old Banjo." The music is by Hugh Martin, who wrote "The Trolley Song" and other hits.

## FATHER KIRCHIN FRONTS SON KIRCHIN'S BAND

FATHER and son are to unite in a new band presentation for Mecca when Basil Kirchin and his Band, with Ivor Kirchin, open at Fountainbridge Palais, Edinburgh, for a season commencing September 8.

Brilliant young drummer Basil formed his own outfit last April, and received raves from the critics for the driving enthusiasm and musical efficiency behind the venture.

At the same time, his father, Ivor, who had conducted his band for twenty-three years on the Mecca Circuit, was forced to disband owing to ill-health following a motor-car accident.

He was ordered by his doctors to take a long convalescence away from work and, when Mr. C. L. Heimann, chief of the Mecca Ballrooms, heard of this, he at once arranged for Ivor to be retained until he had recovered.

Now fit and well again, Ivor is to come back to batonering in front of his son's 12-piece orchestra, and Mecca's faith in the Kirchin family will undoubtedly be justified by the reaction of the Edinburgh patrons.

## BILLY TERNENT ON THE AIR

THIS Sunday (August 24), will see the first of a new series of weekly broadcasts in the Light Programme by Billy Ternent and his Orchestra, broadcasting from Butlin's Holiday Camp at Filey.

The series, based on an idea by Billy Ternent, is scheduled for a six-week run, and will be aired from 4.15 to 5 p.m. each Sunday afternoon.

There will be several regular "spots"; every programme will feature a famous guest star—Arthur English, Arthur Askey and Tony Hancock are already fixed to appear—and a well-known sporting personality.

The camp's "Top Tune of the Week," the one most requested by campers, will be played.

## DIXIELAND SERIES

- |                          |                          |
|--------------------------|--------------------------|
| After You've Gone        | Johnson Rag              |
| At the Jazz Band Ball    | Russian Rag              |
| Clarinet Marmalade       | South Rampart St. Parade |
| Darktown Strutters' Ball | Stumbling                |
| Black & White Rag        | Wabash Blues             |

Arranged by HARRY GOLD & NORRIE PARAMOR

Instrumentation: Piano, Clarinet, Trumpet, Trombone, Tenor Sax Drums, Bass (with Guitar Chords).

Price 3/- Each Orchestration, plus 3d. postage.

FRANCIS, DAY & HUNTER, LTD. 138, Charing X Road, London, W.C.2 Phone: TEM 8351/5

## RHYTHM AIRS FOR SMALL ORCHESTRA

- |                          |                       |
|--------------------------|-----------------------|
| At Sundown               | Pagan Love Song       |
| Blue Moon                | Should I              |
| Darktown Strutters' Ball | Sleepy Time Gal       |
| Moonlight Serenade       | Somebody Stole My Gal |
|                          | Temptation            |

Arranged by WILL HUDSON & FUD LIVINGSTON

- |                   |                           |                           |
|-------------------|---------------------------|---------------------------|
| <b>PAUL JONES</b> | <b>CHRISTMAS CRACKERS</b> | <b>NUTS &amp; WINE</b>    |
| Containing—       | Containing—               | Containing—               |
| Say It With Music | Jingle Bells              | Tavern in the Town        |
| Thanks A Million  | Little Brown Jug          | Here's To Good Old Whisky |
| Memories          | John Peel                 | Old MacDonald Had A Farm  |
| Boa Noite         | Landlord Fill the         | What Shall We Do With     |
| I Saw Stars       | Flowing Bowl              | a Drunken Sailor          |
| Love              | Good King Wenceslas       | Here's A Health Unto His  |
|                   | Auld Lang Syne            | Majesty                   |

Instrumentation: 3 Saxophones, Trumpet, Piano, Drums, Bass (with Guitar Chords).

Price 3/- per set, plus 3d. postage.

## PARLO'S PREUSS TAKES OVER COLUMBIA

OSCAR PREUSS, Artists' Manager of Parlophone, has taken over the reins of the Columbia Company, following the resignation of Leonard Smith.

This news will end the speculation that has mounted throughout the profession following Smith's announcement to the Press that he was severing his 30-year connection with Columbia as from August 31.

Ever since, Leonard Smith

has been on leave from his office and when the NME spoke to him on Wednesday (20th) he was at his south coast home.

Asked if he had any comment to make on reports that he was moving to Philips, he answered: "No. But I shall have next week... perhaps."

In an exclusive interview with the NME, Mr. B. E. G. Mittell, JP, EMI chief, spoke of the move that has put Oscar Preuss in dual control of both labels.

### CHANGE-OVER

Mr. Mittell added: "As senior Artists' Manager of EMI, Mr. Preuss takes my place at meetings with publishers and kindred bodies. In future, anyone wishing to discuss any matter appertaining to Columbia should contact Mr. Preuss."

Commenting on the change-over of control he said: "Everything is going on unimpeded. A permanent replacement for Mr. Smith? Well, no decision has been made; it's a very long process."

## N' IN BIG AMBLE

scores for us—Shorty Rogers' scorings of numbers like 'Walking by the River' and 'I Only Have Eyes For You,' for instance."

When asked by the NME about personnel, Vic replied: "I had some teeth out yesterday, and I'm not feeling too good at the moment. When I'm better, I'll be getting down to the whole question of personnel, rehearsals, etc. Vocalists? I don't know yet, really I don't. We'll use a girl I expect, but I don't know who. She'll have to be good, though."

The "Jazz at the Prom" line-up will be as printed in the July 11 NME, except that Bert Courtney will replace trumpeter Kenny Baker who will be touring in Variety up North.

THE Monarch of Mambo, Edmundo Ros, flies to America next Monday (25th) on a business-cum-pleasure trip following his season at the Tower Ballroom, Blackpool.

During his week's stay in New York Edmundo will appear on TV and radio programmes.

## ROWBERRY STAYS AT NOTTS

THE cancellation of Dick Haymes' visit to Britain affected many, including promoters, concert directors, etc., but none more than bandleader Arthur Rowberry, who had bought himself out of his residency contract at the Astoria, Nottingham, so that his band might have the prestige of accompanying Haymes on his nation-wide tour which was to have opened on September 14.

With the cancellation, Arthur found himself out of work... but like the bedtime story of old, there is a happy ending.

Arthur has come to an amicable arrangement with Astoria owner Alec Taylor, whereby his band will take up the threads again and continue until October 4.

It is rumoured that Rowberry may be moving into a northern palais at the conclusion of the current engagement.

## BAKER'S SOLO VARIETY DATES FIXED

WITH the announcement of dates for the Delfont touring show "Television Highlights," provincial fans will have a chance of seeing in person Britain's trumpet-wizard Kenny Baker.

Making his first-ever solo variety appearance, Kenny is featured in a strong bill which also includes Billy ("Yellow Dog Blues") Banks, personality-singer Betty Driver, comedy-magician Tommy Cooper, etc.

The show opens on September 8 at the Empire, Liverpool, and afterwards tours as follows: Week of September 15, Alhambra, Bradford; 22, Empire, Sheffield; 29, Empire, Nottingham.

October 6, Empire, Finsbury Park; 13, Hippodrome, Birmingham; 20, Empire, Leeds; 27, Empress, Brixton.

November 3, Empire, Sunderland; 10, Empire, Glasgow; 17, Empire, Edinburgh; 24, Empire, Newcastle.

December 1, Theatre Royal, Portsmouth; 8, Hippodrome, Brighton.

## DAVE SHAND LEADING STAR BAND FOR BOB HOPE TOUR

DAVE SHAND, one of this country's best and most modest alto-sax players, is to turn bandleader.

He is fronting an orchestra assembled by Palladium conductor Woolf Phillips to undertake a short provincial tour with American comedian Bob Hope, prior to his appearance at the London Palladium for two weeks from September 1.

BOB HOPE TOUR

The tour opens on August 28 with two concerts at the Winter Gardens, Bournemouth. On the 29th, the show moves to Colston Hall, Bristol, and will be at Birmingham Town Hall on August 30. The venue for two more concerts on August 31 has

still to be arranged as we close for press.

The personnel that Dave Shand will lead under the Woolf Phillips' banner comprises:

Jimmy Harrison, Stan Newsome and another (trumpets); Eric Breeze, Jack Bentley and George Rowe (trombones); Wally Glenn (engagements permitting); Harry Conn (altos); Ronnie Keen, Len Conley (tenors); Harry Kahn (piano); Lou Nussbaum (bass), and Bobby Midgeley (percussion).

Off to sing at the Edinburgh Festival, Benny Lee poses for this picture with Mrs. Lee and their two daughters.

# BANDS IN THE FOREFRONT OF PRESTON'S £30,000 CIVIC WEEK



Last week-end the NME reporter was in Luton. His account of the music scene will appear in next week's issue, meantime our picture shows Ken Green and his Band, resident for the past five years at the ballroom in the George Hotel.

## SILVESTER'S FIRST-EVER SCOTTISH BAND TOUR

**T**HE Victor Silvester Orchestra is shortly to make its first-ever appearance in Scotland. Always a certain draw on its English appearances, this great attraction has never before crossed the border to play for Scottish dancers, and the forthcoming ten-day tour—negotiated by the Alf Preager office—will undoubtedly enlarge the already wide circle of fans.

The orchestra leaves London by coach on September 10 for an appearance that evening at the "Crown and Mitre," Carlisle.

The following night they open their Scottish tour at Dennistoun Palais, Glasgow, and then

play the following dates:

September 12, Falkirk; 13, Kirkcaldy Ice Rink; 15, Paisley Ice Rink; 16, Eldorado, Edinburgh; 17, Beach Ballroom, Aberdeen; 18, Caledonia Hotel, Inverness; 19, Drill Hall, Dumfries; 20, Eldorado, Edinburgh.

**A** FINE chance for vocalists interested in choral work is contained in the announcement that two rhythmic choirs are being formed by R. G. Blackie, Ltd., of 125, Shaftesbury Avenue, London, WC2. Vocalists (who must be able to sight-read) should write with full details to that address.

**O**VER a thousand artists, including hundreds of instrumentalists and vocalists, will be participating in the week-long extravaganza of pageants, processions, exhibitions, dances, and an extraordinary series of entertainments that have been devised at cost of about £30,000 for fulfilment of civic hospitality at the forthcoming Preston Guild celebrations commencing on September 1.

All the bands in the town and district are refitting and polishing up in preparation for an event which, but for rare exceptions, has been commemorated regularly at 20-year intervals since the Middle Ages.

As well as lavish ornamentation of the main thoroughfares and principal public buildings, all the town's entertainment houses and dance halls are being conformably decorated.

Most of the ballroom proprietors and promoters are arranging for extra-long extensions. The provision of music will not be confined to local personnel. Half a million visitors are expected, including many foreigners and homesick Preston emigrants from all over the world.

### STAR BANDS

To ensure their complete satisfaction, some of the country's top-liners, including the bands of Cyril Stapleton, Ray Ellington and Phil Cardew, will add lustre to the programmes.

The Ellington Quartet will figure alongside Preston's "Top Town" broadcasting team in a special Sunday afternoon matinee; Cardew's Band will be starred at the Inaugural Ball on Monday (September 1) and Stapleton's Orchestra will do the honours at The Mayoral Ball on Wednesday (3rd).

Among the local combinations who will be called upon for extra duty in the regular ballrooms are Ernie Marley's GEM Orchestra at the Worsley School, Bill Greenhalgh's "Old-Time" Strings, and Eddie Regan's modernists at the Regent. Jimmy Reynolds, GEM 2nd sax, is emigrating to America during Guild Week, and Ernie Morley is searching for suitable replacement.

### LOCAL LINE-UPS

Stan Rothwell's noted contesting band will be built up to full strength with Derek Flowers, Alan Rothwell, Eric Smith (trumpets); Les Bonney, Harold Holt (altos); George Rawlinson Bernard Parkinson (tenors); Steve Vincent (baritone); Cyril Knowles (drums); Ron Willan (bass); conductor Stan Rothwell, and an unnamed pianist.

Bill "Swing" Shuttleworth, preparing for his busiest winter with a schedule that includes coverage at Preston, Southport.

### LEE DEPS FOR LEGH

**W**HEN the Peter Legh Orchestra, now in its fifth year at the Regent Palace Hotel, goes off on a fortnight's holiday tomorrow (Saturday), depending on the stand will be a group under the leadership of violinist Eddie Lee.

Resident-leader Legh goes off on a touring holiday through Switzerland and Austria.

Today (Friday) his drummer, Eric Kemp, marries Rosina Palston at St. James's Church, Paddington (3.30). The couple are honeymooning in Devon and Cornwall on a motor-cycle tour.

Bolton, Blackburn, Darwen, and Leyland, will have the services of Ernie Waddington, Vic Shaw (altos); Cyril Finch, Dick Little (tenors); Harry Sagar, George Thompson (trumpets); Ernie King (bass); Terry Flannery (drums) and Sid Marsh (piano).

Another keen contesting outfit, the Ray Austin Progressive Orchestra, with a long list of winter dates at Chorley, Morecambe, Leyland, Blackburn,

Blackpool, Wigan, and Southport, will include Jack Exley (trombone lead); Johnny Keighley (trumpet); Keith Chandler (bass); Cyril Pickington (drums); Harry Hunter and Norman Bolton (tenors); Arnold Croasdale and Jim Waring (altos) and Jim Cunliffe (piano).

Out-of-town business prevents Syd Lewis from accepting Guild work. His winter personnel includes Nan Martin, Mildred Hardman, Pat McGarry, Billy McConochie, Les Jackson, David Whitehead, Brian Smith, Bob Brierley, Norman Barnes, Harry Watson, Dorothy Leggett (accordions); Tommy Edwards, Marie Nelson, June Bradley, Bobbie Smith (vocalists); Harry Wilkinson (drums); Ed King (bass) and Kitty Brierley (wardrobe mistress).



An NME picture of singer Elaine (Guest Night) Gilbert signing a contract which gives agent Peter Baker sole representation rights. Our picture shows Elaine, Peter, and her manager Frank Bunn.

## BARRITEAU FIXES ALL HIS MEN

**A**LL but one of the augmentations for the Carl Barrieteau Band's appearance at Green's Playhouse, Glasgow (NME, August 8) have now been fixed.

Joining Carl for the Scotland date are trombonist Charlie Messenger (late with Cyril Stapleton), trumpeter Jimmy McCormick, tenor saxophonist Ken Goff—who leaves the Alan Hurst Orchestra at the Brighton Aquarium to join the Barrieteau line-up—and singer Bill Hurley.

It was Bill Hurley who a few months back won the Donald Peers "Follow Your Star" singing contest, and as a result appeared for several weeks in the stage show at the Empire, Leicester Square.

His recording of "Then I'll Be There" for Nixa, was a best-seller.

Agent Alf Preager told the NME: "Bill will not be staying permanently with the band; he wants to concentrate on developing a solo act."

The augmentation will be completed with the signing of an additional trumpet player.

**S**ONGWRITER Tolchard Evans, with Mrs. Evans, left for a business trip to the United States on Tuesday morning (10th).

## ABBOTT CLICKS WITH MECCA

**A**FTER only four months on the Mecca payroll, Locarno bandleader Vic Abbott—who followed Nat Allen into the Leeds dance-spot last April—has clicked for what is known as a No. 1 contract with the Mecca circuit.

A No 1 contract with Mecca means a three months' agreement with continuing options and a paid holiday—plus the resultant prestige which always goes with a Mecca engagement.

This is the first time any bandleader has been offered such a contract after being with Mecca less than a year.

Vic, on alto and clarinet, is leading Bill Sowerby (trumpet); George Haley (alto); Walley Stewart (tenor); Maurice Kessler (bass); Arnold Nyman (piano) and John Wood (drums).

## HALL LEAVES '51

**B**BC compère and NME modernist writer Tony Hall, has left Studio '51 after a 2½-year association with that club. He will be appearing as resident compère at the new Mapleton Club which, as reported last week, opens on August 31.

Tony will also be compèring at the Oxford Street "Two-Way" Jazz Club, is appearing with Kenny Graham at Wokingham on August 26 and will be making club appearances with the Ken Wray group.

*Any instrument at your fingertips*

**Clavioline**

(Klavy-o-Leen)

### "CLAVIOLINIST WANTED"

Smart bandleaders now seek a Claviolinist because he is always in tune, can play more intricate passages, and provide greater variety. In many bands the Claviolinist is the highest paid soloist. Send for 16 pp. art catalogue today.

**Selmer**

Write "Catalogue ME" on a p.c. 40—  
114-116, CHARING CROSS ROAD, LONDON,  
W.C.2 Phone: TEM 0444

# FOLLOW THE BAND! — 2nd Week

## We hear the Wray

### Group rehearsing

**TONY HALL** says: These boys must decide where they want the band to go. At the moment I feel they aren't playing jazz either "wild" or aesthetically "cool" enough to please the two extreme kinds of fan, or "commercial" enough for the average listener.

I would say this is a pleasant-sounding unit, but think it will have to watch a tendency towards a certain amount of monotony, due to the line-up of tenor, baritone and trombone. Perhaps well-scored figures behind solos would help here.

The jazz itself reminds me at the moment rather of the 1950 Kai Winding recording band—but it does "swing"—and literally! Stan Wasser's bass is a considerable asset.

Most encouraging at this rehearsal was the enthusiasm of the six boys. I've not seen the like of it since the early Dank-worth days.

**MIKE BUTCHER** says: When a group has spent a concentrated week in rehearsal, it should be possible to get a rough idea of its potentialities, but in this case, frankly, I'm flummoxed.

The few scores I heard made no positive impression, favourable or otherwise and, upon analysis it is hard to say why this was so.

Certainly the actual choice of numbers kept right out of the well-worn rut, for which we are duly grateful; the basic tone colour of a trombone-tenor-baritone front line is an innovation so far as British jazz is concerned.

But what should have been bright and questful, somehow seemed timid and tired—possibly because this was in a small rehearsal room, at the end of a long rehearsal spell.

A few more day's hard work may make a big difference. So, for the present, judgment deferred.

**LES PERRIN** says: To earn the wherewithal to live in moderate comfort, a band must adjust itself to the needs of the current market. It is not enough for a bunch of enthusiastic and competent musicians to be fired with the cult of the aesthetic.

Art has still to declare a dividend for the creator; Gillespie and Parker are not dollar millionaires.

I feel that a group such as this one needs a gimmick. It needs presentation—and someone from whom the rest of the

### THE FIRST DATES

SINCE last week's announcement of the experiment the NME is conducting around the new Ken Wray group, this new band has been in rehearsal, and busy getting together a "book"—so far mainly consisting of show-cases for the solo capabilities of each man in the group.

Alongside, our critics give their interim reports on the band, after listening to the rehearsals.

The first bookings for the group are now fixed, and enthusiasts in London will have the opportunity of hearing it on its first appearance, which is on Sunday next (24th), at Studio '51.

Other dates following are an Overseas' Broadcast in "London Jazz," on the 28th of this month, which will be compiled by NME Modern Page writer Tony Hall.

September 7 finds the group at the "Jazz At The Mapleton" Club and at Feldman's Club the following Sunday (14th). Other club dates are now being negotiated.

So far, the boys have concentrated on the jazz side of their policy, but are now beginning to get together numbers of a more commercial nature; these will, however, be given a broad jazz treatment in an effort to retain the interest of the keen jazz fan as well as the not-so-hep.

Next week we will report on the reaction to the group on its first public appearance.

boys will take a "yea" or "nay"; someone courageous enough to know when to play that waltz he knows the others in the band will detest.

Then everyone will be able to look the bank manager in the eye, and the band can still play "the music" for kicks.

Publicity, presentation, a sense of what makes news—time is yet young but I hope these things are not being ignored by this new group.

**JACK EAVERSTOCK** says: This could be a pretty exciting jazz group, when it has been together long enough to develop that instinctive understanding, one with another, that can only come between good musicians after they have been playing together for a while.

Some of the numbers rehearsed in front of us did not impress me; one or two bored me—except when either Wray, Barr or Klein got going on a few bars out of their average thirty-two.

I like the rhythm section as far as it has gone up to now, because more often than not it does develop that all-important "beat."

Light and shade should, I feel, be investigated by the boys—particularly against one another's solos. Ditto the rhythm section, who are inclined to play a little heavy,

although this was difficult to decide for sure because of the size of the rehearsal room—small.

The group tells me they are determined to play "more commercial" numbers, yet with a strong jazz approach, so that the modern fans will still find the band interesting and exciting, but bookers and dancers will, it is hoped, accept them as a band good to dance to, as well as listen to.

Although these six lads are keen jazzmen, they strike me as being sensible; therefore, I think the group may well "make it."

### NAME BANDS AT BOURNEMOUTH

BOURNEMOUTH fans have another fine series of Sunday-night concerts lined-up for them at the Pavilion, following last year's terrific success of these shows.

Series was opened by Ted Heath and his Music, and Sunday's concert featured, in contrast, traditionalist outfits of Mick Mulligan, the Crane River Band and Chris Barber. David Miller was compère.

Additional attractions over at the Winter Gardens was the Hedley Ward Trio and popular vocalist Dick James on the "Music for the Millions" show. The Sid Phillips' Band, who scored heavily with the fans in recent Bournemouth concerts, have been booked for a dance at the Town Hall on Tuesday.

**BIRMINGHAM.**—The Hedley Ward Trio's appearances with the road-show "Radio Times," in which they are currently featured, will be interrupted in September as bass player Derek Franklin has to undergo "Z" training. The trio will, therefore, take a fortnight's holiday from the show, re-opening at the Empire, Chiswick, on September 15.

**RIVERBOAT JAZZ.**—Music for dancing and listening on the Delta Jazz Club's Riverboat Shuffle next Sunday (Westminster Pier, 7.30), will be the Locarno Jazz Band's own special variety. A fortnight later the Mike Daniels' boys are back on the quarterdeck once again.



KEN WRAY

KEITH BARR

STAN WASSER

HARRY KLEIN

TOMMY WATTS

MARTIN ASTON

Your NME . . . delivered EVERY FRIDAY MORNING

By filling in this Subscription Form, and sending it to us, with your remittance, you can MAKE SURE OF YOUR COPY EACH WEEK.

Please enter my name as a Subscriber, commencing with your next issue:—

NAME .....

ADDRESS .....

Tick period required:— 12 months (30/-) 6 months (15/-)  
Post to "New Musical Express" 5 Denmark St., W.C.2

**TRUST IN ME**  
THE NEW PARTY DANCE—  
**BLACKPOOL BOUNCE**  
Devised by FRED MORRISON & EVA LAWLESS  
(World Ballroom Champions 1950-51)  
PIANO COPY (with steps) 1/- DANCE ORCH. 3/6  
**LAWRENCE WRIGHT** 19, DENMARK ST., LONDON, W.C.2  
Phone: TEMple Bar 2141

## COLLECTOR'S COMMENTARY

REMEMBER when Benny Goodman caused such a stir, playing Bartok with Szigeti and Mozart with the Budapest Quartet? Prepare for another: Eugene Ormandy and the whole Philadelphia Philharmonic have joined Benny in recording "The Henderson Stomp". That's called ringing the changes!

\* Picking it up from where Ralph Sharon left it last week. . . . Discrepancies do occur regularly over the titling of Kid Ory's famous "Ramble," many records labelling as "Muskrat." The original disc of the tune by Louis Armstrong's Hot Five (Okeh 8300) is labelled—correctly, according to Ory—"Muskrat Ramble," even although the re-issue of the same item over here (Col. DB.2624) carries the former prefix.

First known instances of the "Muskrat" wording came in the 'thirties with the English Decca releases by Bob Crosby and the Mound City Blue Blowers, since when several other labels have followed suit; and I remember the same question cropping up over the recent Graeme Bell Parlophone.

What does "Muskrat" mean, anyway? That someone's been belting the grape? Over to anyone else with any theories.

\* Interest aroused by Ralph Sutton's playing of Bix's piano works has led to their being printed by the Robbins Music House. The same firm has also published a folio of sixteen hot horn solos, transcribed from Bix records.

\* Sunday jam-sessions are finding favour at certain New York cinemas. Among those seen together upon one stage recently were Charlie Parker, Teddy Wilson, Red Allen, and Bill Butterfield. Moderns and mouldies mixed it in the audience!

### CANDID COMMENTS

So that cool character, Barry Ulanov, is back with us—sales-talking for his latest crop of talent, while chucking literary barbs at Jelly Roll Morton for having done the same thing for himself! Barry might be interested to know how re-issues of Jelly's records are selling over here these days. . . . Not badly after 25 years, I can assure him.

Wonder how many of the atom-age screwballs he keeps plugging will mean half as much that time hence?

\* Hearing records by the Dave Brubeck Octet on the radio last week, recalled the time when our own Reginald Forsythe was experimenting in much the same way nearly twenty years ago—with infinitely more pleasing results. And come to think of it, wasn't the Lunceford Band doing what Billy May does now in the 'thirties?

**Hector Stewart**



Kenny Graham signs on the dotted line for the engagement of his re-formed Afro-Cubists at the opening of "Jazz at the Mapleton" on August 31. Mr. Jeff Kruger (right) is the brains behind the new venture and, on left, trumpet-star Terry Brown looks pleased at the idea of playing with Kenny's group.

James Asman Surveys

## THE JAZZ SCENE

RIK GUNNELL'S new Two-Way Jazz Club in Oxford Street opened up on Thursday, August 21, to an unbiased start with the frozen fans suitably refrigerated by Johnny Dankworth's Seven and trumpeter Mick Mulligan diverting the Dixieland majority.

When Johnny heard a wise-crack request for the "Saints" during his modern session he complied with a will, and mouldie figge Blues singer Beryl Bryden was thrown in for more than good measure. Needless to say, the scales were overturned completely!

\* Another jazz armistice took place at the opening of trombonist Charlie Galbraith's Jazz Jungle club over at the Greenwood Hotel in Greenford, Middx., on their opening night, August 13. Johnny du Bock, modern bassist and secretary of the nearby Staines Rhythm Club, provided a touch of bop with his group during the interval.

The Jazz Jungle now runs weekly on Wednesday nights, whilst the Staines Rhythm Club, with resident band the Johnny Alexander Jazzmen, meets every Sunday at Ye Olde Anne Boleyn Hotel, Staines.

\* Sunday, August 17, was a red-letter day for Portsmouth music makers when Alan Brown's recording studio in town was taken over by most of the local jazz musicians. Various groups made private discs, including pianists Frank Hurlock, the now disbanded Milenberg Stompers, Bob Horton's Jazz Quintet and trombonist Reg Saunders.

Visiting Cook's Ferry Inn on Sunday, August 10, was Brighton Dixieland bandleader, Ted Ambrose with local collector, Derrick Stewart-Baxter.

Not only did Ted sit in with the band, Charlie Galbraith's Jazzmen, but surprised everyone with some outstanding vocals on the Blues "Outskirts of Town."

Meanwhile Cook's Ferry Inn resident band, Freddy Randall and his Band, are carrying on with an exceptionally busy schedule of dates. One of the pleasantest of these, if the weather becomes seasonable, is at Pymmes Park Summer Theatre, on Friday, August 22.

\* The Annual General Meeting of the NFJO has been arranged for Sunday, September 14, between 11 am and 6 pm at the Mapleton Restaurant, Coventry Street, Piccadilly Circus, W1.

This year, for the first time in the chequered history of the Federation, individual members will be allowed a vote.

Nominations for officers and Central Committee members can be sent in to the National Secretary now.

The present Committee consists of Lord Donegall, as President; Sinclair Traill, Chairman; James Asman, National Secretary; Mrs. Dot Asman, as Assistant Secretary; Harold Pendleton, Treasurer; Bert Wilcox, as co-opted Press Officer and Promotions Chief; with Film Editor, Peter Tanner; vocalist George Melly, author of "Jazz," Rex Harris, Pete Payne, and co-opted Committee members Mike Butcher and Owen Bryce.

## NOT MUCH FOR THE JAZZ ENTHUSIAST

ON the latest lists from the major companies we seem to have little to interest the jazz enthusiast.

The MGM label has long since deserted the jazz field completely, whilst the Columbia advance list for August and September shares its interests between the exalted names of Johnnie Ray, Frankie Laine, Doris Day and Issy Bonn.

### QUERY

HMV have put out another Piano Red, this time "Bouncin' With Red"/"Count the Days I'm Gone" (HMV B.10316)—and still continue to neglect the rich field available to them on the Bluebird catalogue. A recommendation from "Jazz Page"—how about issuing some sides by Washboard Sam,

Tommy McLennan, Jazz Gillum or Doc Clayton?

Two commercial Western "folk" records are also included—a pair by the darling of the Saturday afternoon matinees, Roy Rogers, both from Bob Hope's film comedy, "Son of Paleface," and a coupling by Eddy Arnold, the self-styled "Tennessee Plowboy."

All the titles are Tin Pan Alley "pops," or Hollywood "wallers." Nuff said!

### BRITISH BANDS

Parlophone keeps its Rhythm Style Series going with two more British offerings, one by the Saints Jazz Band from Manchester, and the other by Joe Daniels' Jazz Group, now broken up.

# 'WE'RE GLAD WE JOINED THE ARMY!'

Honestly! And it's two musicians who said it!

"AN extra special reason why we are glad we joined the Army is the facilities made available to us for musical study, practice, and progress," revealed George W. Jackson and Harold Salisbury, describing life in Germany with the 17/21st Lancers for NME reporter.

The boys, both jazz enthusiasts (George on trumpet, and Harold on clarinet, recently heard together in BFN broadcasts), have found that contrary to prejudicial opinion, military band training is extremely helpful to development of true expression of Jazz, Dixieland, and New Orleans styles.

On leave at Preston the pair were stars of a free-for-all jazz programme that attracted over a hundred fans to "The Lamb and Packet" concert room on Thursday, August 14.

They joined forces with Cliff Pavay (piano), John Parkinson (banjo), Bernard Cole (wash-

board), Keith Staveley (drums), Bill Bent (trombone), Tom Whiteley (guitar), Sam Greenall (trumpet), and Jim Armitage (trumpet), and were heard to advantage in such titles as the "Saints Go Marching," "St. Louis Blues," "Come Back Sweet Papa," "When You Wore a Tulip," and "A Closer Walk With Thee."

### BLACKBURN JAZZ

Also to take a share in the programme came "The Independence Jazz Band" from Blackburn, comprising Eric Ainsworth (piano), Frank Ward, Jack Norris (trumpets), Bob Hargreaves (trombone), Ivan Goldberg (clarinet and guitar), Ivor Bradshaw (clarinet), and Bryan Topping (drums). They are good to hear.

This East Lancashire combination, drawn from Great Harwood, Accrington, Brierfield, Feniscowles, and Blackburn, owes its appellation to Tommy Fields (Joe Loss) who considered it appropriate when he introduced the band at its first performance in Blackburn's Kensita Ballroom on July 4 last.

The members are as keen as can be and determined to make Blackburn a hot-bed of jazz.

## ★ REVIEW ★

LONNIE JOHNSON

(Accom. by John Davis, piano)

"Blues in My Soul"

"Keep What You Got"

(Melodisc 1221)

ALTHOUGH these titles, made originally for the American Disc Company in 1946, are little more than blues pot-boilers, they do convey some thing of the real Lonnie.

Trouble is that he's had blues in his soul for so long, he hasn't had much chance to change his tune, hence both sides are but echoes of earlier records.

In the old days, he seemed to have far more to say, both instrumentally and vocally, although on the first side his guitar-playing is full of that unique, haunting quality that would mark him out in a million.

John Davis lends adequate support, and also solos a couple of choruses, using a simple ginnill style of percussive chord patterns suspended around the beat.

The reverse suggests a rehash of a dozen or more of Lonnie's old songs. Different words, maybe, but the philosophy is the same; usually one of particular joy to wives and girlfriends, as it expresses a moral in their favour—in 'this case "keep what you got, don't go chasin' after nobody else!"

If you go for blues and Lonnie, the item's worth having, if only because so little of his work is available in England nowadays. But a noisy surface shows that the dubbing could have been better.



Guy Mitchell bids a smiling farewell to London on the first stage of his return to the States — but he'll be back!

The Saints add to their laurels with bouncing versions of "Tiger Rag" and "Milenberg Joys" whilst Joe presents "That Da Da Strain" and "Can Can Boogie" (R.3564 and R.3565 respectively).

### THE DUKE

Duke Ellington with his Famous Orchestra is again on the Parlophone International List with "Braggin' In Brass"/"Carnival in Caroline" (DP. 266).

I'm afraid that, apart from a couple of Ted Heath offerings, a new Hoosier Hotshots and the famous Tex Ritter version of "High Noon," all I can find on Brunswick, Decca, and Capitol is a Nellie Lutcher coupling, both sides commercial.

# NO MUTE, INGLORIOUS MILTON IS JACKSON!

AFTER any number of false alarms, Dizzy Gillespie's jumpin', screamin', two-fisted "Champ" is now on your Vogue dealer's shelves. The number to ask for is V.2116.

Now, you may react to this kind of unbridled frenzy with extreme violence, one way or the other, but one point you are not likely to dispute is this; such **SUBTLETY** as the record does possess is mostly to be found in the hands and hammers of vibraharpist Milt Jackson.

Milt has never received a proper share of publicity or acclaim, and we intend to do something about that here and now, first by telling you something about the man himself, then through a short survey of his work.

The great industrial city of Detroit was the birthplace of Milton Jackson, in the year 1923. After studying at Michigan State University, the youth started playing locally on a professional basis when he was nineteen, and three years later Dizzy Gillespie heard him and brought him to New York.

## DEPRESSING

On February 7, 1946, Milt made his first recordings at a Los Angeles session grooved by the regular Gillespie unit of the time. In his authoritative book, "Inside Bebop," Leonard Feather writes of the depressing conditions then attending Dizzy and his cohorts, and what he has to say is worth bearing in mind as you listen to the dispirited music on Esquire 10-040 ("Diggin' For Diz" and "Confirmation"):

"Nobody who witnessed Dizzy's stint at Billy Berg's in Hollywood will forget it in a hurry. The booking was an unhappy one from the start. Charlie Parker was . . . so sick that he showed up late or not at all on many evenings. Hardly any one in California . . . understood or cared about bebop, and the highly reactionary . . . local critics and disc-jockeys . . . were not merely passively disinterested in Gillespie's work, but actively desirous of seeing him fail."

Back in New York, Milt stayed with Diz for a while, first as member of the same small group referred to above, then adding his talents to an early edition of Gillespie's second big band—the set-up that produced those Musicraft (Parlophone) sides such as "Things To Come" and "Our Delight."

## JOBGING

Next came many months of jobging around the Manhattan clubs until an offer from Woody Herman put Milt back on the road again in 1950. Subsequently he returned to Dizzy until April of this year, at which time the goate'd one left his men high and dry as he hopped across the Atlantic to appear at the Paris Jazz Fair.

Our latest information listed Jackson as part of the personnel recently touring with the "Jumpin' With Symphony Sid" theatre and niterie unit, with which he was featured on piano as well as vibes.

Turning from biographical to discographical details, we find that some of Milt's most representative selections are not readily available in Britain, but on the other hand, quite a few

**MIKE BUTCHER**  
raves about the hands and harmony of a great young vibraharpist

of them are. The hard-hitting solos that typify his 1946 contributions to Gillespie's pioneer performances lack something in flexibility but the ideas are already there. (Esquire, HMV and Parlophone).

With Thelonius Monk, we have only been offered "Epitaphy" (Jazz Parade), but here a softer, suppler Milt works wonders with a devilishly difficult sequence. It is, we suppose, too much to hope that Vogue

could be altruistic enough to put out "Mysterioso"

"The Scene Changes" by Gil Fuller's rugged pick-up Band (Vogue) shows Milt in more aggressive mood once again, his firm harmonic grasp is demonstrated admirably by the accompaniment that he plays to Coleman Hawkins' tenor solo on "Cocktails For Two" (Esquire).

As a pianist, we can hear him in the background of "The Champ," but his solo work is restricted to a vibraharp passage.

If only because he was the first exponent of his instrument to play in the bop idiom, Milt Jackson would deserve our respect as an innovator.

Actually, his artistry strikes your critic as being so superior to that of a Terry Gibbs or a Teddy Charles in every way that he has no hesitation in also calling Milt the BEST young vibes player, without a shadow of doubt. Dig him deeply, and see if you don't agree.

## HALL-MARKS

### Tony Hall's Modern Gossip

**It's That "Champ" Again!** After several delays, for which the Customs (and not Vogue Records) were to blame, it's out at last. First sales reports sound almost incredible—the Vogue shop in Charing Cross Road sold three hundred copies in six hours last Friday and a further hundred before noon the next day! This must be the most "commercial" bop record ever issued!

As you read in the news pages last week, Kenny Graham's around again. KG (who's recently added a beard to his Afro-Cuban outlook) will be featured guest at the Wokingham Modern Music Club next Tuesday (26th).

**THEY USED TO** play jazz all the time on every broadcast; NOW they play it as sparingly as they used to feature waltzes.

**THEY USED TO** comprise Johnny Dankworth, Ronnie Scott, Dennis Rose, Bernie Fenton, Joe Muddel, Tony Crombie and Cab Kaye;

**NOW** the line-up includes Don Savage, Tubby Hayes, Albert Hall, Ronnie Price, Cole-ridge Goode and Pete Bray.

**THEY USED TO** work for "peanuts" and live from one job to the next;

**NOW** they rank as one of our soundest commercial small bands, and eat regularly and often.

Who are they? The Tito Burns Sextet. Good luck to them.

Canadian tenorman Bob Burns is one of the busiest sessioners in town, but still finds time for jobs with his quintet, featuring arrangements by Laurie Johnson and himself. Last Sunday they recorded a session for Jimmy Grant's Overseas "London Jazz" series.

Another jazz date for Bob was yesterday (21st) when he took along Moe Miller (trumpet), Dennis Wilson (piano), Bert Weedon (guitar), Jack Fallon (bass) and Tony Crombie (drums) to the film studios to record background music for the new Valerie Hobson picture,

"The Voice of Merrill."

The producer said he wanted "some real jazz." "If that's what he wants, that's what we'll give him," said Bob. So watch out for this film when it's released.

After being without a record-player of my own for two years, I've just bought a new Decca LP machine, and spent the weekend "rediscovering" forgotten jazz joys on record. My biggest kicks came from

**THE ALTO** of Parker on just about everything, but most of all on "Embraceable You";

**THE TENOR** of Wardell Gray chugging happily and swingily along on the "Just Jazz" recording of "Blue Lou," with some great Garner on the backing;

**THE TRUMPET** of Fats Navarro at his fiery best on "Our Delight" with Tad Dameron and "Wail" with Bud Powell—and our own Jimmy Deuchar on Arnold Ross's "Twelve to Four," a great record;

**THE RHYTHM SECTION** of the First (modern) Herd in "Blowin' Up a Storm," made seven years ago—but, golly, what a beat!

**THE COOL SOUNDS** by Miles and his Capitol recording crew on "Israel," "Boplicity," "Jeru," "Godchild," etc.

**THE BIGGEST THRILL** OF ALL, though, is again being able to hear what you want when you want it.

Further to the Whittle-Rendell-Scott controversy, enthusiast-collector Derek Young made some tapes of last week's Whittle-Rendell session. The results were most interesting and great jazz.

Derek played excerpts from his 105-minute recording at this week's New Jazz Society meeting. These two feel and blow jazz so much as one, that at times on "The Chase" (and often in four-and-more-bar "chases" on the other numbers), it was extremely hard to differentiate between them.

Kinsey's drumming was superb. If anyone's interested in hearing them, we'll gladly



George Melly is at the mike with Tony Hall, and Johnny Dankworth beams from the bandstand — a shot at the opening of the Two-Way Club.

## FIGS & FUTURISTS UNDER ONE ROOF

The Modern Page duo review the opening of the Two-Way Club last Thursday at 100, Oxford Street, London, W.

THE Two-Way Club is a venture that has my solid support.

Just when the Great Divide that split jazz followers and musicians into two opposing camps became a definite fact is not easy to determine. No question about it, though, it was a bad thing for music and its followers.

Since jazz began, around the turn of the century, its development has been one of steady evolution. A modernist who has no contact with the roots of the music is as mole-eyed in his short-sightedness as the traditionalist who cannot see beyond Bunk Johnson.

The real criterion always should be whether or not a thing is good of its kind. If Rick Gunnell can find attractions that measure up to this test the artistic success of the club is assured. Its commercial success, on the other hand, is up to each and every one of you who lives in London and likes to listen to jazz.

Go right along, fig and futurist both, and hear how the other half listens. You will be doing yourselves a favour, and at the same time striking a blow against bigotry. What could be fairer than that?

MIKE BUTCHER.

**BERETS** off to the traditionalists! Comprising seventy-five per cent of the capacity crowd on Ricky Gunnell's first night, the unreserved wholehearted ovations they gave the Dankworth Seven had to be heard to be believed. Individual solos were greeted by sustained applause—and how seldom that happens at modernist clubs

Regarding performance the Dankworth boys have played their ensemble passages more cleanly. The soloists however, were in fine form, particularly Eddie Blair with his fiery individual approach and Bill le Sage's inspired (but under-publicised) pianistics.

Mulligan's merry Magnolians, mingled with Mellyisms, proved there are many worse two-beat bands around, and carried all before them; though the rather terrifying amplification didn't help.

Everyone had a ball that night, which ended with "The Saints"—Dankworth playing clarinet and Beryl Bryden singing.

But what a wonderful example those traditionalists set! Come on, modernists: forget your apathy, let your crew-cuts down and enjoy yourself on the two-beat side of Oxford St.!

TONY HALL.

pass on any letters to Derek.

"Off the envelope." Rumoured that the JATP Unit will debut at the Albert Hall very soon. . . .

Bix Curtis now the busiest compère in town. Good luck at the '51, old boy. . . . The Celestino Quartet play modern music opposite Freddy Randall's Dixieland at the "Two-Way" next Thursday. . . . Bert Courtney (trumpet) and Vic Ash (clarinet) will be guesting with the Ken Wray Group on their "London Jazz" pre-recording next week. . . . Cab Kaye doing fantastic business at the "Macclesfield Arms," City Road, with his Trio. . . . Did you hear a wonderful 45-minute show from Frankfurt last week, feat-

uring tenormen Dexter Gordon, Gene Ammons and Sonny Stitt? If only that could happen here!

. . . Basil Kirchin's new line-up will probably include modernists Harry South (piano) and Benny Green on baritone. Also one of the young tenormen you've read about in this column may go with the band.

Interesting innovation at the Staines Rhythm Club run by Johnny du Bock, is that of recording every session on tape. The play-backs after the show are causing keen interest among the boys who play there every Sunday. Ex-KG Afro-Cubist drummer Don Lawson is proving a big draw with the "locals."

# RADIO HIGHLIGHTS

**SUNDAY, August 24**  
**A.M.:** 7.45 Guest Star (Robt. Q. Lewis). 8 Requestfully Yours. 10.10 Breakfast Club. 11.30 Georgia Brown Show. 12.15 In the Miller Mood. 12.35 Hit Parade.  
**P.M.:** 1.45 Soldier and Song. 2.30 Al Goodman's Musical Album. 3.30 Vaughn Monroe. 5 Symphonette. 5.45 The Hot House. 6.05 Halls of Ivy. 6.30 Jack Benny. 6.55 A Story and a Song. 7 Mario Lanza. 7.30 Phil Harris. 9.30 Hollywood Music Hall. 10 Theatre Guild, "The Third Man." 11 'One-Night Stand (Jimmy Dorsey). 11.30 Music By. 11.40 Vocal Touch. Midnight, Night Watch (Joe Neidig).

**MONDAY, August 25**  
**A.M.:** 7 Bandstand. 8 Musical Scrap-book. 8.30 Music Shop. 9.30 Dixieland Club. 10.05 Merely Music. 12.10 Duffie Bag.  
**P.M.:** 1.15 84th Army Dance Band. 1.30 Curt Massey. 2.02 Latin-American Carnival. 2.15 Jack Kirkwood. 2.30 Mornday Blues. 5 Off the Record. 7 Music in the Air. 9.30 Amos and Andy. 10 Fibber McGee and Molly. 11.15 Music Till Midnight and Night Watch.

**TUESDAY, August 26**  
**A.M.:** 7 Bandstand. 8 Musical Scrap-book. 8.30 Music Shop. 9.30 Dixieland Club. 9.45 Music's No Mystery. 10.05 Merely Music. 12.10 Duffie Bag.  
**P.M.:** 1.30 Curt Massey. 2.15 Jack Kirkwood. 2.30 Music Masters. 2.45 Solitary Singers. 5 Off the Record. 7 Music in the Air. 8 Bing Crosby. 8.30 Gordon Macrae. 9.30 Paul Weston. 11.30 Music Till Midnight and Night Watch.

**WEDNESDAY, August 27**  
**A.M.:** Morning programmes as before.  
**P.M.:** 1.30 Curt Massey. 2.15 Jack Kirkwood. 5 Off the Record. 7 Music in the Air. 9.30 Music from America. 11.30 Music till Midnight, followed by Joe Neidig's Night Watch.

**THURSDAY, August 28**  
**A.M.:** Morning programmes as before.  
**P.M.:** 1.30 Curt Massey. 2.15 Jack Kirkwood. 5 Off the Record. 7 Music in the Air. 9.30 Red Skelton. 11.30 Music till Midnight and Joe Neidig's Night Watch.

**FRIDAY, August 29**  
**A.M.:** Morning programmes as before.  
**P.M.:** 1.30 Curt Massey. 2.02 Latin-American Carnival. 2.15 Jack Kirkwood. 5 Off the Record. 7 Music in the Air. 9.30 Bob Hope. 11.15 Music till Midnight, followed by Night Watch (Joe Neidig).

**SATURDAY, August 30**  
**A.M.:** Reveille Round-up. 9.30 Bandstand. 10.05 Merely Music. 11 Juke Box. 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 (Joe Neidig).

## AFN

**(344, 271 and 547 metres)**

**THURSDAY, August 28**  
**A.M.:** Morning programmes as before.  
**P.M.:** 1.30 Curt Massey. 2.15 Jack Kirkwood. 5 Off the Record. 7 Music in the Air. 9.30 Red Skelton. 11.30 Music till Midnight and Joe Neidig's Night Watch.



Here is Sgt. Joe Neidig, whose entertaining mid-night "Night-watch" programme on AFN is a great favourite with British listeners. Not only does he play interesting records, but he also keeps interesting company, judging by this picture!

# RADIO LUXEMBOURG

**(208 metres)**

**SUNDAY, August 24**  
 7.30 p.m. Dick Haymes. 7.45 Winifred Atwell. 8 Teddy Johnson, Pearl Carr, Norrie Paramor Orch. 9 Carroll Gibbons and Savoy Hotel Orch. 10 Jo Stafford. 10.30 Bing Sings. 11. Top Twenty. 12 Music at Midnight.

**MONDAY, August 25**  
 7.30 p.m. Your Kind of Music. 7.45 Betty Driver with Ronnie Munro and Orch. 8 Monday's Requests. 10.30 Jane Powell. 10.45 Geraldo and Orch. 11.30 Music at Bedtime.

**TUESDAY, August 26**  
 7.45 p.m. Charlie Kunz. 8 Musical Memories. 9.45 Felix King. 10.30 Larry

Cross. 10.50 Ralph Flanagan and Orch. 11.30 Music at Bedtime.  
**WEDNESDAY, August 27**  
 7 p.m. Kathran Field and Ray Hartley Quartet. 7.30 All-time Hit Parade. 7.45 Ivor Moreton and Dave Kaye. 8 Fashions in Music. 9.45 Martha Tilton and Curt Massey. 10 Adrian Foley. 10.30 Tunes of the Times. 11.30 Music at Bedtime.  
**THURSDAY, August 28**  
 7 p.m. Masters of Melody. 8 Thurs-

day's Requests. 9.45 Jimmy Young. 10 Music of the Stars. 10.30 Larry Cross.

**FRIDAY, August 29**  
 7.30 p.m. Rhythm Rendezvous. 7.45 "Hutch." 8.30 George Eirik's Cavalcade of Music. 9.45 Melody Fair. 10 Star-gazers' Music Shop. 10.30 Tunes of the Times.

**SATURDAY, August 30**  
 7 p.m. Rhythm Rendezvous. 7.30 New Releases. 9 Saturday Requests. 10 Alma Cogan. 10.15 Swing Time. 11.30 Music at Bedtime.

208 metres medium wave. Close down every evening at midnight, except Sunday when close-down is at 12.30 a.m.

## BAND CALL

Week beginning August 22

**WINIFRED ATWELL**  
 Tonight (Friday), Saturday, Arcadia Theatre, Skegness. Week, Spa Theatre, Bridlington.

**CARL BARRITEAU BAND**  
 Tonight (Friday), Saturday, Scaburn Hall, Sunderland. Week, Green's Playhouse.

**TITO BURNS SEXTET**  
 Tonight (Friday), Clarion Hotel, Inverness. Saturday, Ice Rink, Kirkcaldy. Sunday, Irving. Monday, Skegness. Thursday, Savoy Ballroom, Oldham. Friday, Coronation Ballroom, Belle Vue.

**JOHNNY DANKWORTH SEVEN**  
 Tonight (Friday), Pavilion, Exmouth. Saturday, Winter Gardens, Weston-super-Mare. Sunday, Bournemouth Pavilion. Wednesday, Gaiety Ballroom, Grimsby. Friday, Astoria Ballroom, Nottingham.

**RAY ELLINGTON QUARTET**  
 Tonight (Friday), Saturday, Ritz, Manchester. Sunday, Jephson Gardens Pavilion, Leamington Spa. Week, Plaza, Manchester.

**BLUE ROCKETS**  
 Season, Royal, Tottenham.

**TEDDY FOSTER ORCHESTRA**  
 Tonight (Friday), Green's Playhouse.

**HARRY GOLD & PIECES OF EIGHT**  
 Week, Holiday.

**NAT GONELLA & BAND**  
 Tonight (Friday), Saturday, Hippodrome, Birmingham. Week, Empress, Brixton.

**JOE LOSS ORCHESTRA**  
 Season, Villa Marina, Douglas.

**MICK MULLIGAN & MAGNOLIA BAND**  
 Saturday, Town Hall, Birmingham. Sunday, Winter Gardens, Morecambe. Wednesday, Kingston Jazz Club. Friday, West End Jazz Club.

**SID PHILLIPS & BAND**  
 Tonight (Friday), Town Hall, Cheltenham. Saturday, Empire Ballroom, Taunton. Sunday, Folkestone. Tuesday, Town Hall, Bournemouth. Wednesday, The Queen's, Rhyll. Thursday, Queen's Hall, Burnstern. Friday, Victoria Hall, Halifax.

**FREDDY RANDALL BAND**  
 Tonight (Friday), Pimm's Pavilion, Edmonton. Saturday, Traction Hall, Aldershot. Sunday, Municipal Hall, Bournemouth. Monday, Broadcast. Wednesday, City Hall, Sheffield. Thursday, Two-Way Jazz Club.

**RALPH SHARON SEXTET**  
 Season, Pier Pavilion, Weymouth.

**SQUADRONAIRES**  
 Friday (28th), Saturday, One-night stands, Ireland.

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

**HEDLEY WARD TRIO**  
 Week, Theatre Royal, Hanley.

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

## Bournemouth Seats Soar for Bob Hope

**BIGGEST** entertainment news to hit Bournemouth for 7 years is a one-night booking of Bob Hope for the Winter Gardens next Thursday (August 28). This is prior to Bob's London Palladium opening (September 1).

The famous American comedian himself chose Bournemouth as one of the two towns he will play at, apart from London.

Bob, a keen golfer, was influenced in this choice by the town's fine golf links and the fact that he's always wanted to visit Bournemouth.

Impresario Harold Fielding will be paying the American star more than he has paid any other artist to appear in Bournemouth, and that includes famous singer Gigli.

Top price for the latter's concerts was 25s., but ceiling prices for Hope's two shows have soared to 42s. Usual top-price for the normal "Music for the Millions" series is 7s.

Bob will be on-stage for at least 50 minutes in each show and as his stage stooge he has

chosen Jerry Desmonde, who impressed Hope as partner to the late Sid Field.

As soon as the announcement was made, applications for seats flooded the Winter Gardens.

## HOSPITAL APPEAL

A fellow reader, Ivor Tyler, writes in to ask for letters and jazz literature. Ivor, until lately the enterprising Secretary of the Gosport and Fareham Rhythm Club, has been the unfortunate victim of ill health and is now sentenced to a six months' convalescence in Ward 8, The Royal National Sanatorium, Bournemouth.

How about sending him a letter, or a few jazz magazines?

## "Box Biographies"

### KEN MORRISTON

**B**ORN Swansea, 1925, and took up accordion fourteen years later. In 1941 joined ENSA in a double act, "Ken and Ralph" but this partnership was split up in 1945 when other half of the act, Ralph Salvini, was ill.

From that year, until 1949, was lead accordion and soloist with Primo Scala's Band, touring extensively in Britain and Europe. Ken formed an act of his own in October, 1949, and a couple of TV shows soon put him on the map as a soloist. He also started an accordion-teaching school but heavy bookings for his act forced him to abandon this venture.

Now in his second season playing his electric accordion on tour with the Harold Fielding organisation, Ken is off on a 5-week CSE tour of Germany in October. He plays all his own arrangements.

Ken hopes one day to have his own accordion band in the Midlands, and another plan for the future is to open a musical roadhouse with girlfriend, coloratura soprano, Ann Robinson.



**Favourite accordionist:** Enso Toppano.

**Favourite musician:** Les Paul.

**Favourite record:** Jimmy Durante's "Guy Who Found The Lost Chord."

**Favourite food:** Cheese dishes.

**Hobbies:** Electronic musical instruments, motor cars and arranging.

**Ambition:** To build his own organ; he's working on it now.

## ACCORDION USED ON SOCIETY DATES

**W**ITH Society gigs still turning night into day, the accordion fraternity is maintaining a grip on that part of the business.

Tenor-accordionist Eddie Farge almost lived at Cambridge in a rush of College Ball bookings, while nearer home a most interesting function made a few hardened musicians' eyes pop.

Occasion was the party flung at the Old Church St. premises of the Chelsea Arts Society, with the band provided as usual by tenor/clarinettist Phil Kirkby released for the evening from his wonted spot in the Hungaria Oscar Grasso Intimate Music Outfit.

Nothing more Chelsea than the costume—or lack of it!—of the artists' models can, according to report be imagined.

That includes the young lady dressed as Crystal Palace in a

transparent mac and apparently little else, although the special murals depicting Bacchanalian scenes had a fair degree of attention.

Towards 3 a.m. the driving clarinet and robust tenor of leader Kirkby had enthused merry men Wally Sykes (bass), Eric Raymonde (piano), Len Rice (drums), and Henri Marquez (elec. accdn.) into fine form, and the almost over-enthusiastic efforts of the colourful assembly of dancers brought forth memories of bottle-party Boat Race nights.

## SCANDINAVIA COMES TO DENMARK (ST.)

**N**OW established at Number 6 Denmark Street is the Nils Nielsen Accordion Central. Scandinavian-born Nils is a well-known European accordion performer and expert, and for some time appeared in Britain with his own variety act. He has also played with Primo Scala, with many broadcasts to his credit.

Nils has had a great amount of experience in accordion manufacture gained in one of the large European factories, and is thus in a position to give accordionists a first-class service.

## Accent on Youth

**T**WELVE-YEAR-OLD Ipswich accordionist Beryl Newson, who visited London recently for a BBC audition, now learns that she has been successful and will be broadcasting in "Accent on Youth" on Monday, September 1 (7 to 7.30, Home).

Beryl, a pupil of Ivor Beynon, has won many area contests, and appears with the well-known broadcaster Percy Edwards in the show "Suffolk Stars."

## —ACCORDIONISTS!

HAVE YOU TRIED THE GAUDINI

WITH ITS

- FEATHER-TOUCH ACTION WITH IMMEDIATE RESPONSE
- PRECISION TUNING
- SUPERVISED BY F. GAUDINI
- RESONANCE & BRILLIANT TONE

It incorporates all you have wanted in an accordion.

(From I-II Treble Couplers) from **£59** Ask your local dealer, or send for free catalogue.



**GAUDINI (ACCORDION SPECIALISTS) LTD.**  
 30 FRITH STREET, SHAFESBURY AVENUE, LONDON, W.1 GER. 9596

# The "New Musical Express" Classified Columns. ANY Heading 4d. per Word. Engagements Wanted 3d. per Word

All classified advertisements must be pre-paid, and sent to: Classified Advt. Dept., The "New Musical Express," 5, Denmark St., London, W.C.2.

## CLUBS—TRADITIONAL

**ALBEMARLE JAZZ BAND.** Wednesday, "White Hart," Southall. Buses 105, 83, 120, 607.

**AT COOK'S FERRY INN.** SUNDAY, AUGUST 24: LONDON'S LATEST! **BOBBY MICKLEBURGH** and his **BOB-CATS**, with Beryl Bryden. Buses 102, 84, 34, 144. Fully licensed bar.

**CHARLIE GALBRAITH'S JAZZMEN** every Wednesday, "Greenwood Hotel," Greenford, Middlesex. 8 till 11.30. Bar. Dancing.

**CLUB SATCHMO.** Sunday, 7 p.m. "White Lion," Edgware. **FREE BOTTLE WHISKY FOR THE 1,000th MEMBER.** Join now. Dancing. Bar. **MIKE DANIELS' DELTA JAZZ-BAND.** Next week Crane River Jazzband.

**CRANFORD JAZZ CLUB.** Every Friday, "White Hart Hotel," Bath Road, Cranford (Hounslow West Und. Stn. Buses 81, 98 and 222). Home of Crane River Jazz Band. Members 2s., guests 3s.

**DELTA JAZZ CLUB.** 44 Gerrard Street, W.1. Every **SATURDAY**, 8 p.m., **MIKE DANIELS** and his Band.

**CATFORD JAZZ CLUB.** "King Alfred," Southend Lane, S.E.6. Every Friday, 7.30 p.m., **GEORGE WEBB'S DIXIE-LANDERS**, **NEVA RAPHAELLO.**

**HUMPHREY IYTELTON CLUB** meets every Wednesday 100 Oxford Street. Details of club from 84 Newman Street, W.1. LAN 5861.

**LOCARNO JAZZ CLUB.** No meeting this Sunday. Grand party night Saturday, 30. 7 till 11.30. Fully licensed bar. Cy Laurie Four, Steve Laine's Southern Stompers, Beryl Bryden, Locarno Jazzband. Tickets 3s. **SOU 3226.**

**LONDON JAZZ CLUB.** Britain's Premier Jazz Rendezvous, 100 Oxford Street, London, W.1. Monday and Saturday Jazz: Christie Brothers Stompers, Neva Raphaello. Monday Request Night. Membership details: 4 Earham Street, W.C.2. TEM. 1762/3/4.

**RIVER RHYTHM.** Sunday, 24, 7.30 p.m. from Westminster Pier. **LOCARNO JAZZBAND.** Tickets 5s. 6d. at pier. Licensed bar aboard.

**SOUTHERN JAZZ CLUB.** Leytonstone. Fridays 7.30. Eric Silk's Southern Jazzband Valentine 7266.

**TWO-WAY JAZZ CLUB.** 100 Oxford Street, 7.30 p.m., Thursday, August 28. Following sensation first two weeks **RIK GUNNELL** presents **FREDDY RANDALL AND BAND** and the **CELESTINO QUARTET** in **TWO-WAY JAZZ** at London's unique jazz club. Compère Tony Hall. Invited guests.

**WOOD GREEN.** Sunday. **ERIC SILK'S SOUTHERN JAZZ BAND.** Tuesday, the popular Wood Green Stompers.

## RECORDS FOR SALE

**10,000 NEW AND USED** records in stock. Call, browse, and select at your leisure. Hear your records in comfort. London Jazz Club Record Shop, 82, St. John's Wood High Street, N.W.8. PRI 6725.

## JAZZ RECORDS

**JAZZ RECORDS** and books bought and sold—best prices from the best shop.—THE **INTERNATIONAL BOOK-SHOP**, 52, Charing-Cross Road, W.C.2. Phone: TEM 2315.—Ask for Dick Hawdon.

## RECORDS WANTED

**WE WILL BUY** your unwanted records. Send list to London Jazz Club Record Shop, 82, St. John's Wood High Street, N.W.8. PRI 6725.

## CLUBS—MODERN

**ACADEMIC MONDAY!** Basil Kirchin, Dicky De Vere, Roy Hatton, Jimmy Skidmore, Danny Moss, Mike Senn, Garry Chevins, Buddy Hill, Freddy Harper, Harry South, Ronnie Roullier, Ken Sykora, Don Clarke, Dave Davani, George Jennings, Terry Forster, Ken Engerfield, Les Condon. Presented by Peter Harris, "Prince of Wales" (minute Ravenscourt Tube).

**ACTON BOP CLUB.** By overwhelming demand **BASIL KIRCHIN'S** sensational Sextet! "White Hart," Thursday. Next week **KEN WRAY SEXTET!**

**ANTON PROGRESSIVE.** "White Lion," Edgware. Sunday 12 noon. **MOE MILLER** (trumpet), **BASIL KIRCHIN** (drums), Johnny Rolls and Chas. Burchell (tenors), Matt Ross, **TONI ANTON** (bass), etc.

**BIRDLAND.** 38 Gerrard Street. Every Friday and Saturday 12 till 4 a.m. This week Denis Rose and his great big new band including Joe Harriet, Sam Walker, Tony Crombie, and all stars. Too good to miss.

**CLUB ELSINO** "Lord Palmerston" Staines Road, Hounslow, Thursday. Garry Cherrins Sextet, Dave Davani, Bill Eyden, Kenny Baldoock,

**"JAZZ AT THE MAPLETON"** (beneath Mapleton Restaurant, 39 Coventry Street, Piccadilly, W.1). **SENSATIONAL GALA OPENING ATTRACTION, SUNDAY, AUGUST 31, JOHNNY DANKWORTH SEVEN**, and Exclusive! **KENNY GRAHAM AFRO-CUBISTS.** Plus legions of famous personalities. Watch next week for further details of **BRITAIN'S GREATEST CLUB.** P.S.: We're fully licensed.

**NEW JAZZ SOCIETY**, next meeting September 2.—Details next week.

**"RED LION,"** Sutton, commencing September 3, every Wednesday, Bobby Mickleburgh and his "Bobcats." Brand new traditional band. Don't miss their opening night!

**SLOUGH PALAIS,** Tuesday, August 26, **JIMMY WALKER QUINTET**, 7.45 till 11.15. Admission 3s. Dance or listen.

**STAINES RHYTHM CLUB,** "Anne Boleyn," Sundays 7.45. **DAVE DAVANI** with modern groups. Jazz sessions.

**STUDIO '51 — STUDIO '51,** 10/11 Great Newport Street, Leicester Square, W.1. **EXCLUSIVE** all sessions Tommy Whittle with the Tony Kinsey Trio and your new compère Bix Curtis.

**SAT.:** Les Simons Seven. **SUN.:** 7 till 10.30: Début Ken Wray Group plus Tony Kinsey Trio plus Tommy Whittle; guests.

**WED.:** Tony Kinsey Quintet plus Tony Crombie Trio. Watch for sensational attraction.

## ENGAGEMENTS WANTED

### — LONDON AREA —

**BASS**, open for gigs, own car. STR 0197. Experienced all lines.

**BERT CROME**, drummer, good reader, fully experienced, bop, swing Dixie.—HOL 7247.

**DRUMMER.** WIL. 5363.

**DRUMMER**, transport.—ADV 1971.

**DRUMMER**, old-time.—DER 3952 after 6.30.

**PIANIST / VOCALIST.**—

Geoff Stuart, PAR 6011.

**2nd ALTO S.P.;** average

reader.—Box No. 132, NME.

## TUITION

**BRITAIN'S BEST** Saxophone Teacher. Leslie Evans teaches personally **EVERY** lesson—no substitutes—no classes. Beginner, Moderate, Advanced Courses. Timing, Technical Studies. Music Free. Also Postal tuition. Low fees, unlimited patience. Syllabus: 275, Colney Hatch Lane, N.11. ENT 4137.

**CENTRAL SCHOOL OF DANCE MUSIC.** Principal Ivor Mairants says: "Ensure a successful all-round training in instrumental and vocal musicianship under Britain's greatest teachers."—Send for free prospectus to C.S.D.M., 15 West Street, W.C.2. Temple Bar 3373/4.

**EVENING CLASSES** for new singers to train for BBC and band auditions.—Bond Street Radio School, 83 New Bond Street, W.1. MAY 4901.

**FREDDY CLAYTON** for the finest trumpet tuition, section work, ad libbing—151a Goldhurst Terrace, N.W.6. MAI 9220.

**HARRY HAYES** for the finest saxophone and clarinet tuition. Beginners to advanced sections coached. Success guaranteed.—20 Romilly Street, W.1. GER 1285.

**HARRY LETHAM**, Trumpet tuition.—25 Percy Street, W.1. MUS 1866.

**JOHNNY SHAKESPEARE.** Trumpet Tuition, advanced or beginner.—51, West Kensington Mansions, W.14. FULham 9639.

**KATHLEEN STOBART**, tenor sax tuition, beginners and advanced, ad-libbing, etc.—Phone: CHI 1030.

**NAT BURMAN, DRUM TUITION EXPERT**, 88a Edgware Way, Edgware 7568.

**MAURICE BURMAN** teaches all aspects of singing; s.a.e. 293 White House, Albany Street, N.W.1.

**PHIL B. PARKER** (Principal, Parker's Brass Studios, Ltd.), all Brass Instruments, beginners to teachers' standard.—6, Dansey Place, off Wardour Street, near Gerrard Street, London, W.1. GER 8994.

**TERRY BROWN** for modern trumpet tuition.—LIB 1562 and GER 8994.

## NOTIFICATION OF VACANCIES ORDER, 1952

Engagement of persons answering these advertisements must be made through the local office of the Ministry of Labour, or Scheduled Employment Agency if the applicant is a man 18-64 inclusive or a woman aged 18-59 inclusive unless otherwise excepted from the provisions of the Notification of Vacancies Order, 1952.

## MUSICIANS WANTED

**PIANISTS**, musical turns of all kinds wanted for week-ends and odd dates. Hotels, Clubs, etc.—Apply by letter, Lonart Agency, 62 Christchurch Road, S.W.2.

## SPECIAL NOTICES

**AGENTS and Bookers.** Calvin Gray and his Music. Resident Somerville Hotel, Jersey. Free end September. Tour-resident anywhere.

**LONDON JAZZ RECORD SOCIETY.** "Bear and Staff," Charing Cross Road, tonight: Arthur Jackson.

**MOTOR INSURANCE RATES CUT BY 25 PER CENT.** let us quote. — M.I.M.A. Langham 6941.

## RECORDING

**PORTABLE MAGNETIC** Tape and Wire Recorders for hire. Dubbing from tape or wire to disc. Mobile recording, tape or disc. Comprehensive repair service.—The Magnegraph Recording Services, 1, Hanway Place, Oxford Street W.1. Tel.: Langham 2156.

## DRUMS

**DOC HUNT** for Heads!  
**DOC HUNT** for Repairs!  
**DOC HUNT** for Reducing!  
**DOC HUNT** for Exchanges!  
**DOC HUNT** for Hire Purchase!

—L. W. Hunt Drum Co., Ltd., 10/11 Archer Street, W.1. GER 8911.

## INSURANCE

**ALL MOTOR INSURANCE.** lowest rates, best terms. **NO RESTRICTIONS ON OCCUPATION.** W. C. COLLINS & CO. (Insurance Brokers), 14-18, Queen Victoria Street, E.C.4 CITY 6875. Our Musical Instrument Insurance Scheme already widely known. Rates £1 per £100 and pro rata; also Life, Endowment, House Purchase.

## INSTRUMENT REPAIRS

**HARRY HAYES' Repair Service** is universally accepted as the best and most economical in Great Britain; lacquering a speciality. — 20 Romilly Street, W.1.

## INSTRUMENTS FOR SALE

**ALTO SAX** £25, also B flat clarinet £15. Both perfect condition; absolute sacrifice; enquiries, 79 Birchfield Road Headless Cross, Redditch (Worcs.).

**FINE METAL CLARINET.** B flat, low pitch. Offers?—Box No. 130, NME.

## MUSICAL SERVICES

**CHORD STRUCTURE** as applied to the Saxophone. The home study course that every aspiring soloist must have. Beautifully printed and well laid-out, with everything fully explained. Over 300 examples and exercises, written and devised by Harry Hayes. 13 lessons for £1, post free, from: Harry Hayes, 20 Romilly Street, London, W.1. GER 1285.

**PIANISTS.** Let us keep you posted regularly with all the Top Hits. Details — Top Ten Club, Dept. 4, 33 Darlington Street, Wigan.

## IMPORTANT!

It helps us if you place a regular order for the NME with your newsagent. If you have difficulty in buying your copy in your town, please write and tell us the details.

## REHEARSAL ROOMS

**"FORDHAMS"** Rehearsal Rooms and Dancing Academy, suitable for Jazz Sessions and Clubs; Piano and microphone.—39 Gerrard Street W.1. Gerrard 4752.

## PREMISES TO LET

**OFFICES TO LET.** 3rd Floor, 5 Denmark Street, W.C.2. Apply 20 Whitechapel High Street, E.1. ROY 1569.

## PERSONAL

**BRITISH FRIENDSHIP SOCIETY.** 231 Baker Street, London, N.W.1. Founded 1940. Members everywhere. — Write for particulars.

**CONTACT LENSES.** Wear these wonder lenses while you pay for them. Choose your own Practitioner. Details from The Contact Lens Finance Co., 4 Reece Mews, South Kensington, S.W.7.

**DRUMMERS HOLIDAYING** in London can be offered short extensive course. See Tuition column—Nat Burman.

**LYRIC WRITERS** should collaborate with Carrington Briggs, Music Composer, Levan, East Yorks.

**RETIREMENT INCOME PLAN** for musicians.—Details from the MIMA, 17/23 Wigmore Street, W.1.

**TEDDY WILSON** can be your teacher for piano jazz. Courses for absolute beginners as well as players. Send today for Free Brochure, to Wesco School of Music, Ltd. (Dept. NME), 7, Arundel Street, W.C.2.

## PUBLIC NOTICES

**THEATRICAL EMPLOYERS' Registration Acts, 1925 & 1928**

Notice is hereby given that Geoffrey Adamson Curry residing at "Wayland Lodge," Whipps Cross Road, Leytonstone, and carrying on business under the name of the Curry Musical and Variety Agency, intends to apply to the County Council of Essex for registration under the above Acts.

Dated this 15th day of August, 1952.

## BANDS

**ALL BANDS** — Advertising Pays! See that your band is in this column each week; make your name known to all.

**ALL BANDS**—all functions—always **WILCOX** Organisation.—4, Earham Street, W.C.2. TEMPLE Bar 1762/3/4.

**HARRY LEWIS** and his Band.—HAM 4994 and HIL 2367.

**HOWARD BAKER** Bands and Cabaret. One-night stands or resident.—69, Glenwood Gdns, Ilford, Valentine 4043 or Temple Bar 7662.

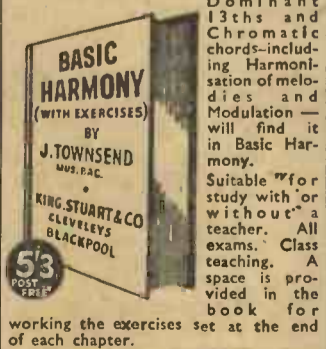
**LOU PREAGER'S** Ambassadors Band, specially chosen combination; one-night stands anywhere.—Lou Preager's Presentations, 69, Glenwood Gardens, Ilford. Val. 4043.

**MELONOTES**, 3 - 8 piece. ADV 1971 (eve).

## VOCALISTS

**EXPERIENCED VOCALISTE**, knows keys, sings in tune.—Joy Taylor. GRA 3834 (evenings).

A famous composer once said that all the necessary rules of composition could be written on half a sheet of notepaper. Probably true in the case of a very gifted composer, but the average student who needs a thorough grounding in the basic principles, from the beginning, to



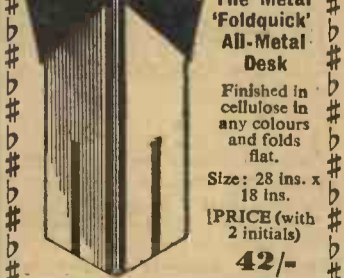
Price 5/3 POST FREE from  
**KING, STUART & CO.**  
(13) Cleveleys, Blackpool

## A MUSIC SERVICE BY MUSICIANS

Send for our Lists of

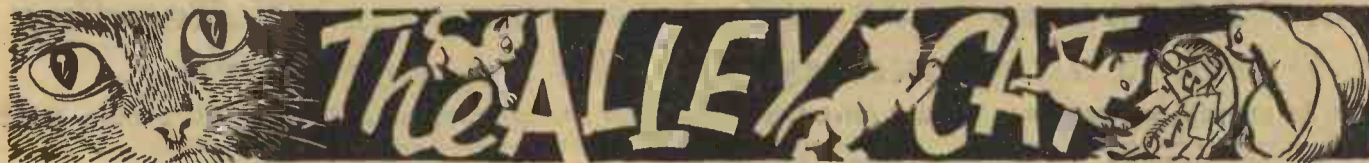
Latest Commercials, Dixieland Arrangements, 7, 8 & 9 Piece Orchestras, Old Time Dances, Music Desks, Library Covers, Manuscript Paper, Instrument Repairs.

Return Postal Service. COD if desired.



Finished in cellulose in any colours and folds flat.  
Size: 28 ins. x 18 ins.  
PRICE (with 2 initials)  
**42/-**

**PICCADILLY MUSIC SUPPLIES**  
51 Neal St., London, W.C.2. TEM. 9579



## NEWS AND CHATTER OF THE MUSIC BUSINESS

**A** WELCOME back to the air for Dick James.

After a long and most successful variety tour, he will now be featured as from September in the Ray Martin hit spot "Streamline" on Saturday evenings. It will certainly be good to hear this fine virile voice again.

★ ★  
**Rumour Dept:** I hear... That Mercury Records will be taking the place of American Columbia with EMI.

★ ★ ★  
That Phillips are hoping to have a December supplement.

★ ★ ★  
I wrote last week of the versatility of singer Eric Whitley. Seems it impressed somebody, as he's now been given two additional dates with the Variety orchestra, on September 11 and 18.

★ ★ ★  
News from the fine baritone singing - bandleader Vaughn Monroe is that his new picture "Toughest Man in Arizona" will soon be released, and that he's made a fine record of the new song "Learn to Lose." What a great title! Why didn't I think of it?

★ ★ ★  
The harmonica virtuoso Tommy Reilly, will be playing all the background music for the forthcoming Caesar Romero film "Street of Shadows." In addition, just about the biggest show on which he has ever appeared will be on November 8, at the Royal Festival Hall.

★ ★ ★  
He will be playing the Spivakovsky Concerto for harmonica and orchestra, in aid of the National Playing Fields Association. This was specially written for Tommy, and it is expected that the Queen and the Duke of Edinburgh will be there to hear it.

★ ★ ★  
Frank Bunn, manager of Elaine ("Guest Night") Gilbert, informs me that he has appointed Peter Baker to be her agent. This should lead to further big breaks for this up and coming young lady. By the way, she's in "Bandbox" on August 31, so give a listen.

★ ★ ★  
I hear that when Cyril Stapleton takes over at the BBC on October 1, the vocal content will consist mainly of a male voice choir, but several well-known solo singers will also be featured.

★ ★ ★  
I do know, too, that Jean Campbell, surely one of the most improved singers of the day, is strongly in the running for the female position.

★ ★ ★  
Joseph Muscant commences a new "Morning Music" series on August 21. In addition, his fine orchestra will be heard in "MWWY" on September 4 and 20.

★ ★ ★  
I can tell you that comedian Harry Secombe will be taking the singing spot in the new

series of "Educating Archie" which returns to the air on September 18.

Incidentally, Harry is now taking this most seriously, and with some steady coaching that freakish voice of his may yet bring him in as much money from singing as his previous comic antics have done.

★ ★ ★  
I tuned in to the Northern Region one evening last week, and took a great fancy to a young singer whose name I didn't quite catch. However, what I did hear were solid vocals on "Never" and "That

I hear a well-known bandleader, who is one of the very few who can make a song, knows of a Chappell group song that he says must be a certain and terrific hit. Yet through sheer devilment he refuses to tell! I wonder how long it will take us to find out?

★ ★ ★  
They tell me that the Dickie Valentine record of "Homing Waltz" has already sold 16,000. Not bad for the first effort on Decca of this likeable youngster.

★ ★ ★  
For the Fans: There's a film

Do you remember the golden boy of the 'thirties? Yes, who can forget the flailing fists of "Little Yiddle," Jack "Kid" Berg. Well, just as he carried a great punch in his hands, so does his young sister Maree Berg in her voice. If you're around Poplar way, just let me know what you think of her act at the Queen's. I hear she's got something!

★ ★ ★  
Despite a veil of secrecy, I can tell you that the new Jimmy Young records are little short of sensational. This was his first session with Decca, and the Brixton Road boys must be rubbing their hands with glee.

As in the past, Ronnie Goodwin accompanies the singer, and just you wait and hear Jimmy's version of "If I Had Wings"!

★ ★ ★  
Remember how I tipped Ray Martin's record of "Blue Tango" to sweep the board? Well, I'm warning you again to be prepared for another of his super versions. This time it's the Ray Martin idea of how "Meet Mr. Callaghan" should really go. Don't go by my opinion. Just buy yourself a copy when it comes out, and tell me whether this title is likely to be bettered by anyone.

★ ★ ★  
Did you hear Stan Roderick of the Skyrockets playing "Tenderly" in "All Star Bill" last Monday? Yes, sir, that's what I call mighty fine!

Incidentally, Freddy Clayton has been depping for Stan at the Palladium.

★ ★ ★  
Well done, Michael Reine Music Co.! What a pleasure it is to see yet another British song in the number two spot in the Hit Parade. We may yet see "The Homing Waltz" at the top. I, for one, would be delighted. Who said we British couldn't write hit songs?

★ ★ ★  
Publisher Eddie Kassner returned to the States last weekend... Drifted into the newly decorated offices of Leeds Music. My, my, how lush!

★ ★ ★  
Alan (Robbins) Holmes off to Luxembourg last Wednesday. I wonder what hit record he took over there this time? Could it be that Four Aces disc of "Should I?" Keep your eye out for this, you record fans; it's out of this world.

★ ★ ★  
Are you coming to watch the Musical Celebrities Cricket Club play against Stoke D'Abernon at Cobham on Sunday? Believe me, you'll enjoy watching your radio favourites in action, and some of them can play, too. This week, the side welcomes Sid Phillips and Malcolm Lockyer into its fold.

★ ★ ★  
Heard Mario Lanza's latest recording "Because You're Mine." It's loud anyway!

★ ★ ★  
Joy Hammett, popular secretary to Alan (Robbins) Holmes, was in the wars this week.

She accidentally fell in the office and struck the back of her head violently. Three stitches were put in the cut.

With that indomitable stamina without which no Tin Pan Alley secretary can survive, Joy is now fit and well again and decorating the view from the NME offices (immediately opposite) as usual!



is Patee." I've since discovered that it belonged to my good friend Gerry Brereton.

This young man has now returned to town, and his new address is 1, Deansbrook Road, Edgware, Middlesex.

It takes a lot to deter Gerry, and although completely and permanently blinded while serving as a Commando in Sicily, he returned to this country, and after assistance from St. Dunstan's, to whom he is forever grateful, he resumed his battle to get to the top of the vocal ladder.

★ ★ ★  
If his performance the other evening was anything to go by, Gerry Brereton may be reaching that pinnacle even sooner than he had hoped, so if any of you bandleaders are looking for a good vocalist, here's a boy with a great heart, and fine voice whom I can thoroughly recommend.

**Billy Ternent, resident bandleader at Butlin's, Filey, is seen here with seventeen-year-old Patricia Bredin, soprano, of Hull. She won the "Golden Voice" Competition at Filey Camp while on holiday there and is to sing with Billy Ternent and his Orchestra in a broadcast from the camp this Saturday (August 24). Her song selected for the broadcast is "Love Is Where You Find It."**

★ ★ ★  
coming your way that stars Bing Crosby, Jane Wyman and the Andrews Sisters. It's called "Just For You," and has eight great songs, namely "Just For You," "On the Ten-Ten From Ten Ten-Tennessee," "He's Just Crazy For Me," "Checkin' My Heart," "Zing a Little Zong," "The Maiden of Guadalupe," "I'll Si-Si Ya in Bahia," and "The Live Oak Tree." Sounds good!

★ ★ ★  
Sorry to hear that Joe Henderson, the popular manager of Bourne Music, is in hospital. Friends who would like to drop him a line, can do so to:—c/o Reception, Brookwood Hospital, Knap Hill, Woking, Surrey. Get well quickly, Joe; we miss you around the Alley!

## 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	1	2	3	4	5	6	7	8	9
	Auf Wiedersehn—V. Lynn	Half As Much—R. Clooney	Wish You Were Here—E. Fisher	Botch-A-Me—R. Clooney	Auf Wiedersehn—E. Howard	Here In My Heart—A. Martino	Walkin' My Baby—J. Ray	Maybe—P. Como/E. Fisher	Somewhere Along The Way—Nat Cole
14 10	Vanessa—H. Winterhalter	Kiss Of Fire—G. Gibbs	Delicado—P. Faith	I'm Yours—E. Fisher	Lover—P. Lee	Walkin' My Baby—Nat Cole	Sugar Bush—D. Day/F. Laine	High Noon—F. Laine	Should I?—Four Aces
12 14	I'm Yours—E. Fisher	Lover—P. Lee	Walkin' My Baby—Nat Cole	Sugar Bush—D. Day/F. Laine	High Noon—F. Laine	Should I?—Four Aces	I'm Yours—D. Cornell	In Good Old Summertime—L. Paul/M. Ford	So Madly In Love—G. Gibbs
18 22	Zing A Little Zong—J. Wyman/B. Crosby	You Belong To Me—J. Stafford	Just One Of Those Things—P. Lee	Auf Wiedersehn—L. Baxter					

### BEST SELLING POP SINGLES

Last This Week	1	2	3	4	5	6	7	8	9
	Auf Wiedersehn—V. Lynn	Half As Much—R. Clooney	Wish You Were Here—E. Fisher	Here In My Heart—A. Martino	Delicado—P. Faith	Walkin' My Baby—J. Ray	High Noon—F. Laine	Maybe—P. Como/E. Fisher	Sugar Bush—D. Day/F. Laine
12 8	High Noon—F. Laine	Maybe—P. Como/E. Fisher	Sugar Bush—D. Day/F. Laine	Blue Tango—L. Anderson	You Belong To Me—J. Stafford	Somewhere Along The Way—Nat Cole	Vanessa—H. Winterhalter	I'm Yours—E. Fisher	Auf Wiedersehn—E. Howard
18 16	Auf Wiedersehn—E. Howard	Kiss Of Fire—G. Gibbs	Lover—P. Lee	Walkin' My Baby—Nat Cole	Should I?—Four Aces	Indian Love Call—S. Whitman	Rock Of Gibraltar—F. Laine	Fool, Fool, Fool—K. Starr	Mocking Bird—Four Lads
24 23	Fool, Fool, Fool—K. Starr	Mocking Bird—Four Lads	Smoke Rings—L. Paul/M. Ford						

### BEST SELLING SHEET MUSIC

Last This Week	1	2	3	4	5	6	7	8	9
	Auf Wiedersehn, Sweetheart	Blue Tango	Walkin' My Baby Back Home	Half As Much	Here In My Heart	I'm Yours	Botch-A-Me	Kiss Of Fire	Delicado
12 10	Wish You Were Here	Maybe	Somewhere Along The Way	I'll Walk Alone	Sugar Bush	With A Song In My Heart			

### TOP TUNES IN BRITAIN

Last This Week	1	2	3	4	5	6	7	8	9
	Auf Wiedersehn (PM)	Homing Waltz (Reine)	Blue Tango (Mills, 2/6)	High Noon (Robbins)	Kiss Of Fire (Duchess)	Never (FDH)	I'm Yours (Mellin)	Blacksmith Blues (Chappell)	Walkin' My Baby (Victoria)
16 9	Pawnshop on a Corner (Cine)	From The Time You Say Good-bye (Pickwick) (The Parting Song)	Day of Jubilo (C & C)	Be Anything (Cine)	We Won't Live in a Castle (C & C)	Trust in Me (Wright)	Tell Me Why (Morris)	A-round The Corner (Dash)	Gandy Dancers' Ball (Disney)
17 12	Day of Jubilo (C & C)	Be Anything (Cine)	We Won't Live in a Castle (C & C)	Trust in Me (Wright)	Tell Me Why (Morris)	A-round The Corner (Dash)	Gandy Dancers' Ball (Disney)	Somewhere Along The Way (Magna)	Meet Mr. Callaghan (2/6, Toff)
20 21	When You're In Love (C & C)	Wheel of Fortune (Victoria)	Faith (Hit Songs)	Pm Gonna Live Till I Die (C & C)	Heart of a Clown (Maddox)				

'THE ARISTOCRAT OF THE HIT PARADE'

## BLUE TANGO

NOW with lyrics by MITCHELL PARISH

Song Copy 2/6

Piano Solo 2/6

MILLS MUSIC LTD.

24, GREAT PULTENEY STREET, REGENT STREET, LONDON, W.1