

Melody Maker

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Vol. 30, No. 1094

SEPTEMBER 4, 1954

[Registered at the G.P.O. as a Newspaper] EVERY FRIDAY - 6d.

TO GUY—FROM VERA



"New Star" was hailed at the Savoy Hotel on Tuesday—the excellent Guy Mitchell, seen here with the plique awarding him the title in "Motion Picture Exhibitors" 1954 Poll. The presentation was made by Britain's long-established star, Vera Lynn, on behalf of the Misses Marks, which organized the event. Tony Brown writes on "This Guy Mitchell" on page 4.

CHARLIE PARKER BOOKED TO PLAY IN BRITAIN

THE great Charlie "Bird" Parker is coming to Britain. The man who, more than any other, contributed to the progress of small combo jazz in the early post-war era will play on British soil under the leadership of Harold Davison—the agent associated with the fabulous MM Kenton and Herman concerts.

With Parker will be Illinois Jacquet and his Orchestra, the Sarah Vaughan Trio and—the Ronnie Scott Band.

But British fans will once again be deprived of hearing one of the greatest figures of modern jazz. His audience will comprise American airmen and their friends.

A regular event?

Parker, Jacquet, Vaughan and Scott will be together on October 16 at the USAF base at Sculthorpe. The Americans arrive in London early in the morning of September 23, then change planes for Frankfurt, where the extensive European tour that takes in the Sculthorpe date commences on September 29.

The U.S. stars are part of the Harold Davison Jazz Parade, a package show which may become a regular event for Continental fans and Americans in Britain. "I aim to put on one or even two of these shows a year," Davison told the MM. "All will feature the top American names."

Ronnie Scott's inclusion in the show is a follow-up to the tremendous impression he created on the Stan Kenton and Woody Herman bands when they heard his unit at previous Sculthorpe shows.


"The Americans there were particularly keen to have Ronnie

ALL STAR BILL

★
TED HEATH
The story of his life for fame starts on page 2.



★
BILLY EKESTINE
Talks of Dixie, Bird and the Birth of Rap on page 1.



★
NEXT WEEK
First instalment of "My Thirty Years in Jazz" by the great British trumpeter.
JIMMY McPARTLAND



Page 8, Col. 3

THE FAMILY IS A BOW



Parents are David and his wife, former champion, Sheila. Beautiful baby is Edie, who was born on 19 and who weighs 10 lb. 2 oz.

Hall fixes Shadwell Scarborough

SHADWELL should be in to spend the summer season at the Hall, at Scarborough the sea of Italy.

Will lead a 20-piece orchestra and will tour for a 16-week period in a complete season.

spent the past year at the Summer House, and he has been touring through Scarborough from Kingston.

his current season in Scarborough is in mid-December this season in Tom at Harting.

es up radio

at Ron Sheen and Rock Melvin leave the band. Ron Sheen is replaced by Ron Frank. The band's new manager Johnnie Gray, former tour and show agent, will be in charge of the week, until he leaves for the States.

at Bob Lloyd, who replaced Huron, has taken Hammer Smith, Les Hunter, Tina Vaughan appearing at Norfolk.

ORA

and his (Released Sept 1st)

Y CONTEST

experiment in jazz took place on last night. Watson was given a free hand to play ahead. Above, Jimmy (extreme r.) rehearses (l. to r.) Harry Klein (bari), Jimmy Tomney Whittle (tenor), Alan Conley (drum), Phil Goody (bass) and Sammy Stocker (bass).

IVY BENSON IN CONTINENTAL EXCHANGE TALKS

NEGOTIATIONS are believed to be well advanced for Ivy Benson and her Orchestra to visit Belgium or Holland in exchange for a Continental band next May and June.

This would be at the end of the winter season for Lyons, the Marble Arch Corner House, which commences on December 1.

Hopeful

It is understood that Lyons is making the arrangements for this unique reciprocal exchange, which would bring the band from Belgium or Holland to the Marble Arch Corner House, while Ivy takes her orchestra to a similar spot in Belgium.

Reports reaching the Melroy Music indicate that the Belgian offer might be the show band led by violinist Eddie de Latte, which is about a dozen strong, with Eddie's wife, Albane, as vocalist.

But a snag holding up the completion of the exchange

arrangements is that Eddie de Latte is available only for the month of May.

It has been suggested that a band might be the famous Sky-masters led by saxist Bep Rosvid, or a straight-on dance orchestra led by accordionist and composer Malandro.

Ivy Benson, who finishes her summer season at the 400 Ballroom, Torquay, tomorrow (Saturday), told the MM: "Lyons have told me this week that things are almost fixed and the deal looks hopeful. It is really only a matter of getting over the difficulty of Eddie de Latte not being able to accept for both months."

PLUS!

... four pages devoted to stars at the top of the recording lists entitled...

FAMILY FAVOURITES

Dutch band should be brought over in June if de Latte definitely cannot switch his commitments at that time. If this meets with the approval of Lyons the

U.S. holiday

Ivy appears with her band next week at Chiswick Empire and goes to the States for a brief holiday on September 15. She takes the band to Germany for four weeks starting on October 4, before opening at Marble Arch, and has a solo broadcast in "The Forces Show" on October 3.

"Change NOW!" says Frankie King



Change now and gain the Benefit of Premier Drums throughout the season and for many years to come.

★ Left-Handed Frankie King playing at the Covent Garden opposite another old Premier user Ronnie Lord with the Edmundo Ross orchestra.



Sold by dealers in sixty-six countries. Ask your dealer to show you the latest Premier or send 6d. for complete catalogue.

PREMIER DRUM CO. LTD. 87 REGENT ST., LONDON, W.1. Tel. Regent 2373
WORLD'S SUPREME QUALITY



experiment in jazz took place on last night. Watson was given a free hand to play ahead. Above, Jimmy (extreme r.) rehearses (l. to r.) Harry Klein (bari), Jimmy Tomney Whittle (tenor), Alan Conley (drum), Phil Goody (bass) and Sammy Stocker (bass).

Steve Race asks—

"LISTEN to this," said producer Jack Dabbs, after last Saturday's "World of Jazz" programme had come to an end, and the waiting millions had switched on again for "Sports Report." He put on a newly arrived LP of the Sauter-Finegan Orchestra.

I stood up. We listened to a marvellous percussion affair by Eddie Sauter, played by that Band-to-end-all-Bands. It was a truly original work so exciting that it made "Skin Deep" sound just plain shallow.

"Why did you do that?" asked Jack, as the record ended.

"Stand up," I said.

I thought for a moment. Had stood up checked with my legs. They were vertical.

Yoga

And, do you know, I believe it is one of the best ways to relax. Not everywhere, you understand, but in instances where you walked about aimlessly as a student, occasionally bringing in a bowl by a flying "popper".

At 7 o'clock, you find your feet neatly folded in lap, quietly conducting.

Science

Continuing our scientific enquiries, we find that mentalists, who after all simultaneously listeners as well as performers, have very definite ideas.

Spark out

While I digress, I let you think about your attentiveness. But the latest permitted by the British Broadcasting Corporation is that you should be allowed to deprive those who, by a Sunday evening's entertainment, you should be permitted to do so.

Cowboy songs

It was then that he started singing cowboy songs, and not a radio star of the dishing-out of the savvy and twice as elegant.

Audition bus

Mitchell loves acting, even to a one-strong audience, and he feels the same way about being. His beefy voice got him a movie introduction early on.

Pantomime

"Sometimes I liked the Navy more than I liked air," he grins. "Sure, I'll tell you. There wasn't anything real serious. Odd things like me and the Capt'n acting eye to eye on uniform. I'd come back in the rig. There were his buddies as Al Cerneck didn't match."

WYDID I STAND FOR IT?

Metronome photograph

They say: Duke Ellington played on his dressing-room piano and a handkerchief over his hand as he played.

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Jazz, and the Birth of Bop

LIKE I told you last week, progressive jazz or bop was a new word of old things, a theory of chords and so on. I said Bird was responsible for the actual playing of it and Dizzy put it down.

And that's a point a whole lot of people miss up on. They say: "Bird was it" or "Diz was it"—but there were two distinct things.

Really wailing!

Dizzy led my band in Washington, D.C. because he was going to manage his own band.

The singers

Larry was just fabulous. To me, he was the greatest of all time. He had a great voice and a great attitude.

German jazz

I've been in Germany for a long time now and I've found that German jazz is a whole different thing.

stay in New York and work his cart out. So I got in touch with Miles Davis; he sent out there working in a group with Miles, who also had left me by now.

I'd like to tell you about Miles. When he first came to New York, he was working in St. Louis, which is Miles' home. I used to let him sit in with the band. I'd let him see how it was.

But by the time we got to California, he had moved out. He'd been going to Juillard in New York, and playing with Bird, so he came in and took over that same job. The solo book which was originally Dizzy's, Miles added with me until I broke up, which was in 1947.

I was losing a lot of foot with the band because—well, it is history now—the people were not quite ready for that type of music. It was still a dance-rag music that was a little bit too wild for them to dance to.

Having a ball!

Next thing, this guy jumps out of his cab with a real out-spoken fellow, and he says, "I'm going to be a pug. Sure, I'm in a lot of choice words, and turns to walk away."

Funny Steve

I HAVE just read with great enjoyment Steve's article in the current issue of the "MELODY MAKER."

Thanks to Grundig

There are fewer rehearsals. You make the melody—the Grundig TKS, because it incorporates all the latest tape recording features, plays back every subtlety of sound you have played into it.

SPECIAL FEATURES

Clearly-marked simple push-button controls; unique Magic Eye tuning device for play-back as well as recording; 90 minutes recording and play-back on one spool of double-track tape; built-in Clock Timing Indicator; automatic stop at end of spools.

GRUNDIG "REPORTER" TK9

65 gms. H.P. TERMS AVAILABLE. Choice of two microphones 41 gms. and 6 gms. ASK FOR DEMONSTRATION.



GRUNDIG (S) Britain LTD., Kidbrooke Park Road, LONDON, E.8.

BILLY ECKSTINE



Billy Eckstine writes about CRAZY PEOPLE LIKE ME

THE whole school used to listen to what Bird would play; so it was so spontaneous that things which I would play, he would do.

Really wailing!

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ASK FOR DEMONSTRATION. See your Radio or Photographic dealer or write for illustrated folder, mentioning this advertisement.

This Guy Mitchell



I LOVE the sea, I love the Navy...

"I LOVE the sea, I love the Navy; like my biscuits soaked in gravy," warbles the voice.

Such sentiments, you may think are hokey. Who could possibly deliver that breezy rub-ber-shiny sincerity?

Carefree Joe

He'll bounce up to you and crush your hand into a thin strip unless you're wary. And there will be none of the polite fencing that passes for conversation on formal occasions.

Pantomime

"Sometimes I liked the Navy more than I liked air," he grins. "Sure, I'll tell you. There wasn't anything real serious. Odd things like me and the Capt'n acting eye to eye on uniform. I'd come back in the rig. There were his buddies as Al Cerneck didn't match."



BACK to the pantomime

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PROFILE BY TONY BROWN

HEART CRIES FOR YOU and the other songs were thrown out and forgotten, but we weren't allowed to do that. We liked it.

PROFICHARD GOLDEN CANE REEDS

FROM MUSIC DEALERS EVERYWHERE. TRADE DISTRIBUTORS: MOSE, WARREN & CO. LTD., LONDON, E.C.2.

Paramount Pictures Congratulate GUY MITCHELL

on his winning the MOTION PICTURE EXHIBITOR International HONOR AWARD for the No.2 Popularity Spot

FROM MUSIC DEALERS EVERYWHERE. TRADE DISTRIBUTORS: MOSE, WARREN & CO. LTD., LONDON, E.C.2.

FOR YOUR INFORMATION

Who's Where
Week commencing Sept. 5
Kenny BAKER
Walt: Empire, Finbury Park

WE begin today a fortnightly series of articles dealing with the lesser familiar record companies of the "twenties"

Collectors' Corner

The articles are written by West London collector Michael Wyler, who begins his series, "A Glimpse At The Past," with a brief review of the Black Swan label.

- 3165 Corrine Corina Wang
3166 Doris Jay Pitt
3167 That Da Da Strain
3168 Maudie's Wild The Rock
3169 Maudie's Wild The Rock

Top Tunes

THIS copyright list of 25 recordings was for the week ended August 28, 1954 is reported by the Publishers' Committee of the Music Publishers Association.

The Black Swan

Black Swan records are rare today. They were very much a "shoe-string" operation in the early days of their recording.

Top Tunes

THIS copyright list of 25 recordings was for the week ended August 28, 1954 is reported by the Publishers' Committee of the Music Publishers Association.

Deletions

HERE are further details of records to be deleted from the catalogue on January 31, 1955. Altogether, 200 records are being withdrawn.

Contests

1954 NORTH BRITAIN (EASTERN) REGIONAL CHAMPIONSHIP
Winnor: THE LYRANS ORCHESTRA
1954 NORTH BRITAIN (WESTERN) REGIONAL CHAMPIONSHIP
Winnor: THE LYRANS ORCHESTRA

Dancing Time

Schools of Dancing and Clubs all over the world are interested in the news of this up-to-the-minute series of new dances and their tunes.

ELECTRIC

Swing . . . by Edgar Jackson

MR MODERN JAZZ CONCERT (L2) Volume 1
1) Derek Smith with Don Reno and Maudie's Wild The Rock



REX STEWART

ston of the place that is his downright civic character. It is a story of his playing for the sake of playing, and his playing for the sake of playing.

Pops . . . by Laurie Henshaw

THE martini-sounding "My Arms and Legions" by Hugo Winterhalter brings skin to a contingent of American Legion tramping along Broadway.

Jazz . . . by Sinclair Trail

THESE ideas were recorded in the Edmond O'Brien-Louisa Brown Stewart Unit, Johnny Harris, et al.

It is as a pianist, however, that this artist excels. His accompaniment is so brilliant that he is rarely out of the picture.

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EDDIE FISHER

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REX STEWART AND HIS ORCHESTRA

Stewart Unit, Johnny Harris, et al. (1954)
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REX STEWART AND HIS ORCHESTRA

Stewart Unit, Johnny Harris, et al. (1954)
Stewart Unit, Johnny Harris, et al. (1954)

BILLY TAYLOR



BILLY TAYLOR

REX STEWART AND HIS ORCHESTRA

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THE proof is in the pay-off..

The highest paid artistes play Selmer

It's more than coincidence that the top-line men all over the world play Selmer, the instrument that couples precision with mechanical reliability.

VOGUE CORAL SERIES

Issues for SEPTEMBER, 1954
DON CORNELI
HOLD MY HAND (From the Film "Susan Slept Here")
I'm Blessed

a new 'high' IN RECORD REPRODUCTION

Three-speed automatic mixer-changer. For operation on 33 and 45 r.p.m. records. The new "high" record reproduction has set a new high standard of realism in the reproduction of your favourite recordings.

Peter Maurice

THE BANDIT

SKOKIAAN

THE STORY OF TINA

BIMBO

SMILE

THE LITTLE SHOEMAKER

THE VOICE OF THE NIGHT

THE VOICE OF THE NIGHT

THE VOICE OF THE NIGHT

THE VOICE OF THE NIGHT

THE VOICE OF THE NIGHT

THE VOICE OF THE NIGHT

THE VOICE OF THE NIGHT

MODEL J28 Available in finest quality with a choice of Blue, AC Main, 110/250 volts. 28 gns. tax paid.

SMALL CORAL 513.00 FULL CORAL 675.00 THE 513.00 PIANO CORAL 825.00. THE 513.00 PIANO CORAL 825.00. THE 513.00 PIANO CORAL 825.00.

THE VOICE OF THE NIGHT

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THE VOICE OF THE NIGHT

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FOR YOUR INFORMATION

Who's Where

(Week commencing Sept. 5)
HENRY BAKER, Empire, Finbury Park
WERNER and Band, West: Empire, Clusick.

Top Tunes

THIS copyright list of the 20 best-selling songs for the week ended August 29, 1954 is supplied by the Publishers' Committee of the Music Publishers Association.

Black Swan of the Twenties

WE begin today a fortnightly series of articles dealing with the less familiar record companies of the 'twenties.

The articles are written by West London collector Michael Wyler, who begins his series, "A Glimpse At The Past," with a brief review of the Black Swan label.

Collectors' Corner



Obviously, in two weeks' time, we shall be talking records. Though little has appeared in print about it, this was a company of some significance.



General Manager, but the name of the concern changed in 1929 to the Paramount Phonograph Company, Inc.

RECORDS REVIEWED

Swing . . . by Edgar Jackson

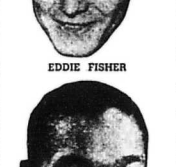
NIP MODERN JAZZ CONCERT (LP) Volume 1
Derek Smith Trio with Don Rendell and Ronnie Ross (10)

Victor Feldman Trio: Sometimes I'm Happy (10)
Crazy Rhythm (10)
Gee (10)

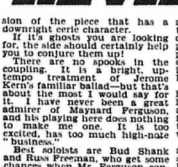
Tommy Dorsey's Clamaree (10)
Down Down Yonder (10)
Dixie (10)



REX STEWART
Dixie (10)
Down Down Yonder (10)
Dixie (10)



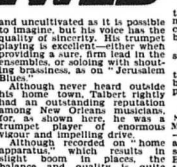
EDDIE FISHER
Dixie (10)
Down Down Yonder (10)
Dixie (10)



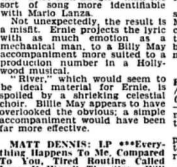
BILLY TAYLOR AND HIS RHYTHM
I Had You (10)
Aladdin (10)



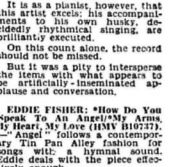
REX STEWART AND HIS ORCHESTRA
Cherokee (10)
Story (10)



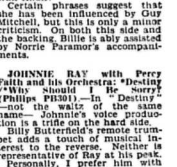
EDDIE FISHER
Dixie (10)
Down Down Yonder (10)
Dixie (10)



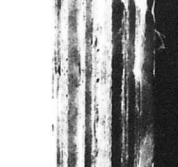
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REX STEWART AND HIS ORCHESTRA
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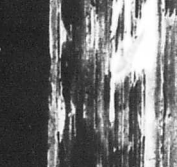
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REX STEWART AND HIS ORCHESTRA
Cherokee (10)
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MM Contests

184 NORTHUMBERLAND DISTRICT CHAMPIONSHIP
Winners: THE LYONS ORCHESTRA

184 NORTH BRITAIN (EASTERN) REGIONAL
Winners: THE LYONS ORCHESTRA

184 NORTH BRITAIN (WESTERN) REGIONAL
Winners: THE LYONS ORCHESTRA

184 SOUTH BRITAIN (EASTERN) REGIONAL
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184 SOUTH BRITAIN (WESTERN) REGIONAL
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Winners: THE LYONS ORCHESTRA

THE BANDIT

THE EXCITING NEW HIT. Parts Ready Soon
SKOKIAAN

THE STORY OF TINA
BIMBO

THE HIGH & THE MIGHTY
SMILE

THE LITTLE SHOEMAKER

SUBSCRIPTION TERMS FOR 24 MONTHS
SMALL ORCH. £12.00 FULL ORCH. £22.00

VOGUE CORAL SERIES

Issues for SEPTEMBER, 1954
DON CORNELL

TERESA BREWER
SKINNY MINNIE FISHTAIL

SKINNY WILLIAMS QUARTET
GEORGIE AULD & SARAH MACLAVER

PAUL WHITEMAN & THE New Ambassador Band
DIMITHI TOMKIN & HIS ORCHESTRA

THE HIGH & THE MIGHTY
EYDIE CORNE
KAREN CHANDLER

The proof is in the payoff.

... the highest paid artistes play Selmer



It's more than coincidence that the top-line men all over the world play Selmer.

WHEN our old friend, Dr. Edmund Selmer, in whose name these articles were recorded, came to this LP, he added a personal touch to the cover.

WHEN our old friend, Dr. Edmund Selmer, in whose name these articles were recorded, came to this LP, he added a personal touch to the cover.

Advertisement for Selmer saxophones featuring portraits of famous musicians like Louis Armstrong, Duke Ellington, and others, along with the text 'The proof is in the payoff...' and '... the highest paid artistes play Selmer'.

'Biggest ever' radio series planned for Jack Payne

"THE biggest thing of its kind the BBC has yet attempted is how Jack Payne describes his 'Say It With Music'... the new weekly radio series... commences on the Light Programme on Thursday, October 28. The show will feature a large resident orchestra and chorus. Star guest bands, instrumental groups and artists will appear each week.

SON OF GEORGE ELRICK DIES IN CAR ACCIDENT

THE music and variety profession was shocked to learn this week of the death of Jan Elrick, youngest son of the popular BBC broadcaster and ex-band leader George Elrick. Jan, a corporal in the Royal Signals, was knocked down and killed by a car near Caterick Camp, York, on the first night. His soldier companion was also killed.

Four Bands in new N. Region series

The new North Regional series on charts, which will commence on September 20, Raymond Woodhouse and his band will be heard from Manchester in the first six in the series while in the N. Region series will be him and TV actor John Christie.

GRAY BAND OFF TO CONTINENT

Johnnie Gray's Band leaving London on Monday for a tour of U.S. bases in Europe. Led by Bill Hall, Maurice Jennings, Colin Wright, George McCallum, Irene Miller, Les Wiggins, Johnny Gray, Les Melvin and Pete Big.

Jamboree already a sell-out

Tickets for the 1954 Jazz Jamboree at the Gaumont Stage, London, on October 10, went on sale on Friday. By early Monday morning all the 50 and 10s tickets had been sold. The 10s and 2s tickets left are expected to be sold by today (Friday).

The all-star bill includes the bands of Johnny Dankworth, Harry Cheney, Ted Heath and Ivor King. Ken Monk, Ronnie Scott, the Soundinaires, and Tony Kinsey. Top with Joe Harriott. The show will also be featured and comprise to Harry Tindler.

DESIGNED BY Edmundolo Rios. ACKNOWLEDGED THE BEST FOR FINGERS OR STICKS. £7.15.0 TAX PAID.

John Grey & Sons, 83 Paul Street, London, E.C.2

STAN KENTON PRESENTS...



Blue Rockets in big Mecca reshuffle

THE Blue Rockets leave Streatham on September 26, after a stay of several months in the Mecca circuit. They are being replaced by the new night-stands in the North—the first of which is Eddie Calvey's show.

Cap captures his 'ideal' line-up

THE new leader Norman Caplan has followed a long and arduous search for his 'ideal' line-up. He has just completed a tour of the Mecca circuit with his new band.

Road smash delays Bob Harvey return

Singer and pianist Bob Harvey, on holiday in Rome after his long spell at London's Carousel, will probably return to Britain early next week.

British singers at Utrecht Trade Fair

Two British vocalists will be representing the British contingent at the international Trade Fair in Utrecht, Holland, on September 6. They are Colman's recording artist Lina Petrou and ex-Artist Rosamund and Colin Hume singing in cabaret and harmony with Ringo.

ALL-STAR TRACK

A group of well-known London musicians are planning a new series of recordings for the Capitol Records label. The group includes Bill Hume, Les Wiggins, and others.

Belgian girl for Tony?

Tony Crombie, whose new band debuts at Stockton-on-Tees on August 22, is reported to be in negotiations with a Belgian singer, Yvette Lize, to join the group.

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EX-ANGER DRUM 'FIND' JOIN VIC LEWIS

VIC LEWIS has signed a 17-year-old unknown drummer for whom he predicts a great future. The youngster, who steps straight from amateur status into the job vacated by Kenny Hollick, is David Rogers of Shepperton. He joins the Lewis Band at Brighton's Aquarium Palais next Monday.

Vic has also found a promising girl vocalist, 21-year-old Sylvia Drew, daughter of once-famous stage handeater 'Archie,' whose juvenile band produced many ex-musicians.

Relaxed

'David is an exceptional drummer... Max told the MM "and he's a relaxed style, something like Eric Johnson...'

Backstage chat

She has since appeared in Britain with the Continent with the Marie De Vere Dancers, who are in Eddie Calvey's show.

SID PHILLIPS REHEARSES FIVE NEW MEN

When Sid Phillips' band appeared at the Corn Exchange, Colchester, yesterday (Thursday) five new faces were in the line-up. Sid is pictured below rehearsing his rechristened group.

Two broadcasts for Welsh Dixielanders

Two broadcasts for the Welsh Dixielanders are planned for the coming week. The first is on September 10, and the second on September 17.

By Jerry DAWSON

Hotel, Leeds. Liverpool's Musical Jazz Club has been compelled to take large premises and now meets at Sanson and Andrews' Restaurant, London Road, Liverpool.

Drummer-leader Bobby Lawless will remain at Kitterton Club, Dublin, for a summer season.

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Plug rule does apply to the Show Band

CYRIL STAPLETON has made a fighting reply to MM critic Bill Badley's suggestion last week that the BBC Show Band gets preferential treatment regarding the use of plug numbers.

Billy DANIELS

Singing star Eve Howell will play 'Principals' on the Wood. Dudley Hippodrome this Christmas. She will appear with her two co-stars at the current summer show at Southport, Garick, Derek Roy and Tommy Cooper.

EVE BOSWELL TO BE PRINCIPAL BOY

Singing star Eve Howell will play 'Principals' on the Wood. Dudley Hippodrome this Christmas. She will appear with her two co-stars at the current summer show at Southport, Garick, Derek Roy and Tommy Cooper.

TWO WRIGHT HITS GET WELL SOON

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Briefly, the contents include: The Rudiments of Music; Musical Terms; Biographical Dictionary of Musicians; Singing and Voice Production; The Piano; The Organ; The Harmonium; The Cinema and Electronic Organs; The Violin; The Viola; The Violoncello; The Choral Society Church Choir Training Harmony; Counterpoint; Imitation; Canon and Fugue; Musical Forms; Composition; The Dance Band; How to Listen to Music, etc. etc.

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DRUM BARGAINS

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Deeps are back in Britain

THE Deep River Boys who returned to Britain last Wednesday from a three-month Scandinavian tour, commence a Mass Empires tour at the Glasgow Empire on Monday.

They then appear at the Liverpool Empire (14th), Hovevotons, Birmingham (20th), Theatre Royal, Portsmouth (27th), and the Empire, Nottingham (October 4). They play the Royal Albert Hall on September 12.

Boeuf minus Mary

Paris, Wednesday—Mary Lou Williams has left the Boeuf Sur Le Toit.

David Rivers, well known in the States as a "Cab Calloway" pianist, will take her place on Tuesday next.

GERALDO, WINSTONE TO BE ON VOCAL CONTEST JUDGING PANEL

ACE bandleaders Eric Winstone and Gerald will be on the panel of adjudicators at the Grand Finals of the Mazonov Mazon Girl Vocalist of the Year Contest at Clacton on September 22.

The panel will be completed by Michael Barker, Artists Manager of Philips Records, and the Mazonov Mazon Radio Critic, Maurice Burman.

The last 'Preliminary'

Every girl who has won her preliminary heat at the six Bultin Camps will be invited to attend these Finals, where the prizes will be a cheque for £100, a magnificent coffee of Coops Perfumery, and an opportunity to audition for a BBC broadcast.

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*These are L.P. Records.

SEE SPECIAL FEATURE ON PAGE 15



She is a recipient of music-publishers Laurence Wright, Ltd., and when she completed at the Ocean Hotel, Brighton, she was bandleader Peter Legh. (L) to play their number on New York Shirts and Rainbows, etc.

She sang 12-12-50. Now 20-year-old June Eales goes forward to the Grand Finals.

HIGH STANDARD AT NEWCASTLE CONTEST

A HIGH standard of individual effort, with four men scoring above 80 points, marked the 13th Northumberland District Championship for the Grand Finals at Newcastle last Friday. 27th June were seven bands competing for a place in the North British District Finals. Final 27th was staged immediately after the District event.

The Lyriads Orchestra, veteran conductors based at Darlington, were the winners with 82 points, followed by Ivan Hunter and his Music of Carriage, who scored 74 points.

Individual successes were gained by Des Greenwell, trumpet with the Lyriads (86 marks), James Currie, accordion with the Dixie Seven (86), and pianist Ivan Hunter (84) and David Young (trumpet), also of the Dixie Seven (81).

Maintaining their standard, the Lyriads were successful in winning the Regional Final at Darlington in writing to gain one of the spots in the M.A. search for a Girl of the Year 'vocalist'. The chosen girl will be given a lucrative post as resident singer with the Dixie Orchestra.

"I have been looking for a girl vocalist for several months," says Cliff. She must be attractive and able to sing. So many of the girls who apply for auditions do not come up to scratch. At least I know that the two essentials will be incorporated in the M.A. winner."

Leigh for Seaburn

Peter Leach Orchestra is to spend the winter season at the Seaburn Hotel, Sunderland, commencing on October 8. This will follow the Bultin winter concert at Bultin's Ocean Hotel.

Peter replaces the Pat Rose Orchestra.

REOPENING—WITH CHAMPAGNE



Violinist-leader Romeo brought music back to London's Cafe Monico last week, under the aegis of returning leader Chappie D'Amato. Above, Romeo (L), Chappie (R) and other who owns the Monico, and Chappie. There had been no music there since before the war.

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Family favourites

WHILE the idealists and progressives nibbled at the fringes of success, an alto saxist who'd never been taught how to play the instrument smashed into the top bracket of money-earners.

Today, Earl Bostic's "Flamingo" is the biggest-selling jazz record in Britain. The diaphanous "For It Wasn't He" left the legitimate fields of jazz improvisation and protest that Bostic made his money.

Rhythm and Blues

He is the instrumental offshoot of the rhythm-and-blues sound which the Negro singers pioneered in America many years ago. Rhythm-and-blues was the catchphrase which the record companies used to categorise this punchy, witty form of popular singing.

For the most part you could expect jumpy, uninhibited vocalists from this part of the catalogue. Things like Wynonie Burroughs' "Bloodshot Eyes" or Jimmy Witherspoon's "I Like My Baby's Pudding."

At first, record-B sold mainly to the Negro public in America. Then it became a vogue among the sophisticated, and finally a selling line almost as popular as the film singers and vocal groups who hold the whip hand in America today.

Hottest

"I've never heard anything like it before," wrote one 'emotional' reviewer. The rest was in the same vein.

"I've never heard anything like it before," wrote another reviewer. The rest was in the same vein.

"I've never heard anything like it before," wrote another reviewer. The rest was in the same vein.

successful sideman, touring with Lionel Hampton's band, recording occasionally with jazz groups in New Orleans, the following year, a man, Steve Latta, taught him harmony theory and several new instruments, preparing him for such assignments as director of the college symphony orchestra, drum major of the military band, and sideman with dance bands around New Orleans.

The lights

Most of these are now available in England on either Vogue or Parlophone.

In the songwriting field, Earl has had some of his biggest breaks with other bands.



EARL BOSTIC—THE MAN THE JAZZ WORLD FORGOT

He is the instrumental offshoot of the rhythm-and-blues sound which the Negro singers pioneered in America many years ago. Rhythm-and-blues was the catchphrase which the record companies used to categorise this punchy, witty form of popular singing.

Genial

Additional data for the ladies: Bostic is tall, over a foot, dark, handsome, and a very genial, likable fellow. He's been married for almost ten years to the cute and modest little blonde, Gene Krupp, from New Orleans, who has a son, Earl Jr., who lives with her in New York.

FAMILY FAVOURITES 2



WINIFRED ATWELL

It was just before the National Radio Exhibition of half a dozen years ago that producer Eric Fawcett went to work on the idea of an all-coloured show, to be titled simply "Sepia." Adelaide Hall and Edrie Connor headed the list of stars; he booked Woods and Jarrett, and many other coloured performers. He also decided to take a chance on a young girl pianist lately arrived from Trinidad.

Highspots
That pianist was Winifred Atwell, and her performance of "Voodoo Moon" turned out to be one of the highspots of the show. The flashing technique and the impelling rhythm, the quiet but infectious showmanship—there were all present even in those days. But it was a charity performance at the London Casino which brought the show suddenly to attention. It was one of those heroic overcooked events at which tempers run high back-stage, and even the audience comes reactive as anything up to 39 stars pounce remorselessly through their act. The promoter's routine is simple: look up and consider yourself lucky if five show up on the night; some can't turn up, others just don't. That night Gladys Lynne was one of the stars (quite) unable to present, and at the last minute agent Bernard Deifont sent for Winifred Atwell. Twenty-four hours later her name was beside his on a long-term contract, and as Winifred started, it was then that she had no idea what was expected of her in the strange and tradition-bound world of Variety Theatre, and on the Monday morning she was summoned to something known as a "Band."

All Winifred knew about it was that she had to be there. The Musical Director asked for her music. She hadn't any, she replied truthfully, "I play from memory."
"But we're supposed to play too," said the MD.
"All right," replied Winifred, "play anything you like. I'll follow you."
But back in London she had friends, good friends like publisher Bert Corral, who could see the raw material of stardom in the girl who still didn't know how to walk on a stage. They helped her with programmes, built the house that became the successful performer, Winifred. There Ain't Nobody Here But Us, and she sang a dozen new tunes a week in her act (the first of which, "There Ain't Nobody Here But Us," she sang in the show). It was this section of the music business that helped her discover her taste. Invariably a stand at the London Palladium followed, and she played the London Casino stand, but this time as a twice-nightly attraction, not as a Sunday concert fill-up. She was by no means sure of herself even then, however and still it seemed that the only pianist who could top a bill in British Variety was Charlie Kunz.

Winifred tried again—Bruce's sister had nothing on her—and back she plunged into a further practical tour. The big break came finally in 1943, when she started recording for Decca. The first record didn't mean much as a couple of Latin-American numbers, but the second surprised even her. Quite suddenly it began to sell, thanks to Jack Johnson's Saturday night dance programmes, and in a few weeks the song "Satanstoe" had associated almost more with Winifred Atwell than with its originator, Frankie Laine.

Winifred herself is curiousy disturbing in conversation, though she probably doesn't know it. As you speak, she watches you if in suspicion, she looks ready to interject, "Heavens, you think I have I said something wrong?" Having been the sentence you decide to see it, through, and then suddenly all is well. The Atwell face—and it's a beautiful one, too, in case you hadn't noticed before—lights up and she smiles enormous smile into the camera, she tells you she wasn't annoyed. She was listening.

Winifred Atwell has the knack of listening, which is the first of the virtues of a good conversationalist. She also has a wit and a good time of humour, which counts millions of fans know you through a kind of oedipal wish, she tells you she is not her nomination for the Music of the Spheres. She has two other composers in that context—Jack Johnson and Duke Ellington, but she is not her nomination for the Music of the Spheres. She has two other composers in that context—Jack Johnson and Duke Ellington, but she is not her nomination for the Music of the Spheres. She has two other composers in that context—Jack Johnson and Duke Ellington, but she is not her nomination for the Music of the Spheres.

FAMILY FAVOURITES 3

‘King’ Cole—his voice was an accident

ONE night in 1938, a coloured trio consisting of piano, bass and guitar opened for two weeks at the Swanee Inn in Los Angeles. Halfway through the night, a customer who'd had a few over the eight reached across the floor and addressed the pianist, "Sashay Sashweet Lorraine," he demanded with alcoholic belligerence. "Sorry," smiled the pianist. "We're an instrumental group. None of us sings."
The customer swayed away—and returned clutching the manager.
"I'd like to, but," said the pianist.
"Sing," repeated the manager, and, bless him, started a story which has become as legendary as the central figure, the fabulous Nat "King" Cole.
What's the secret of the success behind this regal figure, who really has been king almost since the time the same manager made him wear a paper crown in the theatre fun for the benefit of the widowers?
How come his songs—"Mona Lisa," "Baby, Won't You Say You Love Me," "Too Young," "Unforgettable," "Walking My Baby Back Home," "Mother Nature and Father Time" and "Ten o'clock" to name but a few—have so widely tipped their way into millions of homes and lined up the welcome guests?
"You've got to be ready for Frankie Laine, cry for Johnnie Ray, and for King Cole," said the manager. "Why did his smooth-as-sandpaper voice get to be so popular? It's like a his 't'."



A soul

The answer is simple. King Cole has a soul, a warm, vibrant voice which, by doing a smooth song with sincerity and humility, wins him the hearts of those who appeal to all age groups. At 30, he has a voice that is a pianist with a fundamental sense of pitch and a strong sense of rhythm. Nat put in a mighty lot of work on his last record. Many of today's one-hit-wonders, who are more than a little "A" from a bull's foot. Also, Nat never uses gimmicks. He says: "I always pick my own numbers, only record songs that tell a story—songs that I can really feel."

Nat could be excused for not feeling particularly fortunate at this point in his career. After another of his bands folded he appeared as a solo pianist and played the best jingles. He was getting nowhere so fast he felt like a paper man in a strong gale.

The Trio

Playing the bawdy songs of the moment in beer parlours didn't suit Nat, and one day the dark clouds eased open enough to let the shaft of chance align on the nimble-fingered piano man. He was told to fit a quartet for the Hollywood club, and got to work with a man inspired. When the opening night came the drummer missed the bus and the King Cole Trio—piano, bass, guitar—was born. It was a healthy baby. Soon the boys were playing club and theatre dates all over Southern California. The show had spent a few years tickling the

First band

Came high school, and Nat found his first band. It played local dances and, if the fans turned up, ran a few dollars playing. If the fans stayed away, the band was paid in difference. And it was every musician or himself!

Nat's greatest memory of Cole days was of the night his outfit, the Rogues of Rhythm, cut the first dime band at the Savoy. Hines had Bud Johnson in charge, Tommy Young on trombone and the fabulous Ormington on clarinet. But Nat had legends of Cole fans firmly entrenched around the bandstand and their vociferous vocal encouragement around the night. Nat's valet brother, Eddie Hines, was with him and they played dates in and around Los Angeles for many months. A Cole fan as Casero cylinders are the only ones who can tell you. Next, the band set off on a Southern tour which ended with

331 Club, and he took over the destiny of the Trio. Castel had three important things to offer: enthusiasm, experience and the burning ambition to stagger about business with the achievements of the King Cole Trio. Ard he pursued his target with the tenacity of a bulldozer. The first step the Trio took to recorded glory was in 1940 when Nat wrote the tune but had sold it outright a year before to a Hollywood music publisher for fifty dollars so that he could pay his hotel bill.

No pandering

When the record came out it was a nation-wide hit. The publisher made over \$2000 on a fifty-dollar song. From that point onwards, Nat and the boys really straightened up and flew right. Their feet were firmly planted on the golden staircase. They made themselves into a unit capable of singing and playing anything from the top pops to the great classics of jazz, with clever novelty numbers thrown in for good measure. They settled a date at the Orpheum Theatre in Los Angeles, where others had remained static and stumped. He practised day after day, sweated over his phrasing, diction and presentation of his voice until it perfected himself as a solo artist.

Christmas

When he started his Trio, he made 50 dollars a week. Now his weekly pay sack contains about 10,000 dollars a week. He has all the gold in Fort Knox wouldn't keep Nat and his family apart at Christmas time. He's a quiet, thoughtful and sensitive man. He's a singer's singer and a musician's musician. Steve can count on as sincere friends in the States: Frank Sinatra, Johnny Ray, Perry Como, Bing Crosby, and Duke Ellington and Stan Kenton.

The crown

"Meeting famous people is one of the greatest pleasures I can afford. So often they turn out to be human as well as famous."
"Who was the most pleasant to meet—Frank Sinatra or Nat King Cole?"
"Nat recorded work in for all but the irrevocably prejudiced, and a model of behaviour and sincerity, sang by a jazz musician who gave a man a chance to grow." Which all goes to prove King Cole was never wrong.
"Only the crown has changed—from paper to gold."

—Jack Hutton

Circus, W.I. was a scene of pretty wild excitement that night, one suspects it had nothing on the Atwell birthplace in Trinidad that you hear the news.

After a Palladium run and a Command Performance one doesn't look for further conquests, one sets out on one date, and—pardonably to enjoy one's welcome guests.

Winifred Atwell does that now, as she says goodbye to touring for a while, and releases her most moderately bright smiling appearances in the current Prince of Wales tour.

The dressing-room wears an engraved plaque. You knock, and voice invites you to come in. It's a small room, and Nino, Winnie's white poodle, regards you with aristocratic distaste as you perch on the edge of the only armchair—which he occupies. Facing you is a sheet of paper with small dots from all parts of the world, and in pride of place, you wouldn't keep it there?—is the dressing-room plaque which reads simply: "Winifred Atwell—London Palladium."

A build-up

After a tremendous build-up from Les Girls, Les Boys and the combined efforts of a few hundred scene-painters, the curtain opens on Winnie, and something hits you hard. It's the fact that you are seeing the same girl who has been performing in well under way, and it's the fact that you can circle the theatre and get to the stalls or Winnie's. You make it just in time.

Listening

Winifred herself is curiousy disturbing in conversation, though she probably doesn't know it. As you speak, she watches you if in suspicion, she looks ready to interject, "Heavens, you think I have I said something wrong?" Having been the sentence you decide to see it, through, and then suddenly all is well. The Atwell face—and it's a beautiful one, too, in case you hadn't noticed before—lights up and she smiles enormous smile into the camera, she tells you she wasn't annoyed. She was listening.

Lily-glider

Three records later, looking for a Lily-glider, Nat on the idea of a warm-up old piano. Winnie, feeling deeply obliged, obliged White Baze, the candid master, and promptly assured Black And of the one-dollar salary for many years to come. That record sold 500,000 copies in ten days. Even Jack Jackson got a shock.

Justifiably a stand at the London Palladium followed, and she played the London Casino stand, but this time as a twice-nightly attraction, not as a Sunday concert fill-up. She was by no means sure of herself even then, however and still it seemed that the only pianist who could top a bill in British Variety was Charlie Kunz.

NEXT WEEK
we continue this series of 'Family Favourites' with full-page articles on:
Les PAUL
Vera LYNN
Dick VALENTINE
Doris DAY

Winifred Atwell
plays VENDETTA · ASIA MINOR PB.332
DIXIELAND · PLAY, PLAY, PLAY PB.300

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FAMILY FAVOURITES 4

Fairy Story come to life...

TED HEATH watched the black-gowned figure undulate voluptuously from the wings on to the stage.

"That girl's going a long way," he said mildly. Since her initiation with the Heath band in the Palladium Swing Sessions, Lita Roza has, of course, given substance to Ted's words.

It was an early start!

Talent has played a large part in tracing Lita's route to stardom. But talent must be weighed to an unremitting determination if one intends to "get to the top."

LITA ROZA

When Dad came home from his six-months, carefully sewed his accordion behind the chair in the parlour. It is easy to believe that some traces of air dust dizzied little Lita's ears.

Dreaming

She carried the fairy tale picture home that night. There was something of a swagger in her air as she loddied to her nurse.

Studying

Round one to Lita. But when her parents learned that the party juveniles sang to London, the arguments started. It was a known fact that Lita would be in neat hands and with an attentive ear—and her ultimate career—from parents.

They brushed aside when Lita broke the welcome news that she would be staying right there in her home town.

Terrible!

"Oh I went on a round of all the basic offices and agencies. In town, the two went their separate ways. The bassist into the great unknown. Lita to Kingston.

Singing

"I wanted to sing again" she said. I asked Tony Lopez's band in Miami for the winter season. Must say my husband was very reasonable about the whole thing but when I wanted to sing again the following year he said NO.

A "natural"

This time she stayed for ten days. And just a few weeks later she was signed to guest with the Heath band at that musical Palladium Swing Session on stage she was "in."

The boss...

SEVEN months ago, blonde, 23-year-old Yana Castle was no nearer to Show Business than the old pages of photographer, model—fashion, yes, please. You may have seen her on the walls of the Underground; blonde voluminous hair, blue eyes, black nightgown, long a rose, in colour.

Singing

"I never let me forget the whole of Soba really built in the studio. I saw with spaghetti, fine bread, that spaghetti, she told me, 'as long as the candles are on' it never let me forget the programme. I tell you I ate four and a half pounds of spaghetti!

BACKSTAGE



Introducing the paper within a paper a paper

HERE it is—your paper within a paper; the four-page folder that gets you some free every other week with your Melody Maker, bringing all the latest gen on the Show Business scene.

Mainly, you will find us dealing with music; the kind of music that straddles the border between your regular hit fare and the wider, open spaces of entertainment.

We will take you to the concert, backstage at the theatre; we will give you our views on the latest films—and they're likely to be your views, too, because we know the kind of films you like.



At the same time, we will pinpoint the screen fare that gets the most attention, and we will never uphold the producer who panders to the lowest possible tastes just to sell his product.

at the Figalle

A promotional advertisement for the show 'at the Figalle' at the Plaza Theatre. It features a large photograph of the stage production, a portrait of Yana Castle, and the text '... the star'.

Laurie Henshaw

GERALDO TALKS ABOUT VARIETY

GERALDO thinks that dance bands can be big business in the world of grease paint. "If a band flops in the Variety theatre, ten-to-one chance it's the band's own fault," says Gerry.

We caught Gerry backstage at Manchester Palace, where he is appearing in the lavish "Star Time" revue, which played through the summer at Coventry.

"Bands always were top-of-the-bill attractions, and there's no reason why they shouldn't be today," said Gerry. "But it's professional suicide to take a dance band straight into Variety without a bit of preparation."

The stage bands of yesterday packed the theatres wherever they went. Why? Because bandleaders paid minute attention to detail, and were never afraid to introduce novelty into their programmes.

"And even more important—they were producers for the stage. In Variety, that's essential."

Gerry had Robert Nesbitt producing him when he went into the "Star Time" revue.

"The choice of numbers was left to me," insists Gerry. "But the band's contribution to the show was produced as an integral part of the show itself. We caught the show the other night and found something going on the whole of the 45 minutes the Gerardo band was on stage."

The music is there; but there is colour and gaiety for the eyes. Stars twinkle in an imaginary sky; chorus girls dance across the stage with handsome partners there to receive a ballot for "Stardust."

It seems as if Gerardo is heading in the right direction to make name bands theatre box-office.

Caught ...



Gaiety

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... but who cares?



PAUL CARPENTER, THE ORIGINAL SINGER WITH THE TED HEATH BAND, IS TURNING UP IN BIGGER AND BETTER FILM PARTS THESE DAYS.

THE LOWER SHOT WAS FROM "UNEASY TERMS" THE TOP SHOT FROM HIS MORE RECENT "HOUSE ACROSS THE LAKE" WITH HILARY BROOKE. HE'S ALSO SINGING IN THE RED DIAMOND AND TUBE UP AGAIN IN "THE YOUNG LOVERS." (SEE FILM NOTES—p. 10.)

It is interesting to note, Jack is tour manager for Harold Fielding; he goes round with the celebrities when they tour for Fielding and looks after their little foibles and preferences.

He reveals that Fielding spends £200 a year on bouquets for women artists. Jack makes sure the right artists get the right flowers.

He also makes sure that famous club girls are included

"I was rather dubious about going into that basement," he recalls, "for the atmosphere was distinctly Bohemian. But everyone was behaving quite properly and the whole thing was most entertaining."

"The energy of the dancers really amazed me."

The latest adventure of the bandstand mayor was a jam session in the Mayor's Club. "Great fun!" he declared.

Golden boy

DIDDIE CALVERT is billed as the man with the golden trumpet. But the public is dubious.

"That's not a golden trumpet," remarked one of his audience in the other night. "You can't kid me. It's the same as any other trumpet."

Joe Doubtful isn't the only inquisitive one. Daily paper phoned us the other day and asked: "Is Eddie Calvert's trumpet made of solid gold?"

For their information—and yours—Eddie Calvert plays a Hesson "New Creation" trumpet, average metallic content—99.9 per cent. brass, 1 per cent. gold lacquer.

This song is already typed ...

WHEN Birmingham band-leader Cliff Deley inserted an advertisement for a part-time secretary—at 10 hours to suit yourself—in the "Situation Vacant" column of a local newspaper, he didn't realize what reaction there'd be.

The fact was that so many were interested that Cliff's phone hardly stopped ringing for three days. Altogether he received more than 400 replies.

He even had requests from firms to provide them with one of the girls he had to turn down.

This prompted Cliff into suggesting that the Ministry of Labour and National Service form a pool to cater for girls who want this type of work.

Now he has gone a step further. He is writing a song on his next album, "The Only I'm Only A Part-Time Typist."

A Dallas STAR TESTED INSTRUMENT

THE CLASSIC ITALIAN ACCORDION

"SCANDALLI"

A superbly elegant model of modern construction appearance, possessing the very best of both structural and musical qualities. Completely removable bass action—perfect matching mechanism. Finger slip controls for treble and bass couplers. 41 notes (treble 20, bass 21) with 16 keys over.

THE SCANDALLI 1550E (glue) is substantially constructed.

£93. 8. 3

Free Postcard from 79/- monthly.

Dallas

WALTON WILKING CLIFTON ST LONDON, E. 7

Skinnie Minnie (Fishtail); with Cyril Stapleton and his Orchestra

My kid brother F 10363

"Smile" (from Modern Times); Love is a beautiful stranger F 10356

LITA ROZA exclusively on DECCA

Superstition; No one F 10347

Joey; Idle gossip F 10335

78 r.p.m. records

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Dick Richards to write for Backstage

DICK RICHARDS—whose name is an Open Sesame to every cabaret, every theatre, every studio in the country—joins our star rank of writers in the next BACKSTAGE.

Every fortnight he will write about the stars he knows so well; the singers he runs into at the TV studios, the bandleaders at Aeolian Hall, the musicians in Archer Street, the producers at Broadcasting House. . .

These and others . . . Dick Richards knows them all. You read his column in the Sunday Pictorial, you see him in Picturepost. Now you will be able to read his day-to-day experiences in the musical world—every other week in BACKSTAGE.

Don't miss the next BACKSTAGE, which comes free with your Melody Maker on September 18.



WOOLF PHILLIPS—plain Woolfie to more than half the top London entertainers—conducts the Pignalle's instrumental band in the floor show as over. Woolfie leads his own band, writes music for the piano, and has prepared for recording a new album to broadcast a month. At the piano, here, is Eric Berry, beyond the

The stage she picked and Jimmy Edwards!

BACKSTAGE at the PIGALLE

You saunter along the Piccadilly pavement to the Pignalle—the name invites you with neon snakiness—adjust your tie and walk in. It's as easy as that.

If you are sensitive to atmosphere, you tread somewhat respectfully on the carpeted stairs that lead you downwards to unaccustomed opulence.

You eye the suave and darkly draped every cabaret, every theatre, every studio in the country—joins our star rank of writers in the next BACKSTAGE.

They may add spice to your night out, but they are not to be taken too seriously. Some cabaret artists delight in a bit of show, but at the Pignalle, the stage may be where the stars are from fish and chips.

"On one occasion," says Woolfie, "an artist got into my time. Bryan Johnson's complete."

Except the star of the floor show, it was certainly on Jimmy, and it was the point of getting famous people into her show is not good.

Three times she took her microphone to a table and introduced him as one of the band members. George Bernard was in the Pignalle and felt protest.

Woolfie, not only a musician, but a floor show and piano player for the show. Add to that his film music career, and the sum is a man who is never far from a little jazz.

This not being a strict West End Dance Music haunt in the old meaning of the phrase, we are able to slip in the odd arrangement now and then.

Woolfie has taken the Pignalle in his stride, though he confesses that he finds it quite different from conducting the Palladium Skiffle.

One night club crowd is much the same as another. The Pignalle, though not a night club, draws on the same distinguished clientele.

About the same. Some nights there is the odd noisy one. Usually, though, they are well-behaved," is the Phillips summation.

The upper stratum is drawn partly, we gather, by the excellence of the cuisine, partly by the inebriation of the entertainment that costs relatively little extra.

In truth, the Pignalle offers most of our money." It claims that its floor show—each costing several thousand pounds to produce—is the most expensive in Town.

Behind the scenes at the Pignalle, the plush atmosphere dissolves into the strictly informal bustle that is Backstage anyway.

Behind the bandstand, scantily dressed showgirls pass scurrying waiters with admirable composure. Rays of light occasionally illuminate the scene, and on and out to

Secret love at heart F 10277

and his Music

Make love to me F 10269



Mr. Manz, a perfect character study of the perfect restaurant manager, is famous, and we suspect, a much sought-after gentleman. He once ruled the floor of the Pignalle, and has appeared in several films.

Your titled patron may hail him with carmine familiarity. But your, the sight-seeing visitor, will regard him with awe.

Can-Can

Behind the scenes at the Pignalle, the plush atmosphere dissolves into the strictly informal bustle that is Backstage anyway.

Behind the bandstand, scantily dressed showgirls pass scurrying waiters with admirable composure. Rays of light occasionally illuminate the scene, and on and out to

discerning diners. Girls wend their way in the multi petticoats of the Can-Can, show's head-dress or bizarre top-hat, for carefully controlled specialties on the simplest of themes—leg appeal.

Who are the Girls?

They are mostly from London's suburbs, and have never seen Paris. Many aspire to stardom and carry their hopes from show to show.

Newcomers from Colliers Wood, is nearly there already. She started dancing at the age of six and became, for her pains, a mere choristess of the variety.

The principal dancer at the Pignalle was injured during the first show of the evening. Her foot was twisted and she was obliged to stop. She was replaced by her acrobatic colleague, who has a repertoire of acrobatic stunts. She absolutely amazed the audience and was awarded a contract on the spot.

Now only nineteen, she is the star.

At last we climb happy back to pavement level—dressed, naturally, in those pathetic Eton-style wails who may never see Paris for a long time, and even continue to come again.

As a professional showgirl, she is a musician who plays for his basic upkeep and dreams of musical progress, it is (of course) just a job.

"If we may coin a phrase, Just The Job."

I was a fool and his Music

Ebb tide F 10240

EASY LES

QUIETLY gaining expert status, she has become a professional pianist. Les Howard is appearing this week at the Hasting Hippodrome, Hastings.

He is an easy relaxed performer—a little too relaxed perhaps in the early stages when his broadening of commitment allows a visual expression in his playing. Nevertheless, a legitimate strength and finishing with a gusty finale—Jerry Dawson 25.



NEW floor show means new steps to learn. About singing star Bryan Johnson is about the latest one by Diane Sisters. Other girls wait their turn, gossip, look on.

NEW floor show means new steps to learn. About singing star Bryan Johnson is about the latest one by Diane Sisters. Other girls wait their turn, gossip, look on.

CUES and entries have to be planned. Backstage conference, about 10.30 (it is to r.) Daphne Johnson, Rosemary Shire, Pat Lumsden, lead trumpet Freddie Staff and lead dancer Pat Neasome. Lumsden, seriously injured by a fall from a ladder at Woolfie's, is expected to return to the band and show proper.

ABOVE left, afloat Bill Jackman serenades showgirl Ann Sullivan. Not strictly part of the show, this; perhaps the curtain was down! Most of the floor show acts are pretty versatile, though—one showgirl handles two cabarets, a vocal spot with the band and a part in an intimate revue a nice easy—every night!

DIXIELAND

Recorded by WINIFRED ATWELL (Philips PB 300)

F.O. 3/6 S.O. 3/-

ENDLESS

Recorded by DICKIE VALENTEINE (Decca F 10346)

F.O. 3/6 S.O. 3/-

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Melody Maker

WORLD'S LARGEST NET SALE: OVER 90,500 COPIES WEEKLY

A chat with Jane

ENTERTAINING Jane Russell in your own living room is somewhat like watching a statistic come to life. Not long ago, when I had the dual pleasure of her services as a guest panellist on my radio show, followed by her presence at a tea-and-records session at my apartment, many things that I had not known about the voluptuous Jane came to light.

Swinger

Music hovered heavily in the background of her early life, I learned. During and after her high-school days, she told me, a great deal of her time was spent listening to records, mostly on disc-jockey shows.

"I think it was about 15 years ago," she told me, "that I first became aware of Ella Fitzgerald and Billie Holiday. Count Basie's band knocked me out then and it still does today. And, of course, I loved the Duke and I didn't just dance—I really listened."

"Billie Holiday is one singer who can set a mood that no other artist could. I could hear her and get a certain feeling that I liked very much."

"How about jazz combos? I haven't had a chance to hear too much of them, but I thought the Gerry Mulligan Quartet, which I heard originally in Hollywood, was phenomenal."

Singer

Although she never worked professionally as a band singer, she has been asked to sing with Kay Kyser for a brief time and she has also recorded with Columbia records.

"I would like to have a record of mine," she said, "and I would like to have a record of mine."

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by LEONARD FEATHER

them that I got a kick out of because I sounded a little like a Ge. Started shortly after that, London stopped all recording in this country. I scared them away!

Sideline
Columbia recorded the group, and the records sold every bit as well as the four great voices blended. They decided to extend their participation to television and personal appearances. Royalties from the records go to church charities. More recently, Jane has been under contract recording ventures in the pop field with Johnny Mercer and Glenn Miller's band.

BY TONY BROWN

MPT actress Eunice Gayson backstage at Al Martino's Flimbury Park opening. She complained that British studios were positively scared of tackling a musical subject.

"Mention the idea," said Eunice scathingly, "and they will."

Of course, musical competition from Hollywood is murder-ous on dates, which produced such Columbia records as "Boiling" and "As Long As I Live".

We would also have to come up with a new story for a dance band. The idea goes, avoiding recounting the new band's struggle for recognition. Throw in a touch of idealism and the jolly old search for New Sound, and we'll be making "The Glenn Miller Story" again.

Nevertheless, in face of the spite of musical making in Hollywood at the moment, there is one being prepared in Britain. Producer Raymond Stross describes it as a comedy with music, and it tells of an English business tycoon (Derek Buchanan) whose life is disrupted by a promoter (Frank Sinatra) whose life is disrupted by three daughters. Sounds promising.

It had a fair run as a stage comedy and will retain its original title, "As Long As They're Happy".

Such was the impact of Frank Sinatra's acting in "From Here to Eternity" that he was scheduled to play a hired killer in "Suddenly".

A long way behind at the moment, but running on a parallel track, is the Canadian film "The Bandwagon".

Full because Jeff Arnold in the



Film notes

BBQ's "Hiders Of The Range", then craps into films with small parts. Recently he made a hit in television play cycle.

His latest film, "The Young Lovers"—Lester Squire (Theatre) just gives him a chance to stand around looking average. He's not a star, but he's not a dud either. He's a good actor, and he's a good actor.

The man whose record Debbie Reynolds' launches over in "Susan Slips Here"—Don Cornell is likely to be eternally grateful in the first three days of its issue over on Vogue-Coral 3015. And the film in which Cornell's record is such a terrific send-off has got to be generally released!

THIS SUNDAY, SEPT. 5th, at 7.15 p.m. SUNDAY JAZZ AT THE COLISEUM LONDON COLISEUM

JOHNNY DANKWORTH & HIS ORCHESTRA
RONNIE SCOTT ORCHESTRA

Tickets from Box Office London Coliseum Price: 8/6, 7/-, 5/6, 4/- and 3/- Box Office open from 1 p.m. Sunday.

ROYAL ALBERT HALL • THIS SUNDAY (SEPT. 5), at 7.30

GEORGE MELACHRINO & his Orchestra with JOHN HANSON

GERALDO TO ADISE SPONSORED TV



A goodbye toast to 3M readers from the McPartlands and their friend of long standing, singer Denny Wright and Jimmy left for the States last Monday.

RONNIE HARRIS, DENNY WRIGHT FOR DON JUAN

Ken Moule Band to make disc debut
The Ken Moule Band cuts its first disc on September 29 with four sides for EMI. Two sides will be band numbers. On the other two, the group will accompany vocalist Cab Kaye.

Trumpet and bassist have been chosen, though contracts have not been signed.

My orchestra is controlled by a limited company of which I am a director and it is quite impossible for me to be an active member of a union that was formed in the first instance to protect the interests of the musicians that I employ.

CONGRATULATIONS FOR KENNY



Salisbury opens club
Trumpeter Gerry Salisbury opens a new club called The Clubhouse tonight (Friday) at Kenilworth Town.

Jump altoist commits suicide
New York, Wednesday—Trombonist Rudy Williams committed suicide this week. He recorded with the Don Byas Quintet for Savoy and with Korea and Japan, com-

LIL LOVES PARIS



Lil Armstrong, pictured this week.

I like to relax...
PARIS, Wednesday—Lil Armstrong has returned to Paris after only six months back in the States. "I have come back because one of the things I want to do is to visit England again," she says.

"But when I play jazz I like to relax as well. You can do that in Paris—which Lil insists is the jazz centre of Europe—but in the States you have to play for 12 hours a day."

Page 11, Col. 3

President ORCHESTRAL DRUMS



We proudly present an entirely new range of Orchestral Drums designed for economy in price and quality in construction. Just the set-up for gig outfits.

Send coupon for our illustrated leaflet

Dallas
DALLAS BUILDING CLIFTON STREET LONDON E.C.2

FREE Please send me illustrated leaflet of President Drums. Name: _____ Address: _____

These are the shoes that Dad built!



Do you recognise the hands—the clarinet—the suit—the watch? You saw plenty of pictures of Mr. Herman...

More behind-the-scenes stories appear in BACKSTAGE—which comes free with your Melody Maker NEXT FRIDAY

A COUPLE of months back, Hugues Panassié was soundly whipped for expressing the fear that cool music not only was not jazz, but was killing it.



NO CAUSE FOR ALARM

Examples are readily at hand. You And The Night And The Music was a pretty anemic melody at best...

Thank You... ALMA COGAN for your brilliant recording on HMV 10743 of THE DOO-MA SONG (What am I gonna do Ma?)

FOR YOU MY LOVE MESSANGER BOY KEITH PROWSE LTD. 42-43 ROLAND ST, W1

WASHINGTON COMMENT from Len Cuttridge... One hundred LP sets are promised. A survey of recent jazz (all labels) from the 1920-40 period indicates that over one hundred 10- and 12-inch LP sets are already available in the U.S.

BIG MAMBO BUSINESS

MAMBO, still a minority cult in this country, has become Big Business in the United States. The average American sales of a mambo record run to three or four times those of a 'best-selling' jazz disc.

Victrol alone now issues about 50 albums of Latin-American music. Capitol has put out a special mambo set featuring a variety of artists...

Prado too (4) The formation of Perez Prado's orchestra in Mexico in 1948. Mary Lou Williams's Stan Kenton and Norman Granz's series of recordings and tours...

JIMMY McPARTLAND writes about—

SUPPOSE everyone who has read about the jazz 'twenties knows the name Austin High School...



MY THIRTY YEARS OF JAZZ

For me, and perhaps other older guys that got the music jazz supplied the excitement we might otherwise have had for among the illegal parties which flourished then...

Changing flats So we all picked out our instruments. Tech said he was going to buy a clarinet. Freeman plumped for a saxophone...

Everybody flipped They were by the New Orleans Rhythm Kings and I believe the tune we played was 'Far Blue-Boy'...

Enthusiasm It was a funny way to learn, but in three or four weeks we could finally play one tune all the way through...

HE was born on March 11, 1897, on Chicago's West Side, and christened James Douglas McPartland. His father was a bandmaster from Iowa, his mother a Scot.

"Come and eat - it's Guinness Time!"

Berg Larsen designed the LAY-TIP OPENING TONE CHAMBER... STAINLESS STEEL OR BRASS... Ask your dealer...

GUINNESS TIME! Haven't you often been panting to hear those welcome words? The very look of a Guinness by your plate makes the mouth water.

HUBERT W. DAVID'S *Songsheets*
Singers & Hammerstein

Fly With Me
 Before meeting up with each other, both Rodgers and Hammerstein had already achieved enough success independently for any ordinary mortal in an ordinary lifetime—but then they too have the touch of genius.



Pal Joey
 So they decided to restrict their "amateur talent" to writing songs for the Theatre Guild asked them to contribute some material in the Theatre Guild's revue, the object of the production being to raise money for the new Guild theatre.

Songwriters!
 This coupon enables you to get advance notice on any new song that may be written for an answer to a song request.

- RODGER'S**
 BENEY GOODMAN AND HIS ORCHESTRA
 8328 Broadway, New York 17
 DORIS NICHOLSON and Day-Shake Down
 DORIS NICHOLSON and Day-Shake Down
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the spot
Manchester

TV score
REMEMBER TROTTER
 His own TV series the Sunday-night concert, it will be heard through the States by NBC, and will have its own original music score.

Me And Juliet
 No two writers in this century have had greater success. Their Oklahoma show has netted them well over \$500,000, and as they are today their own producers and presenters as well, they cash in on all sides of their art show.

Crumbled
REMEMBER TROTTER
 He drummer who took a 10-year hiatus from the music business, he is now back in the business, and he is doing it well.

Billie Holiday
 Then for the first time, I've already said that I'm no admirer of chick singers, as a rule, and also that I don't like her singing style.

Tennis!
JOHNNY DANKWORTH'S
 The lean Dankworth comes in in white, with a red and blue patterned shirt.

Noise
THE HONORABLE SCOT BAND
 The long queries that assailed him when he was in the States, just after five o'clock on Saturday, are not for his ice cream, each trip of each day.

- HARRY JAMES AND HIS ORCHESTRA**
 8328 Broadway, New York 17
GRANT LYVELTON PASSED BAND
 8328 Broadway, New York 17
BOBBY HACKETT AND HIS ORCHESTRA
 8328 Broadway, New York 17
LIONEL HAMPTON AND HIS ORCHESTRA
 8328 Broadway, New York 17
COLEMAN HAWKINS
 8328 Broadway, New York 17
WOLFEY HERMAN AND HIS ORCHESTRA
 8328 Broadway, New York 17

BOP
 has hit a stumbling block...
DRUMMERS
 should drop their heads and take care fully...
LOUIS
 likes Dix and Dix likes Louis

Now, let's see—what were we talking about last week?
 Oh, yes, Singers. Which brings me right along to Nat Cole.

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LIONEL HAMPTON AND HIS ORCHESTRA
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COLEMAN HAWKINS
 8328 Broadway, New York 17
WOLFEY HERMAN AND HIS ORCHESTRA
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Now, let's see—what were we talking about last week?
 Oh, yes, Singers. Which brings me right along to Nat Cole.

TV score
REMEMBER TROTTER
 His own TV series the Sunday-night concert, it will be heard through the States by NBC, and will have its own original music score.

Billie Holiday
 Then for the first time, I've already said that I'm no admirer of chick singers, as a rule, and also that I don't like her singing style.

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Lou Preager celebrates 21 years of Radio



Hammermith Palace bandleader Lou Preager (L), who celebrated his 21st Radio Anniversary with a party at Hammermith Palace on Tuesday, greets Mr. and Mrs. Cyril Stepietson



Jack Payne's forthcoming "Say It With Music" series formed a topic of conversation between the BBC's Jim Davidson (centre), BBC producer David Miller (L) and Jack himself (R) when the three met at the Preager party.



Famous bandleaders of yesterday and today swap reminiscences, listening attentively to an anecdote to the one-and-only Jack Hilton. And the story-teller? Edmund Ross.

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THE TROUBLE IT TAKES TO GET ROTTERHAM A JAZZ CONCERT!

HARRY GOLD has received shuttlecock treatment over his protest against the Rotterham magistrates' refusal to grant him a licence to play a Sunday concert at the Regent Theatre on October 17.

JAZZ STARS AND LONG-HAIRS ON POLYGON SESSION

JAZZ stars and classical musicians got together last Wednesday to record jazz and popular standards for the Polygon label. They were under the leadership of bandleader, arranger and composer **Lou Preager**.

Coppersmith finds a body in the car

Peggy Lee trip off HOLLYWOOD Wednesday—Peggy Lee's proposed appearance at the London Palladium early next week seems to be off.

Mill bar 'ridiculous' says Tito Burns

From Page 1 Winston's statement continued: "Last winter I had to dismiss without notice two musicians whom I considered to be professional conduct, and returned them to the States to digest the MU refusal to issue them employment either in my name or as associates with such dubious lack of principles. I would then and resign, and they have never received Winston's resignation."

A MUSIC MAN FROM JOHANNESBURG

In Town until October with songs, discs and arrangements from **JOHANNESBURG** on the radio, **LOUIS ARMSTRONG'S** Dixie Jazz band is touring the South African dance circuit.

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Family Favourites



LES PAUL AND MARY FORD THE MISSES

LES PAUL was driving fastish on the luckiest day of his life. It was winter in 1941. The road was icy. On a bend, the tyres failed to grip and the car moved sideways off the road and careered down an embankment. He lay a mass of complicated fractures, as wrecked as the car.

Paul didn't know how lucky he was. He was unconscious. He knew of complicated fractures, as wrecked as the car.

In that delicate state of health, the cold and exposure should have killed him. He was there for seven hours before help arrived, yet somehow he survived.

LES PAUL AND MARY FORD

I'm a fool to care; Auctioneer CL 14140

I really don't want to know; South CL 14081

Vaya con Dios; Deep in the blues CL 13943

Meet Mister Callaghan;

Take me in your arms and hold me CL 13793

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Downward?
 In their eyes, the downward path to commercial success was first to get into the "Bing Crosby book" to accompany "It's Been A Long Long Time" and the public-savied with lush string orchestras and vigorous big bands.

Later, to the tune of Les Paul's super-dubbed, multi-processed, electrical orchestra, Mary Ford substituted for Bing, and the financial pattern was as impressive.

So the credit is due to Mary, who can intone "Where's That Man?" with the same authority as she is the little girl with stars and stripes, and the little girl with stars and stripes. Like Les, she has paid ahead of time for the big boys' bank and let her ego take care of the rest.

As for the star that Mary gave the world, she's a little girl who remains in his eyes, too.

For a Washington hobby, says Les Paul, "I have lived and learned."

Tony Brown

Perseverance Consider this: he has already given down the name of Shubert Red. It was the sort of early fame that makes a man count his business. He'd bought a guitar at 14 and practised with demonaic intensity, singing scales on a broom-handle when the instrument was out of reach.

Such perseverance inevitably brings results. He was playing his first radio date within months. He was playing in his first orchestra and skin the frets in his first single.

He was a full-time professional; he was Musical Director of Station WJLD in 1933—and stayed at it for four years. The joke was that he couldn't read, and still he had his first turntable was an old Cadillac.

Actually, Paul looks the kind of man to fool around with makeshift gadgets, not at all the man to make them work.

He tends to be red faced and a little hunched over. He is plump and his hair is thinning. Many people have dismissed him contemptuously as a musical lightweight.

To confound all physiognomists, he is a rare mixture of ideas and tenacious purpose.

Sales talk However, the Pauls are not at all eager (and can not be persuaded) to make their perfected process known to the world and you still have to find a way to throw away the almost exclusively down-stroke — a method considered by most guitarists today to put a cramp on speed!

Both Les and Mary use a small electric guitar of Les' own design. Proof of its excellence is that the world-famous firm of Gibson, Kalamazoo, has marketed the model.

The world that applauds the "How High The Moon," "World Is Waiting For The Sunrise" and "Finger Bag" never knew Les Paul the jazzman.

Paul, in the comfort and splendour of his mid-forties, has not forgotten.

"I certainly miss the jazz sessions I used to play a few years ago—especially the Jazz At The Phil, along with Nat Cole and others. But few people like that music."

Nat Cole, Les Paul, Brother Lawrence? To the fan-schippers, this is a strange kind indeed! Nevertheless, there are thousands who remember nostalgically the Les Paul and King Cole trios and more than a few who would scrap all their Saturday guitar picks with tearful anticipation.

Two new men for Samballeros

SMASH-AND-GRAB A smash-and-grab thief broke the window of the Manhattan premises of the Oxford School of Music in London recently. Fredie Barratt opened recently. A Boston New Creation ticket, number 138803, was stolen.

Smash-and-grab

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FAMILY FAVOURITES 6

Just like the girl next door



VERA LYNN made a staggering sacrifice in 1946 when she retired for three years to become a mother. She could have bunched her little daughter into the arms of a "nanny" and gone on with her lucrative vocal career. But she wanted Virginia to start off with the benefit of complete parental guidance.

Magical

It was a precarious decision, which cost Vera over £50,000 in rejected contracts and shut her away from the public eye at the peak of her popularity. But she chanced the consequences and has been well repaid. Eight-year-old Virginia is an intellectual child with a flair for dancing and piano.

Who has made Vera Lynn such an international favourite? Her voice is quite ordinary and she is no glamour-girl. Which, in fact, provides the answer. She is just like the girl next door, and she sings with an effortless simplicity which doesn't seem beyond the capabilities of any vocal aspirant.

VERA LYNN

Vera's secret is her magical personal touch, which brings a note to life and projects it straight to every member of her audience. Even a little girl she herself completely into her songs. She was always arranged-face, recalls her 60-year-old mother. And I took her to smile she said the words were so sad.

Daughter of a plumber, Vera was born on March 20, 1919, at East Ham. She was named Vera Margaret Welch, but at seven she adopted her mother's maiden name of Lynn for professional use.

She belonged to a troupe of dancers called The Krackers and then Mrs. Harris gave up the troupe in Stroud (Dorset) as a soloist, 14-year-old dance-dancer Vera took over.

Cabaret

After a year of it became apparent that Vera's singing talents as a famous soloist would be better commercial proposition than her lanky legs. It was a lankier act in the cabaret.

So Vera went out as a cabaret act at local clubs, dinners and parties, and while appearing at the popular Baths, she was heard by picketeer Howard Baker, who booked her to sing with his band.

Vera made her debut in a recording with the group, who affected a jazzy, swing style. It was the label called Hudson, and she sang "I's Home" used to give the start of her first radio series.

"Sincerely Yours," which started in 1941 and lasted on and off for six years. She toured North Africa, India, Burma, Iraq, Iran and Bengal for ENSA, and followed "Sincerely Yours" with "Vera Lynn Sings—Especially For You," and "Vera Lynn Sings Again." These homey programmes, combined with her best-selling records for Decca, brought her top-of-the-bill theatre bookings averaging £700 a week. And then, at the crest of her career, she retired.

Vera came back apprehensively, wondering if she had been forgotten. She soon found out when management refused to book her. But she was chosen for the Royal Command Variety Performance in 1951 and '52.

She was gathering a useful reputation in the States and was booked as co-star for seven weeks in "Talhaink Bankhead's top TV programme," "The Big Show."

She received a warm reception in America and when she came home to go into "London Laughs," at the Adelphi Theatre. A hit record was necessary to follow up the impact of her tour across the Atlantic. "Aut Wiedersah'n" was the answer.

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"Las Vegas" Vera followed with more songs possessing the same human appeal. "Forget Me Not," "Love My Life," "The Parting Veil," "Homecoming Waltz," and a revival of the evergreen "Yours."

These records have rocketed Vera into the top-price bracket offered £250 a concert on the Continent and could earn 10,000 dollars here, says a spokesman for her personal manager, Leslie Macdonnell.

She likes solid harmonic backing with a flood of inquirers, from America, Scandinavia, Belgium, Holland, South Africa and Australia.

When "London Laughs" closed after almost two years, Vera went over to Las Vegas Nevada, to star in a show called "Piccadilly Here," scheduled to last five weeks. It came off after a fortnight. Some critics who didn't bother to check their facts implied that this was attributable to Vera's great Leslie Macdonnell. But make no mistake, she was a great personal hit and the management are anxious to re-book her as a soloist.

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"Home Girl" "She seldom goes to a theatre or night club—just at home watching TV. I don't enjoy a date but I like an argument."

Searching for a partner out of Vera, one cannot do her but by famous U.S. arrangement. "Tommy" Campbell was used to play trumpet with Red Rodney's band when he returned to Britain some years ago. He was then in the film "London Town" and he is on Decca.

After listening to some of Vera's records, "Tommy" enthusiastically exclaimed: "That's the girl! When she hits a note, it's right there on the piano. Those who write Vera off as a purveyor of 'corn' should listen to this authoritative comment from a man widely accepted as a musician's musician."

—Chris Hayes

FAMILY FAVOURITES 7

WHIP any young man from messenger-boy status to the lofty plane of stardom, and watch the result. In nine cases out of ten that same young man would soon qualify for the catch phrase made famous by Max Baergraves. And who's to toss around blame if success goes to his head? Just how many would be invulnerable to an adoring throng, small, stage-door sieges, uninhibited swoons, and all the other trappings that go with this 20th-century era of pathological star worship? Most would soon succumb to such a sustained assault on the ego. And most, given stardom's cards, might be forgiven a tendency to indulge every whim with little or no regard for the consequences—and others.

There are exceptions. Dickie Valentine, for one. And it is no coincidence that those of the qualities of character and energy that put him above the crowd have made him the best-loved boy in British show business today.

Extra-va-gant praise? His words are true far from the truth. For Dickie Valentine is completely unbothered by the same willing kid who would look up to as a theatre star.

Sacked! Indeed, his ready smile, helpful disposition and enthusiasm for his job were the very things responsible for putting him where he is today. That, and the fact that he was sacked from his job as a waiter at a restaurant for "being cheeky" to his boss. There was no malice behind Dickie's comment. "Tell me, Mr. Brown," when a colleague moved a managerial command.

Unexpectedly, the message was taken back—faithfully, and—Dickie, given his card, promptly bounced into a call-boy's berth at His Majesty's Theatre.

The job suited him to a T. He soon came into close contact with show-business celebrities from the stage to the screen. One was one—Canadian singer Bill O'Connor—who brought the Valentine fortune well into the world.

Dickie always had a good, steady job. He was not adverse to showing it off in the theatre crowd. Bill O'Connor was among the first to see the potential in Dickie. Bill O'Connor was just plain Dickie Bryce in his own way. He liked what he heard, and Dickie liked what he heard.

Next Week we continue this series of full-page articles on David Whitfield, Eddie Calvert, Frankie Laine, Kay Starr.

Stage nerves He had now on the stage, he felt confident enough to take the vocal talent could add a gift for mimicry. He was always talking of going to Hollywood or other when he was a child. But he welcomed any chance to see a film—even if it meant playing a truant from school. (Once as a wartime evacuee in Manchester, the police were called out to find him.) Dickie turned up with the bland statement that he had been in the film as a character.

He took his baptism by appointment in London's clubland—and nearly died of fright when he was given his cue. He still suffers stage nerves, but has successfully conquered a mikeside tremble that prompted a young girl to ask: "Dickie—why do your trousers shake when you sing?" It was a growing music publisher who first realised Dickie's potentialities. Syd Green saw Dickie at the Panama, drew him to the attention of Ted Heath.

Dickie joined the Heath band in February, 1949. But it was more than the proximity of St. Valentine's Day that resulted in his inspired stage name. Ted insisted that Dickie should change his name from Bryce—easily confused with Price—but to what? Dickie had offered a suggestion himself. The doorman at the Blue Lagoon, where he was "doubting" the cabaret, was named Valentine.

DICKIE VALENTINE'S BIG RECORD HIT Dickie had an attack just before the start of his earlier record session. He went through with it—then returned home heartbroken. "It's no good," he said. "In my mother listened to the test pressing. 'Well, I like it,' she said. 'So did the fans. They bought it.' All the Time All Everywhere." Dickie's biggest-ever seller, to date, is a tune of over 100,000 copies.

—Lawrie Henshaw



THIS VALENTINE HAS A BIG HEART

Heartbroken Dickie was listening to the tapes of a broadcast made a few hours earlier when we saw him in the Children's Room that he shares with his parents. Dickie has been fortunate since Ray—the one that always gets the crowds. "What will you do when Johnnie Ray is out of fashion?" we asked.

Dickie conceded that his impressions are a draw, but he feels that the public is now prepared to accept him without heartbreak as Valentine the singer.

Fan mail "I never turn away a fan," says Dickie simply. I remember when I used to wait for the stars at the stage door. And anyway, the fans put me where I am today. A reality? Maybe. But how many stars turn the thought into deed?

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—Chris Hayes

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You won't forget me; Don't leave me now F 10230

VERA LYNN

THE DECCA RECORD COMPANY LIMITED, 1-3 BRIXTON ROAD, LONDON, S.W.9

FAMILY FAVOURITES 8

HER CAREER STARTED WITH A CAR CRASH.

ONE day in 1940, 15-year-old Doris Kappelhoff, an up-and-coming dancer from Cincinnati, was motoring between theatre dates when her car hit a train at a level crossing.

Doris was pulled from the wreckage seriously hurt and was rushed to hospital. Her life was in the balance. Among other injuries, she had a badly fractured leg.

She came out of the danger list after a few days, but it was 14 months before her leg healed. And in that time the courageous 15-year-old abandoned all ideas of a dancing career and became a proficient singer by taking lessons in hospital and putting physical pain and mental depression out of her mind.

Early start

In other words, a new day was born—Doris. For that's the name she adopted when she changed her name from her dancing career—at an age when most youngsters are still at school and reading comics.

But Doris has been a busy one all her life. That's the girl you see on the screen and the sparkle you hear in her voice are not carefully rehearsed poses. It's the Day way of life.

Lets take a glance at the milestones along the way. When she was born in Cincinnati in 1924, her folks, William and Alma Kappelhoff, decided she would be a classical musician like Papa Kappelhoff who treated piano and violin. But Doris agreed to differ.

As soon as she could walk, she could sing, and she made her first professional appearance at the age of four. The money she made helped to pay for dance lessons.

At 12 she was appearing in theatres and clubs. She charmed 1936 audiences in Cincinnati with young man named Jerry Dubarry in their top-hat-and-tails double act. They won 500 dollars a local competition but were dropped after, young Doris shook the recordists dust from her dancing slippers and went on tour.

She was trading her boards like an assiduous trouper when the car crash temporarily halted her promising career.

The disaster was hardly of her leg before she was hammering at the door of a Cincinnati radio station. Doris talked the executives listened. And soon Doris was signing on the air.

Jazz kick

She didn't get paid for her vocal efforts. All she gained was experience—but how the 16-year-old "cajo" stored up that valuable commodity.

So much so that Barney Rapp, a bandleader with a sensitive ear, heard her singing "Day After Day" and signed her on the spot. He suggested she take her professional name from the song for three reasons:

It does sound better than Kappelhoff.

It would be shorter and easier to put in lights—if she ever got that far.

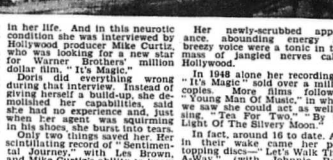
Before long, bandleaders began to take notice of the youngster who sang every word as though she meant it with a voice that bubbled like a brook.

Doris went on a double bill and joined the great Bob Crosby band. It boasted of having in its ranks some of the greatest vocal musicians of the early thirties, like the legendary New Orleans clarinetist Fats Domino, drummer Ray Baudin—also from New Orleans—trumpeter Hank Lawson and many others.

Her work was with many famous bands after that, including Fred Waring's and Rudy Vallee's, but she started making her name in a big way when she



DORIS DAY



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up odd articles of furniture. As one Hollywood scribe put it: "She's an uncomplicated as apple pie." It shows in her droll, and it's apparent in her disc. To her millions of fans she's that healthy, happy girl you seem to know so well.

And it's just as well, for like every other Hollywood queen, she's had tough knocks. Doris occupied her precarious throne the Day career, eight months ago. For instance, eight months ago the decline. Marty Monroe was cutting half the world's male population into cinema and naturally their womenfolk went along—just to get jealous.

In the disc department, Barney Crosby was catching the public interest. It was one of the hard dates that show business sometimes dishes out. But it only served to show how resilient the Day character is. She came back as a tow-headed after a coma. Millions craved a man to see Doris die, sustained and a man of freedom. It was a great day for her when she recorded "Secret Love". In Britain, her record "Secret Love" became a "Deadwood Stage" best-seller in a matter of days. How appie-pie Doris Day beat the odds and got the best of it, of course, that's a unique situation in Hollywood!

Jack Hutton

Melody Maker

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WHAT is the dream of every budding songsmith? Without a doubt—publication. To have his own song published and exploited. At last, we can give you the chance of realizing that ambition. Every week, hundreds of manuscripts are sent to the MELODY MAKER'S Song-writers' Advice Bureau for professional analysis. Today we select your songs, to have his own song published and exploited.

CHARLIE PARKER, HERE SEEN PLAYING AT AN AMERICAN JAZZ HALL. TODAY LIES IN HOSPITAL. HE HAS BEEN HERE SINCE LAST WEEK WHEN HE WROTE AN ATTEMPT ON HIS LIFE. HE IS NOW REPORTED TO BE FEELING COMFORTABLE.

A SUICIDE BID BY THE GREAT CHARLIE "YARDBIRD" PARKER HAS NECESSITATED A DRAMATIC LAST-MINUTE SWITCH IN THE BILLING OF HAROLD DAVISON'S FORTHCOMING JAZZ PARADE.

Now fixed to make the European tour in Parker's place are Lester Young and Coleman Hawkins. Cabling the sensational and tragic news of "Bird's" breakdown, MM New York correspondent Leonard Feather states: Charlie Parker is reported "resting comfortably" in the psychopathic ward of New York's Bellevue Hospital after attempting to commit suicide by swallowing iodine.

According to the alto king's wife Chan, his screams of pain awoke her and she called the police to their apartment on New York's lower East Side at 5 a.m. He was treated by an ambulance surgeon before being removed to the psycho ward. The suicide attempt marks a climax to a series of events in recent months indicating a repetition of the tragic illness that led him to a six-month stay in Camarillo, the California, hospital, some seven years ago. Charlie was said to have told a union official that if he did not make good on his current job (a week at Bellevue), he would "jump of the Empire State Building". No one took him seriously, however.

Jazz and songs of the new Good Earth First bill at London's new Good Earth Club, which opens on Monday at 44, Gerrard Street, includes Jamaican singer Lilli Versus and Irish folk singer Patrick Galley. The Big Band, who will sing at Horeau and Central European songs, and the resident Ken Colyer Skiffle Group complete the bill.

Eve takes it easy!



Ames & Aces expected

TWO top-ranking American vocal groups, The Ames Brothers and The Four Aces, may be playing the London Palladium and other Variety dates in Britain next Spring.

Negotiations are at present being made by Norman Payne and Jack Jacobson, of the Music Corporation of America.

The Ames Brothers, who were born and reared in a suburb of Boston, have been singing as a unit since their grammar school days. Recordings they have made are popular, include "You, You, You" and "The Man With The Banjo".

The Four Aces, who were organized five years ago by their leader, Al Albert, rose to fame with their recordings of "Sim" and "Tell Me Why".

Rita returns to Cole

Rita Bromley has returned to Gracie Cole's Band to take over the lead trumpet chair vacated by Doc Bagshaw.

Gracie's pianist, Margaret Brown, last week became engaged to Ian Lightowler, at present in the RAF.



DOCTOR JAX IN LONDON

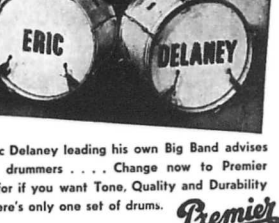
DOCTOR JOHN LUCAS, American professor who reviewed jazz records in Down Beat under the pen-name of "Jax," arrived in London on Monday en route for Paris.

He is on a year's leave from Carlton College, Northfield, Minnesota, where he teaches English and lectures on jazz.

Known also for his contributions to *The Record Changer*, Doctor Lucas is author of the recently published "Basic Jazz On LP," a summary of his lectures on jazz to various universities.

His book received widespread comment in the States.

"Change NOW!"



GROMBLE SNAPS UP THE 'TWISTED' GIRL

VOCALESE star Annie Ross, who joined Jack Parnell only six months ago, is leaving the band next month to sign up with the new Tony Crombie Orchestra.

Announcing this surprise decision, Annie says: "I am so pleased about joining the Crombie band I can hardly wait to start."

The Crombie band makes its debut at the Palace, Stockton-on-Tees, on October 22. Annie—whose recording of "Twisted" caused a sensation in the States, joins Bobby Brown, and possibly the MM Girl Vocalist of the Year, in the Crombie vocal department.

Doris Day sings
ANYONE CAN FALL IN LOVE IF I GIVE MY HEART TO YOU PB 325

THE BLACK HILLS OF DAKOTA JUST BLEW IN FROM THE WINDY CITY PB 287

I SPEAK TO THE STARS THE BLUE BELLS OF BROADWAY PB 295

A WOMAN'S TOUCH 'TIS HARRY I'M PLANNIN' TO MARRY PB 308

PHILIPS The Records of the Century
PHILIPS ELECTRICAL LTD.
Gramophone Records Division, 179/181 Great Portland Street, London, W.1

Country Club 4 for La Ronde

Joe Blwitz and his Quartet is shortly leaving the Country Club at St. Mellons, near Newport (Mon.), to take over at the London Restaurant in Covent Garden, London, W.1.

Blwitz (tpt.), Ted Alexander (trp.), Jack Chambers (trp.) and Lloyd Hughes (sax) have been at the club for the past five years. A quartet by drummer Jack Burrows is taking over.

THE BROADCAST BAG

ON tuning in to the Light Programme last Thursday around 2.30 p.m. I was more than a little surprised to hear Nancy Spain commenting on the fact that she had heard in an Oxford Street cellar...

view with Dr. Souchon, among others. Congratulations to all concerned with the production. Alan Sharp, London, N.15

So much backstage
I HAVE always thought of the B.B.C. as a purely musical paper. It seems a pity to devote too much space to backstage film and cabaret news...

What about "Tropican"?
Several of my dancing friends buy the paper for that column. Ernst Borneman's articles guide me in my choice when buying records. Please let us have "Tropican" regularly. Mer-Jorie Robinson, London, W.C.1.

The MM remains a purely musical paper. As such, it now includes the more musical aspects of cabaret, film, etc., to comply with the demands of an ever-widening audience. It is not a separate supplement, so that its extra matters need not intrude upon those readers interested only in the musical side.

Show Band plugs
THREE weeks ago, Bill Bradley pointed out that the Show Bands were not getting the credit they deserved. I am sure that the Show Bands are doing very well, but it is a pity that they are not getting the credit they deserve.

WORLD OF JAZZ
I am a member of the World of Jazz Club. It is a very interesting club and I am sure that you will find it very interesting. I am sure that you will find it very interesting.

THE REASON
In my case, I broadcast every Saturday night from 10.30 p.m. to midnight. I have been doing this for a long time and I am sure that you will find it very interesting.

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THE REASON
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Radio Reviews

RECENTLY there has been a tendency for broadcasters to celebrate their years in the profession. Fair to say that this is a justifiable pride in what they have done. However, nobody is more conscious than we are that it comes not from much hard weekly work but from the fact that they have been in the business for so long...

McPartland tonic
CONGRATULATIONS on the Jimmy McPartland series. Reading about such keen musicians playing the piano comes as a tonic in these times of commercial music and inspired improvisors who play off the top of their heads. Adamson, Sutton Carver

Sunday Jazz
FRANK HOLDEN'S "Little Things Make a Lot" Tony... It is a matter of weeks only since he was in the band... Paul Adams and his Maffray...

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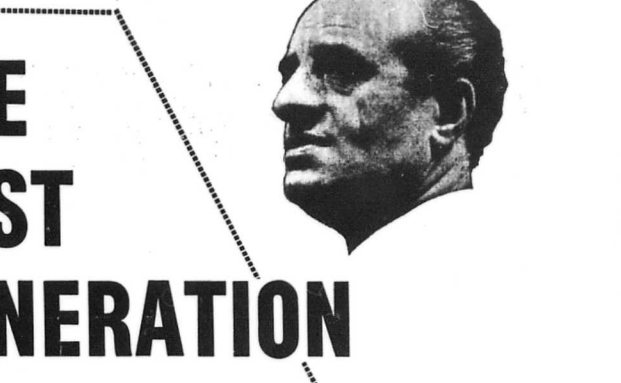
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Ambrose

THE GENERATION



—talks to Maurice Burman

It all began when I had a conversation with MM feature writer Tony Brown. The subject was dance music and the fan—the present-day fan, that is. I had remarked that the fans of today were almost all between the ages of 16 and 30—and suddenly we were faced with The Question.

WHERE were the fans who danced round the bands when Tony was a solid supporter? In the mid-thirties, recalled that, before the war, not only the kids went dancing and listened to the radio bands; practically everybody, irrespective of age, was a solid supporter.

WHAT HAPPENED?
WHERE were the people of his generation today—and why were they not? WHERE was the present-day equivalent of the whole family who would gather round the radio every Saturday night to listen to the bands?

RESPONSIBILITY
Now when a man knows he is solely responsible for something, that man will strive to give his very best into it. It is not his own efforts, but his own efforts, that he begins to realize that he can always shift the blame—should he wish to.

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anyhow got wrong—on to the shoulders of someone else. Another thing: giving the band leader full scope also helped the BBC to know whether it was up to his job or not. He stayed at the top. If not, he went down—and could blame nobody but himself.

DROOLING KIDS
And while you had a couple of hundred kids round the bandstand drooping at the mouth, they were rhythmic tunes like "The For Two and I Get A Kick" with no melody and no reason why these tunes have faded.

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A trip down the Aley

by STEVE RACE

I suppose a good human interest story is the dearest wish of every editor: something warm and appealing. I saw a good human interest story only last week in a fan weekly devoted to TV. It concerned Petula Clark, who is one of my favourite people, and her journey down Tin Pan Alley.

Why was it such a good story? Well, for one thing it had a certain "Habe In The Wood" quality, what with little Pet and all those big men. For another, it had the spice of a detective story. Would she find the song that was just right for her?

It's the well organized Band that's popular
It's when the programme is well organised and well carried out that everyone has a good time—and that's the sort of dance that gives a band a good name.

That's where the ENSA comes in—for this portable Amplifier equipment is ideal for dance bands and small stage work. Operating on either AC or DC mains, with an output exceeding 12 watts, Top and Bass response have separate tone controls ensuring perfect reproductive quality under all conditions.

Complete with two loudspeakers, microphone, stand and leads. **£46**
ENSA EQUIPMENT
AC/DC MAINS PORTABLE AMPLIFIER
KEEPS THE WHOLE SHOW TOGETHER

GRAMPHON REPRODUCERS LTD
FELTHAM - MIDDLESEX

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The proof is in the pay-off...
... the highest paid artists play **Selmer**
It's more than coincidence that the top-line men all over the world play Selmer, the instrument that couples perfect intonation with mechanical stability. This combination leaves the player free to express his musical ideas.

With "Catalogue S.3" on a P.C. index. Add 40p post. Selmer, Inc. Chicago, Conn. Road, London, W.C.2.

THE REASON
I am sure that you will find it very interesting. I am sure that you will find it very interesting.

ERA MUSIC CO. LTD.
50 ST. GILES HIGH STREET, W.C.2
Temple Bar 2733

Swing . . . by Edgar Jackson

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA
 *** at 11:30 (Hampton) (Am. Capitol 1138)
 *** at 12:30 (Anshen) (Capitol 11412) (2-6, 614)
 1130—Ellington (50); Jimmy Hamilton, Rick Henderson, Russell Brown, Willie Cook, Ray Masce, Clark Terry (tp); Quentin Jackson, Jess Tick, Horst Woodson (tr); Wendell Marshall (bs); Butch Ballard (dr); Duke Ellington (p).

1140—Ellington (50); Hamilton (cl); sax as above; Anderson, John Cook, Nance, Terry, Gerald Wilson (tr); Jackson, John Henderson (tr); Woodman (tr); Marshall (bs); Duke Ellington (p); Robert Carter (cgsa drum). 20/454. 50c. Francoise.

DUKE'S "Batin Doll" is one of those sombre-eyed, full-lipped sirens with a languid charm, decked out in the sepiatone of the Ellington ensemble with just a single scarlet smudge of lip. Duke's trumpet by way of decoration. . . .

BARNEY KESSEL QUINTET (LP)
 Kessel (tr); Teddy Wilson (p); Benny Goodman (b); Duke Ellington (dr); Duke Ellington (p).

BARNEY KESSEL makes a first-class appearance here on the disc in question being his All Stars 1946 recording of "The Man I Love" and "Atom Bomb" (1512) respectively. . . .

"HOT Mallets" LIONEL HAMI-TON and his Orchestra in a fine selection of Hampton "Specials" CLP 1023

"Shake it and Break it" SIDNEY BECHET and his New Orleans Feetwarmers play 10 classics DLP 1042

"HIS MASTER'S VOICE" Long Play 33 1/3 R.P.M. RECORDS

LONDON'S GREAT RECORD CENTRE FOYLES FOR BOOKS, Music Books, Records, Music

Foyles specialists in post orders for records. We despatch to all parts of the world. Subscriptions taken for British, American and continental magazines 119-125 CHANCERY CROSS RD., LONDON, W.C.2

Pop . . . by Laurie Henshaw

BILLY EKSTINE—in the "Bill Of The Night" in a sentimental mood (Mercury 13141) is uncertain during the performance. . . .

PATTI PAGE: "What A Dream" (Mercury 13141) is a field in "What Love Means" . . .

DON CORNELL: "I Had No Love" (Mercury 13141) . . .

JOE BURTON QUARTET: "I'm Bored" (Mercury 13141) . . .

DOROTHY COLLINS: "My Blue Heaven" (Mercury 13141) . . .

STANDING BY: "Standing By" (Mercury 13141) . . .

CONTEST RESULT: "Contest Result" (Mercury 13141) . . .

15 GNS: "15 GNS" (Mercury 13141) . . .

Jazz . . . by Max Jones

BILLIE HOLIDAY (LP)
 Why Was I Born? (12); Body and Soul (12); These Things Are (12); . . .

Accompanists by
 (12) Sam. Oke (1949)—Tedd Wilson and his Orchestra; . . .

WHILE BILLIE HOLIDAY has been, until now, ignored by the pop press, . . .

THE LOUIS ARMSTRONG STORY is a magnificent collection of records, . . .

AS usual, August was a relatively quiet month for jazz releases, . . .

Five of these titles have been out here, and in my collection, . . .

THE LOUIS ARMSTRONG STORY is a magnificent collection of records, . . .

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Contest Result

1954 SOUTH BRITAIN (SOUTHERN) MUSIC
 Winner: THE FRED ANDERSON BAND (16 marks). . . .

Second: BRIAN JENNHER AND HIS MUSIC (15 marks). . . .

Third: THE TOP FIVE AND THEIR MUSIC (14 marks). . . .

Outstanding Musician: Johnny Wilson (Drum)—West End Anderson Band—50 marks. . . .

ALL SCOTLAND REGIONAL RECORDING (Final)—Friday, September 24 (7 pm-11.30 p.m.). . . .

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ALL SCOTLAND REGIONAL RECORDING (Final)—Friday, September 24 (7 pm-11.30 p.m.). . . .

Standing By

HE has arranged with Leslie Macdonald to represent the band, . . .

He has arranged with Leslie Macdonald to represent the band, . . .

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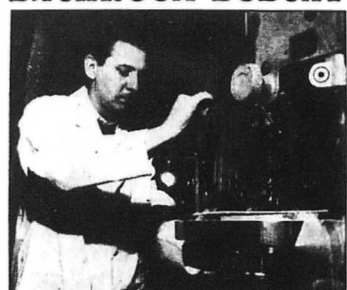
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BACKROOM BOBCAT



DIANIST Ian Pierce and drummer Vic Perina have joined Bobby Mickleburgh's Bob Cats. They replace Ian Armit, who has retired from the profession, and Bob Smith. Ian Pierce was formerly with Alex Mallinson's Band.

Bobby still runs his brass instruments shop, which recently moved to 21, Greek Street, and is now marketing five cup mutes which are expected to be the first of their type in this country.

In the picture above, Bobby is seen at work in his new shop.

Taylor gains disc but loses vibes

What Kenny Thorne has left Kenny Taylor's band after a run of 10 months. He is replaced by Eric Ford, former guitarist with Gerry Moore's Trio.

Two sides cut by the Taylor Group for Equator will be released next month. They are "Easy Going" (an original) by Geoffi and "The One I Love" by Kenny.

The group plays at the New Century Club, Kim Park, tonight (Friday). Fedman's Club on Sunday, Club Cheroke, East Ham (Tuesday), and the NCO's Club, Westchester (Wednesday).

Decca plans build-up for new Andrews Sis.

New York, Wednesday.—The Paris Sisters, a three vocal group from Oakland, California, may get a build-up from Decca Records for the Andrews Sisters, who are not expected to reorganize since Paul Anderson's departure.

The Sisters, whose handiwork helped the Andrews girls to fame, recorded the orchestral setting for the Paris Sisters' first Decca disc.

TURK IN NEW YORK

Turk Murphy, whose Dixieland band has been drawing crowds to the Italian Village Club in San Francisco for over two years, has opened with his group at Childs' Paramount in Times Square.



Ever tried to shave without foam? Well! It's water that softens beards, and Corvete Brushless contains a 'wetting agent' that reduces the surface tension of water and makes it really soft and stable. A smooth, perfect shave results.

Corvete

The new giant tube 2/6

So wonderful value at

CAPITOL ARE KEEN TO SIGN DANKWORTH ORK

REPORTS and denies that Johnny Dankworth would be signing with the Capitol label crystallized this week with the news that the American recording concern is definitely interested in the Dankworth orchestra.

Agent Harold Davison told the Melody Maker that the company would welcome the opportunity of distributing Johnny's records in the States.

"The major problem would be the sessions themselves. A routine by the American Federation of Musicians prevents Capitol from signing up and recording artists in America. At present Capitol is tied up with Decca up to the neck."

"Another factor to consider is that Johnny may prefer to re-sign with Decca's East concern. His present contract expires at the beginning of October."

"On Thursday, he created quite a stir when he waxed some titles with strings and vocalist Tony Martin, who was making his recording debut with the band."

Wallich, who was in London last week, quite grudgingly denied knowledge of Capitol's interest in the Dankworth Orchestra. He had been travelling around Europe for some weeks and was not in a position to know the latest developments.

'I'll follow Milt' says leader Ken

A modern group led by bandleader Ken Hogson makes its debut at the Southdown Jazz Club, New Cross, next Monday.

Outlining the band's policy, Ken said: "This will be music in the Milt Jackson manner."

With Milt Jackson manner, the band will include: Geoff Bascy (piano), Eric Taylor (trumpet), Barry Allen (drums), Johnny Roberts (saxophone) and Shirley Ryan (vocal).

Ken has previously worked with the bands of Len Beadler, Milt Jackson, Mickleburgh and Norman Cave.

NJF moves out of Greek Street

The National Jazz Federation held the last jazz session at their present club premises at 14, Greek Street, W., tomorrow (Saturday).

The NJF will carry on traditional jazz modern sessions on Friday and Saturday nights at the Benezet Restaurant, Wardour Street, commencing on September 28.

Harold Pendleton, NJF secretary, told the MM: "It is with great reluctance that we have come to the decision to stop holding jazz meetings at 14, Greek Street."

Negotiations are in progress for a new permanent headquarters for the National Jazz Federation at the London Jazz Centre. In the meantime, our offices and rehearsal rooms will remain at 14, Greek Street."

QUEBEC SOUSA

Violinist Rube Sousa has joined Jimmy Don Phillips' Cammings' Orchestra, resident at Lyons' Quebec Cafe, Marble Arch, W., in place of trombonist Frank Marriott. Frank had been with the band for five weeks.

The bandleaders' Mecca

Woody Herman has signed with Capitol, the company with which he has been associated in 1954. He will continue to operate his own Max club.

The Cy Laurie band steps in to fill the gap left by the departure of Rube Sousa for the Cammings' Orchestra. Cy Laurie has been with the band for two weeks.

WHO'S WHERE

- Week commencing September 19
- Kenny BAKER.** Week: Empire, Nottingham.
 - Tony BREWY.** Week: Empire, Nottingham.
 - DEEP RIVER BOYS.** Week: Hippodrome, Birmingham.
 - DAVID HUGHES.** Week: Empire, York.
 - BILL JOHNSON.** Week: Empire, Chiswick.
 - FRANK LAINE.** Week: Empire, Liverpool.
 - LE LAWRENCE.** Week: Empire, Hackney.
 - Vic LEWIS.** Week: Opera House, Blackpool. Week: Empire, Liverpool.
 - AL MARTINO.** Week: Hippodrome, Manchester.
 - Guy MITCHELL.** Week: Hippodrome, Brighton.
 - Ken MOULLE and Band.** Week: Hippodrome, Colchester, London; leaving Flamingo, London.
 - Sid PHILLIPS and Band.** Week: Windsor Theatre, Thurston, Burgess Hall, Stafford.
 - FRANK TOWN and Crew.** Week: Empire, Chiswick.
 - Don RENDELL Sextet.** Week: Empire, Chiswick.
 - Week: London Jazz Centre.**
 - Saturday: Terquay.**
 - Monday: COTY and Orchestra.** Week: Hippodrome, Liverpool.
 - Monday: Top Hat, Littlehampton.** Week: Empire, Warrington.
 - Monday: Empire Ballroom, Burnley.**
 - Alex WELSH and Band.** Week: Town Hall, Leeds.
 - Jimmy YOUNG.** Week: Empire, Swansea.

Water Rats at Blackpool



MAIRANTS WAXES FOR STATES

The Mairants guitar group is to cut an album for the American market during the next few weeks. The group is Denis Taylor, guitarist, and Dave Goldberg (trumpet) and John Bennett (saxophone). The album is to be released in the States by Mercury Records.

Earle stays on for Sats. and fetes

The Strand Palace de Dance, Douglas, IOM, which opened this summer after a break of over three years, is to remain open and take days will continue to local trumpet-leader Maurice Barrie and his Band.

Ken Mackintosh makes changes

A SERIES of changes in the line-up of the Ken Mackintosh band has taken place in the middle of a three-week engagement at Grenfell Playhouse, Glasgow.

Winifred Atwell 'blown-up'

Winifred Atwell suddenly admits the imposture "blown-up" of her "Family Favorites" MM feature displayed in the Charing Cross Road office of Francis, Day and Hunter, the famous London music publishers.

DINAH AT 21st BASE

Dinah Dee's Dixie Band, which debuts at the USAF Camp, Brize Norton, on October 2, has already been booked for the USAF base, Fairobert.

Here comes O'Reilly

George O'Reilly, managing director of the TARA Record Company, has arrived in London next Monday on a business trip.

Dances set for 'moderns only'

London promoter Al Martin is arranging a series of dances in the Midlands, featuring only modern jazz groups.

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Here comes O'Reilly

Dances set for 'moderns only'

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'SAMMA' CONNOR FOR ANGLO-U.S. FILM

FAMOUS British songwriter Tommie Connor, who returned from America recently to fulfil a three-year contract for Chappell's, has already written film music for a lavish Anglo-American musical to be filmed shortly.

He has also written film music for Walt Disney in Hollywood and, on October 1, releases two potential hits entitled "Why Was I Born On Christmas Day?" and "It's Time That We All Went Home."

Record companies on both sides of the Atlantic have already expressed interest in Tommie's new Christmas song, which he hopes will match his American top-seller "I Saw Momma Kissing Santa Claus."

Norwich books up for Ronnie Caryl Ork.

Earle stays on for Sats. and fetes

Winifred Atwell 'blown-up'

Ken Mackintosh makes changes

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Heath opens new season

LAST Sunday's Heath Swing Session—the first of the new season—followed the established pattern of success by being a Variety show on a modern note.

Significant that the Heath band offering now attracts an audience drawn from most age groups, and that the younger element predominates.

Irish leader gets 'Lightfoot' role

THE OTHER CLOONEY

THE OTHER CLOONEY

THE OTHER CLOONEY

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THE OTHER CLOONEY

Mr. Rhythm gets the fans...

FAMILY FAVOURITES 11

THEY say that Frankie Laine can't believe his luck; that some nights the procession of events impedes sleep and takes the form of a dream sequence.

What has happened is sometimes even illogical to the man who lived it himself. The unbelievable situation that Laine takes stock of on sleepless nights has him married to a beautiful actress. Financially, he's loaded; his home is sumptuous; his name is internationally known; he's the idol of cheering crowds.

At last he's a singer. The fighter, punch-drunk through trying to muscise his mediocrity into fame, wanders around in a similar daze, but with a difference. He is convinced that he is a real champion. The dream, for the pug, has become a reality. For Laine the reality became a dream.

He was slugging it out, without a foreseeable hope, when Nan Grey was one of the Three Smart Girls, in company with a young and sparkling Deanna Durbin. With her considerable physical endowments, Miss Grey had bounding hopes and a promising future.

Frankie Laine at that time was happy enough to collect sufficient to pay for food. Now perseverance is undeniably, an admirable quality—up to a point. The man who stakes everything on too slender a chance might be considered a fool.

Laine battled along for some months, starting everything on his own. Setbacks by far surpassed encouragement. At the time, he could find a job if you dare. His persistence kept him there, fighting and toying with the event; there was always a chance if he happened to be around to grab it.

It's a cool, momental little thought that his chance was a good one called "That's My Desire." The chance arrived promptly, too, for the little public figure was veering away from the saggy bailiwick, toward it knew not what.

The answer Laine gave the answer. He gave it, if we are dispassionate, with the tortured force of an emotion that had been twisted. He sang with the injured tenderness of a man who had wooded that same public with soft words and lost, the thirteenth singer of the sweetly sentimental. Laine himself phrases it otherwise. He doesn't want to be a crooner. He protests, "I just sang as my voice like a horn."

It is certain enough that Frankie Laine was a true talent, blessed by his starting leap to fame. He put himself to a personal examination in an effort to discover why success had evaded him for the long, long years.

His approach, he decided, had been all wrong. He was singing the smooth, easy ballads that he thought I even got mastered myself. He decided to be a singer in 1941, with a rejection for military service to further underline his morale, but had even before that time, in 1938, he worked quite happily with the bug out of his system in the machine gun shop of a mechanical factory. There he didn't have to pay for assistance or worry about criticism. "I could sing my fool head and not worry a bit."

He started to write songs, too—twelve in two and a half years—but he still hadn't acquired the knack of making things happen. He only happens once as recorded privately for Nat. Cole, played by more than a few disc-jockeys, who naturally expected that the songs would get commercial backing, but nothing happened at all.

About that time, he met Carl Fischer, himself a songwriter and a pianist. He began to collaborate on songs and found

and met a few of the people who had known him best. Frank Lovicino, son of the Italian emigrant, who had barber shop in the Chicago Loop, "That's My Desire" was made. Laine's salary soared from \$10 to \$100 a week, plus record royalties to the tune of \$20,000.

The show-biz was accelerating, too, and grew too big for one man to handle. So he quit his own office and called in his family. Brother Joe became record manager, and John moved to Hollywood to study the formal and other strictly office problems. Sister Gloria took over the telephone department, while the Lovicino sisters moved into a new home in Burbank, California.

And young Phil set out to study medicine on the Laine wealth. The wealth so dramatically gained was to be shared without stint. Burt Crosby and Frank Sinatra had for years been joining each other in the popularity polls. Now they found themselves joined by another Frankie, a fourteen-stone six-foot-ten-inch, who demanded a new set of pants for each of them.

Like countless others, that it was hard to impossible to get them published. In desperation, they decided to publish themselves. Then, of course, they did find someone willing to handle their songs. So they dissolved their business and happily handed over the manuscripts. The publisher promptly went out of business.

Most other would have given up at that. Apparently Laine had taken a much more certain trace of rebellion against the system. He was already famous; he was making it in March, 1946, when suddenly the wheels of Fate started to turn. He was booked for Billy Berg's night club in Hollywood. And he clicked. Bertie Adams of Mercury Records, was there to hear him and Frankie was invited to what I may be wrong.

"That's My Desire" was the next hit in the bag, of the time. All the way along the line, fortune or no, people liked him. Like Jess Stacey and Frank Sinatra, he had a "hot" group the first year with The Four Tunes. He will be lauded eight months.

Como liked him. There was Krupa at the drums and Murray Spenser at trumpet and the cello; Laine had never done it so long with such a bang before, let alone with such a benefit promoted for the church.

He may have been frightened to leave the theatre, but the experience put the singing in the church of the immaculate conception. He had even had a couple of years ago as a benefit promoted for the church.



FRANKIE LAINE by Tony Brown

Support

Fischer had been around when Laine was a nobody. He had been there to counsel when the avalanche of success broke over the Laine Carl, regardless of the standing of accompanying moral and physical support at all recording sessions, and his name went on the label with Laine's. And Frankie would have liked to say it as big as his own.

As each the top, it is a ticklish situation in you. You live to be as good as people think you are, and people are apt to exaggerate the same in itself is so artificial and of an obvious inhumanity. A man like Laine, striving to believe in his success, and keep his equilibrium with it.

All these days trying to push past the picture were a review to see Frankie Laine now in the dress. Frank stars in one of his latest at fans.

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FAMILY FAVOURITES 12

KAY STARR is hailed by many top-line musicians and critics as the queen of all white jazz singers. Nobody familiar with the hurly-burly of the music business would imagine for a moment that it was an easy title to come by. But how many knew she had to overcome what amounted to a tragedy to a singer before she reached the last precarious rung of her ladder to fame?

As you delve into the lives of the people at the top of the profession you soon realize that talent alone just isn't enough. It must be welded to a fanatical determination which can take failure, misery and misfortune in its stride and still step on to success.

Take the legendary guitarist, Django Reinhardt, whose left hand was seriously burned at the very start of his career. Instead of throwing away his guitar, he perfected a completely new style of fingering and made himself immortal as the greatest of all jazz guitarists.

Triumph over Tragedy

Last week, in "Family Favourites," we saw how Les Paul and Doris Day both suffered serious car smashes, yet went on to triumph over tragedy.

Here in Britain, BBC Show Band pianist Bill McCulloch made his name as a soloist after losing a right-hand nerve. And now top drummer Eric Delaney faces his band-leading career with a finger missing from his left hand—with more tenacity than a British bulldog.

You'll find that same quality in Kay Starr. Her career was marred by a serious throat infection followed. For a year she didn't sing a note. And for part of that time she didn't know if she would ever sing again. But, instead of throwing in the towel, she dragged out every own musical horizons across the country.

That year was the turning point in Kay's life. She studied types of songs, settled on the blues, and decided that, if and when her voice came back, she would appear as a single.

Biggest public was when the Laine voice threatened to disappear. He had been singing with a laryngitis, and nodules had developed on his vocal cords. Surgery was necessary, said a most expensive specialist. First, they couldn't guarantee that his voice would survive.

A more optimistic diagnosis led him to a month's voice rest and vocal survival. So delighted was Laine that he actually believed the specialist who said that he could sing again if he wished. "Pity," said Frankie, "there's no money in that music."

At the tender age of nine, Kay made her first professional appearance in 1935 when she was a Jilli-oll-trades, handling her own radio show as the local talent show. The itinerant starlets family but she spent the time in Memphis, Tennessee, and when she was three, the family moved to Dallas, Texas, and became long Kay's young voice was piping words to hill-billy music purveyed by Louis Stokes and Elmer.

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KAY STARR—SHE LOST HER VOICE FOR A YEAR....

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Her British fans were ecstatic and the critics poured out raves. Other qualities, apart from her singing, were pointed out for praise. Her ravishing beauty, her English respect, her lack of a modesty, lack of cynicism, the fact that she didn't do any advertising on stage and didn't say the audience was the best in the world.

Most singers are groping in the dark trying to find something which will get them across. Kay. Unconsciously, the change as they go along. It is a natural thing to be influenced by others—especially if they happen to be famous.

Among Kay's best-selling records are "Mama Got Where Papa Goes" —"Bonaparte's Retreat" —"Whipl O' Fortune." You've Got to See Mama Every Night —"Steady Daddy" —"Changing Partners" —"The Man upstairs." So do we.

But if you want to hear Kay at her jazz best, listen to her "Good For Nothin' Joe," accompanied by pianist Tommy Todd, bassist Red Callender and guitarist Barney Kessel. She really feels those words.

Other Kay has been advised to adopt a more commercialized style of singing. She says: "An affected style of singing is in as poor taste as an affected style of dressing—and that's all there is to it."

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Next Week

We conclude this series of 'Family Favourites' with full-page articles on—

Eddie FISHER Frankie VAUGHAN
Joan REGAN Rosemary CLOONEY

MY FRIEND • THE LORD DON'T TREAT HIS CHILLUN THAT WAY PB 316
SOME DAY • THERE MUST BE A REASON PB 306



THE TRUTH

When Wingy and his New Orleans band play a town, Wingy plays a banner outside the hall. "Come in and hear the truth." He never sang more truly on that date.

About this time, Kay set off for New York and headed a job for the late Glenn Miller at New York's Waldorf Astoria. She also cut two record dates with the late Glenn Miller and attached to two years until her voice after her year of convalescence. Kay, determined but shabby, found

AT THE END OF A HUNDRED YEARS FROM TODAY PB 270 and with Jo Stafford: ROLLIN' DOWN THE LINE GOIN' LIKE WILDFIRE PB 285

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ALTO SAX, Selmer "Clear Cut"...

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Vertical text on the far right edge of the page, likely a continuation of an advertisement or a list of items.

BRITISH D-J LECTURES AMERICANS—ON JAZZ!

SID GROSS, London-born guitarist-impresario who hits the world's postwar headlines with his film novel "Swing Shop" Sunday concert, is giving a series of jazz lectures at America's Columbia University.

The first takes place on October 6. Celebrities lined up as visiting "guest experts" include George Shearing, Eddie Condon, Pops Foster, Bobby Hackett and Buck Clayton.

Gross plans to cover the history of jazz from the embryonic era to the approaching horn-dominated era. A disc-jockey on the ABC Network, Sid Gross had to take up residence in the States a few years ago, saying he was "frustrated and fed-up with the English dance band scene."

During the course of his long-running "Swing Shop" sessions, which were staged in the West End of London, Sid introduced altoist Art Pepper, then serving as a GI.

Pepper, of course, subsequently starred with Stan Kenton's Orchestra.

PARKER

From Page 1

attempt, horrified eye-witnesses had seen him mount the bandstand at the club, attempt feebly to play his horn, curse the string section and fire them in the middle of the set, then sit on a chair on the bandstand and fall asleep.

"The 34-year-old 'yardbird' is said to be in need of medical treatment for his present condition (concludes the reporter).

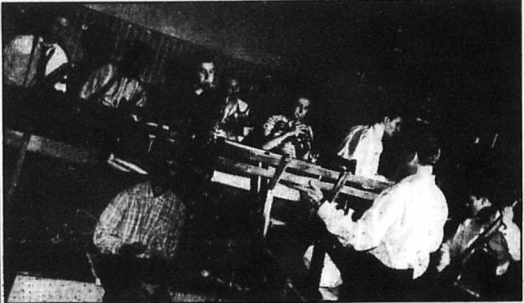
Meanwhile, in London, Harold Davison was thrown into a frenzy of transatlantic telephone calls to find a suitable replacement.

Offered the joint attraction of tenorists Lester Young and the legendary Coleman Hawkins, he accepted.

Also in the package, which arrives in two weeks' time to play the Continent—and two U.S. bases in Britain—are the Illinois Jacquet Orchestra and the Sarah Vaughan Trio.

EDMUNDO ROS FILMS FOR U.S. TELEVISION

The Crombie band—without the masks



The masks are off—and the full personnel of Tony Crombie's band, which debuts at Black-Tie on Oct. 22, is shown. Left to right are Lennox Davies (bars), Sammy Walker (trp.), Bobby Brown (sax), Joe Temperley (trp.), Patsy Condon (vcl.), Harry South (pno.), Tony (dr.) and Ashley Kozal (bass). Not shown in the picture is the Crombie Band's new vocalist, Annie Ross, who joins from the Parnell band.

FLORIDA STARS

THE cream of British traditional and modern groups will appear at the Florida Club, which opens next Friday at the Bungalow Restaurant, Wardour Street. Friday night will feature traditional music; Saturdays, modern.

The bands of Chris Barber and Alex Welch, with vocalist George Melly, appear at the Club next Friday; Tony Kinsey's Trio, Don Rendell's Sextet, Tony Crombie's All-Stars, trumpeter Dave Colclough appear on Saturday (12:15).

Reservations are proceeding for Kenny Graham's Afro Cubists to take up Saturday night residency at the Club, which will be fully licensed, are being handled by Kruger Enterprises.

Education grant for blues course

THE Rosemead (Lancs) Divisional Education Executive decided last week to allow a grant to Edinburgh singer Miss Mary Freeman for attending a course on "music, ballads and blues."

Two months previously she had objected because "blues were jazz and as such not educational."

"They reversed their decision after Miss Freeman had written asking the executive to reconsider her application."

"The blues," she said, "are centuries-old folk songs that have been personally collected by the lecturer to illustrate their historical and musical background."

EDMUNDO ROS started work on a film for American TV at MGM's Elstree Studios on Wednesday.

Entitled "The Gamblers," the film story is set in Monte Carlo, where Edmundo recently returned from a season at the Sporting Club on Tuesday night. Edmundo told the MM: "I shall be featured singing with a continent from my band."

Asked whether the Musicians' Union had objected to his working on a film for TV, Edmundo said: "I have heard nothing from them."

A few months ago Johnny Dankworth and his Orchestra were refused permission by the MU to make a film for American TV that would have brought them approximately £750.

On Wednesday, Harry Francis, Assistant Secretary of the MU, commented: "Our members are not permitted to make films for TV."

Edinburgh drummer joins Colyer band

Drummer-pianist Stan Greig from Edinburgh has joined Ken Colyer's jammen on drums, replacing Eric Skinner.

Stan was a member of clarinetist Sandy Brown's jazz band in Edinburgh for a number of years and also played with Dougie Campbell's modern group.

Sandy Brown, who has completed his architectural studies, is another Scots jazzman making the trek south. He is to marry Edinburgh girl Florence Armstrong on September 20, and the couple will make their home in London.

Songwriters!

(From Page 1)

tion and exploitation of one of your songs.

Which song?

That is the question. And to find the answer we are going to organize a special Song Competition for Melody Maker readers.

The winning entry will get guaranteed publication in Melody Maker.

Full details of how to enter will be published in next week's MELODY MAKER. Meanwhile, turn to page 5 for the rules, and David's advice to the budding songsmith.

Paignton books Jan for summer '55

Next summer, Jan Raffell, leading a 17-piece band, will take over at Paignton's Summer Pavilion in succession to Charles the Scarborough Jazz Band.

Bookings for the Club, which will be fully licensed, are being handled by Kruger Enterprises.

International jazz at Scheveningen

The first of this summer's Jazz Festivals at the Scheveningen Kurhaus, to be held tomorrow (Saturday), will feature a variety of international talents—both ancient and modern.

Negro clarinetist Albert Nicholas tops the bill. Armand Gordon and Lars Verwer, pianists from France and Sweden, are also featured.

Four Dutch outfits will play, two in traditional style: The New Orleans Seven and the West End Jazz Men; and two in the modern idiom—the Bob Van Kooy Quintet and Henk Van Buij and his Rhythim.

Slavin cuts jazz

Martin Slavin, Musical Director of Betty's Restaurant, W.C., cut four sides for the Esquire label last week with an all-star group.

Martin on vibes led Keith Bird (vcl.), Bill Jones (pno.), Archie Slavin (trp.), Joe Jackson (bass) and Roy Cooper (dr.).

MELODY MAKER INCORPORATING "RHYTHM"

Member: Audit Bureau of Circulation
EDITORIAL OFFICES:
189, High Holborn, W.C.1
Telephone: TELMA 2468
Editor: PAT BRADB
ADVERTISMENT OFFICES:
96, Long Acre, W.C.2
Telephone: TELMA 2448
Advertisement Manager: F. S. PALMER
Provincial News Editor: JERRY DAWSON, 24, Ockford Road, Manchester, 1. Phone: Central 2122.
DUBLIN: John Healy, 6, Crossway Park, Donaghmore, Dublin.
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BACKSTAGE



Wedding bells give me a headache

A GIRLS' band has problems of its own. For instance, in a dance band of normal male stock, personnel changes are activated by a musician either wanting to better his position, or disagreeing with the boss.

says IVY BENSON

denizens of "the streets." But then, we didn't stay that long," we added hurriedly.

We asked who called.

"That wouldn't be fair," chided Ivy. We dropped the question.

"Of course we didn't blame the boys who called round. A good band is usually a mixture of youth and experience. With a girls' band, the result of that fair balance are always interesting."

At the same time, we content that no girl can look glamorous and blow a saxophone, a trumpet or a trombone. Not at the same time, anyway; though the Benson brass have a fair enough try.

"As for Ivy, if she ever becomes haggard I'll be through her eternal hunt for new talent."

Next week, trumpeter Ella Godwin will be marrying Phil Parker, Jr., of the famous Phil Parker Brass Band, known to every playing musician.

Fortunately for Ivy, this marriage won't create a vacancy; Ella is remaining with the band; her honeymoon will be taken during the band's holiday.

With the girls' new acquaintances with boy friends and husbands, and shelter from the summer weather, Ivy will be touring America.

When she returns, the band will reassemble for a tour of Germany—possibly in company with comedian Terry Thomas. For the Benson girls, a trip abroad is just routine, but Ivy remains enthusiastic after scores of troop concerts in far-off regions.

"The boys always receive us well," says Ivy. "And we stay at first-class hotels. And the band itself is entertained alternately by sergeants and officers."

An important part of the proceedings is the carrying of messages from the folk at home and the delivery to a military form.



"OK, mister; you can drop that gun and turn around."



"Listen, mister: I listed drop it."



"DROP IT!" (These pictures of Frank Sinatra are taken from the film "Sinatra," which is reviewed on p. 16.)

MUSIC HALLS ARE MUSIC HALLS NOW

MUSIC, MUSIC, MUSIC would appear to be the theme of music-hall bookers today, for it is the musical acts that pull in the business. Take Birmingham Hippodrome this week; no less than sixty-five minutes of music and melody occupy the bill, and it is youth that provides this melodic melange in the form of Tony Brent, Ruby Murray and Kenny Baker.

Tony Brent gets my vote as the hardest working act on the bill. For thirty minutes he strums through nine numbers with the minimum of production. He has no gimmicks, just a good strong voice, pleasing presentation and attractive dressing. This question of dressing is important, and all three acts give prior attention to it.



KENNY BAKER

"Thirteen years in the States gave me the American accent," said Tony Brent. Not unlike Johnny Dankworth and Dickie Dale's appearance, this pleasant young man has all the attributes of a top-liner. Only one part of his act jarred, and that was when he sang "Tennessee Wigwalk." I wanted to hear more rhythmic numbers from that fine voice.

"I just keep trying hard," is how this blue-eyed midget Ruby Murray described her act. Suddenly pitched into the big-time, after a run in a number two revue, Ruby is steadily making the grade.

I expected big things from Kenny Baker, and I'm not disappointed.

"I know my programme is commercial," Kenny told me afterwards. "But I was asked to keep it that way."

Be this as it may, the Kenny Baker programme is flawless. His playing is as immaculate as the suit he wears.



TWO OF IVY BENSON'S BAND HAVE A BREATHERS BETWEEN SHOWS AT CHISWICK TWILIGHT. DENA PARELLI, HOURS ON FOR THE ROAD WHILE PAULA GILES HAS A QUIET RUN THROUGH THE PAPER SHE BOUGHT ON THE WAY TO REHEARSALS, TEN HOURS BEFORE. BEHIND THE FOOTLIGHTS ARE HOURS OF WORK.



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The lively content of Humph's "fizzing autobiography" (Nancy Spain—Daily Express) and the wide publicity it nets are crowding out the Lyttelton club more than ever. Read and see why.

9 pages photo. Drawings by Humph. 15s. net.

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Les Nus

A COUPLE of miles from the West End, huddled up a side street, in Collins Music Hall, its dismal frontage is half theatre, half public bar.

We sampled the latter, and passed by the rain-soaked hills waiting the rather corny title of "We Couldn't Wait Les."

"You've chosen a funny night," growled the manager, and grudgingly bid a minion to lead us backstage. The route



"I prefer my dummy," says Dennis Shirley. The rest girls are Gene Mae, of Burnham-on-Sea (centre), Lynn Taylor, of New (left), and Marie Goodman, of Doncaster.

wound circuitously through the toilets, down a dank and ground passage, and finally into the hustle of Variety Backstage.

★ Scantly clad girls brushed past us, men with pasty faces shouted, rushed, called, hustled, dashed upstairs, down stairs, doors.

★ "I started with the show last August," said Dennis Shirley. "I play a couple of trumpet spots, do a Skeltonian comedy routine, and have other odd parts."

★ "It's great fun. We aren't a number one unit, but this way you learn to work variety."

★ "I followed a set of nude poses, which means I go on as a large section of the audience walks out."

★ "I remember vaguely the linking of De Haven and Page. Thirty years it was before they tumbled us; they asked us to try something new. We tried, but it wasn't so good. So we went our separate ways."

★ "Bill runs the 'Couldn't Wait Les' outfit; but like the rest of the kids, pops up here and there and everywhere through the sketches."

★ "Like the brash, crude comics of Burnham-on-Sea (centre), Lynn Taylor, of New (left), and Marie Goodman, of Doncaster."

Where



Lita Rosa

have they come from?



Joan Regan

... and how far will they go?



Alma Cogan

Within the last two years Joan Regan, Lita Rosa and Alma Cogan have all managed to climb sensationally to the top of the musical world.

What is their particular brand of success? How did they climb so fast? And what are their hopes for the future?

Every music-hall fan will want to read the fascinating real life stories of Joan Regan, Lita Rosa and Alma Cogan in this week's issue of **Picture Post**.



WORKING FOR STARDOM

PATTI POWERS nineteen-year-old singer from St. Louis, went to Hollywood for a two-week vacation. That was months ago; but young Patti is still there—working for stardom.

She's just finding out that you need more than a voice to get to the top in the singing business, and in films. You've got to dress up that voice; you've got to learn how to de-pot yourself—on stage and off. Some beginners stop their arms all over the place; others stand frozen to the floor. In one, in the happy medium.

★ **Screen test**
Patti Powers was offered a screen test soon after her arrival in Hollywood. But a wise sage advised her to wait until she had dramatic coaching.

★ **Screen test**
The wise sage was Paul Valentine—dancer, actor and singer—who appeared in such films as "House of Strangers," "Special Agent" and "Love Happens."

★ **Screen test**
Paul Valentine, Marcel and Lily St. Cyr for stardom, and married the latter, they are since divorced.

★ **Screen test**
Now he is coaching the young singer from St. Louis. "She is one of my most promising pupils yet," he claims. "And beautiful. You see the two alongside."



Joe Loss gets in the mood

IF YOU were to ask Joe Loss as many people have—for the secret of his success, he would probably simply and briefly, mood music.

Which is what the Mood is more than a nature tune to him. It is a mood, a challenge, a serious one.

There is nothing more serious says Joe. "It is the application of sound to common sense principles. The artist tries to discover the principles."

★ **Mood**
"Which is what the Mood means so much to me. It taught me a great deal. When the Loss and I commenced to broadcast from London's Astoria Ballroom, the tune was 'Mood Music'—a beautiful choice for a band playing dance music."

★ **Mood**
"In 1946 he recorded 'In The Mood.' The record was a success."

The Goodman Story

THE Benny Goodman Story—film version of the life of America's pre-war King of Swing—is now more than a story. BG has discussed initial plans with Irving Berlin and Aaron Rosenbergs, respectively wrote and produced the film. In production taken in Hollywood, Benny blows a trumpet for producer Rosenbergs.

★ **The Goodman Story**
"It was the Davies-Rosenbergs version which handled the Goodman Story so successfully."

★ **The Goodman Story**
"As in that film, the part of the principal character will be played by a noted actor. Mel Ferrer's name has been mentioned in connection with the role."

★ **The Goodman Story**
"But Benny will appear in the prologue and epilogue of the film. And will, of course, play the role of Benny Goodman."

★ **The Goodman Story**
"American musical plots are asking why Benny Goodman is in this position as people's favourite for producer Rosenbergs."

ON THE BEAT with

Richard's

HULLO, folk! Welcome to my Show-Biz Beat! Roy Spear is quietly excited about an October radio assignment. He's to produce a Jimmy Dyrenforth radio tribute to that rare, lovable guy, the late Carroll Gibbons.

★ **One thing, Roy**
"Don't make the show funeral. Slash the gloom, the crepe, the unctuous pomposity that often surrounds such tributes. Gibbons would prefer the accent to be on 'Carroll, Carroll, Gally!'"

★ **But the last time I raised a glass to Anne**
she was disappointed, lacking in self-confidence, and drifting out of the business. I hope the shy Anne won't play hard-to-get. For this could be a come-back. And somewhere, Carroll will be drawn out by 'Aw, Anne, that's swell, ho-n-n-n-n-n-n!' We, too!"

★ **Intimacy**
"NEVER has London been better served with intimate revues." Intimacy At Eight-Thirty" (Criterion) and "Airs On A Shoe-String" (Royal Court) are two that buzz with vibrating young talent, toe-tapping tunes, earwitty lyrics, snappy, gags and gals.

★ **Bandless radio**
"PRODUCER Dennis Mainwaring hopes that he's hit on a good format for Tony Hancock's forthcoming 'Happy Art Club.' The show will be independent or lead on to the following week according to how the ideas flourish."

★ **Most revolutionary idea**
is that no band will be used. Most, the music will be supplied by records.

★ **AN** AB-Wilson admits that this method will also have some useful lolly which can be devoted to extra-special guest artists, when needed. Musicians Unlimited. Do I detect the thin end of a significant wedge?

★ **Banned!**
"YESTERDAY, a 24-year-old London ex-covert Garden porter stood posing on the brink of potential stardom. Johnny Francis was cutting his first record."

★ **1954 FAIRY STORY**
"One uses a line there and it is to cater for a large number of people with varied tastes, over a long period of time."

★ **Keeping millions in the mood**
is not merely bill matter. Joe does just that—and he believes in what he is doing. Which is perhaps after all, the real reason for his success.

★ **De-blue**
"An impudent, slick American song-and-dancer man at the piano who deserves a high cabaret-tune is Wally Griffin, who has been tickling Harry Morris's Gobsby patrons since Val Parnell has been in and enjoyed it. But if Wally wants to make the Palladium sell have to de-blue the act. Harry Morris can take a risk. But Val Parnell can't take the risk."

★ **Stockings**
"IF Cole Porter's new show, 'Silk Stockings,' runs as long on Broadway as it seems likely, we shall be able to buy seats for the London opening with our post-war credits."

★ **But up in Hildegrate Nell's**
apartment, before she left for Broadway, Hide (star of the show) showed me the score and I can assure you that the Maestro's hand has not lost its cunning. There's a saucy number here that's a real winner."

★ **Strictly Romantic**
"Now I've heard everything department, Vocalists Dickie Valentine's bride won't give the keys to their forthcoming wedding date until she is sure that the honeymoon will not clash with the Film Fun Alley!"

★ **Further Cupid-chatter**
is hamming the Mendelssohn child melody in the car. The lovely young film-starlet, Kim Parker, is the one who's the other night at Harry Green's club."



I LIKE Gene Baswell's new Brunswick disc, 'If I Give My Heart To You.' It's up-hill, but it's smooth. I HATE Capitol's 'Riot in Cell Block Number Nine,' sung by Vickie Young. Brash, brittle, boring.

★ **I WISH** every comedian on the air didn't think he had to finish his act with a song. I THINK the Deep River Boys proved themselves the finest act of their kind last Sunday when they turned the huge Albert Hall into an intimate drawing-room with their wonder-rhythm.



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Film Notes



Sinatra plays a killer

THERE is one thing certain about Frank Sinatra's latest starring vehicle, **SUDDENLY** (United Artists). It won't bring him another Oscar. There is nothing more dangerous, perhaps, than a reputation earned overnight.

In "From Here To Eternity" Sinatra did a good job in a role that ran his handwriting all the way. His performance was so surprisingly good in the eyes of people who had hitherto regarded him as a crooner plus, that he was regarded respectfully as a man of great dramatic potential.

Naive dialogue

Let's find this Sinatra guy something he can get his teeth into, was the cry. Something really strong. So in "Suddenly" the camera as a psychopathic killer.

Confronts, literally. For significant passages of character delineation, Sinatra looks you full in the eye and says his piece. Unfortunately, the naive dialogue he delivers isn't convincing enough for this device, nor is Sinatra himself sufficiently developed as an actor to get away with it.

We must grant that, for a man over-laden with praise, Sinatra tackled the part of a man who has been taught to kill with such confidence.

But confidence does not win battles alone. Sinatra might have made a job of it had he been nursed carefully through a few less exciting films first.

There is no further news of the Blevins Davies project.

THERE is one unexpected aspect to the increasing influence of music in film circles. You are at the Press Show on **ON THE WATERFRONT**, wondering who the glamorous journalist in front is. Suddenly she looks round—and it's Alma Warren! And there in the same row is Dick James. And down the aisle glides MM columnist Steve Race.

You become aware that Tin Pan Alley is moving in. The representatives of the song-writing profession have been invited to hear the theme song—"I Wait On The Waterfront," in the obvious hope that they will like the song well enough to feature it.

by TONY BROWN

The whole business of film music is pretty well up. Publishing rights to most film scores have already been allocated by the time a film arrives here.

Often the publisher hasn't made up his mind to take up his opinion—and invites singers, bandleaders and columnists to help him arrive at a decision.

I remember an earlier song on the longshore theme—"I Cover The Waterfront," though I have long forgotten details of the film it came from, except that Ben Lyon played a newspaperman in it.

However, I predict that "On The Waterfront" is such a powerful film that it is bound to overshadow the song that it fathers. It is real, realistic and gripping.

Then there has been trouble over the young re-pugilist, too dull to be smothered against the financiers who exploited him in the ring, who continue to use him outside of it.

According to one report, MGM bought the original film performance rises well above story from Countee Cullen and

Stars go through their paces—and putting them through it is the man at the piano, Joseph Ellis. Lilly has an excellent conducted musical score for numerous pictures. Here, he is rehearsing his singers for Irving Berlin's "White Christmas." Recognize the three on the right? Yes, it's Rosemary Clooney, Bing Crosby and Danny Kaye.

The man below covers in the credits for "The Lawless Elements At The Waterfront." See how he writes a song? He writes a song.

gave Fred Finklehoffe (husband of Ella Logan) the screenwriting assignment. He was to script for Frank Sinatra and Ava Gardner. But theatrical producer Blevins Davies owned the screen rights to most of the musical numbers in the stage show, and had in mind his own film based on the new plot by Harold Arlen and Johnny Mercer.

However, according to a recent MGM bulletin, Mercer and Arlen will contribute songs to their "St. Louis Woman."

Those interested in Neapolitan music should make a point of seeing MGM's "Flame And The Flesh." Picturequre locale is the bay of Naples, with shots of Amalia and Postitano.

Songs featured are "Pedalar Man," "By Candlelight," "No One But You" and "Languida." All are published by Robbins.

Flame And The Flesh stars Lena Turner, Pier Angeli and Carlos Thompson.

cord his theme from "The High and The Mighty" to Roy Lee Holmes on MGM, Les Baxter on Capitol, Jimmy Young on Decca, Johnny Desmond on Mercury and himself on Coral, Victor Young on Brunswick, Morris Strakosky on Columbia, Johnny Heyman on Oriole, Harry James on Phillips, Tommy Kelly on Parlophone and Perez Prado on A&W.

There has been a rush to record his theme from "The High and The Mighty" to Roy Lee Holmes on MGM, Les Baxter on Capitol, Jimmy Young on Decca, Johnny Desmond on Mercury and himself on Coral, Victor Young on Brunswick, Morris Strakosky on Columbia, Johnny Heyman on Oriole, Harry James on Phillips, Tommy Kelly on Parlophone and Perez Prado on A&W.

Simply, the enchantment of Audrey Hepburn—and that has little to do with the art of acting.

It was much easier for Hepburn to play Queen Elizabeth I than to play a girl who has just been asked to marry the Duke of York. She is getting a little too heavy for the role.

SABRINA FAIR is entering her fourth year and is still going strong. Her performance in "Sabrina" is a masterpiece of acting.

Her performance in "Sabrina" is a masterpiece of acting. Her performance in "Sabrina" is a masterpiece of acting.

Mas Hepburn does one job of construction here, but by singing "La Vie En Rose" in a pleasantly artless way, in French.

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JAZZ AT EDINBURGH

FIRST film to document living jazz, **JAZZ AT EDINBURGH**, was premiered before audiences at Edinburgh Film Festival last week, and received well-merited acclamation.

Photographed at the Central Plaza Dance Hall in New York City, the 26-minute feature records an actual jazz session.

The 20-piece orchestra is led by Joe Russell, Jim McPartland, George Wettling, Pops Foster, Archie Shepp and Willie "The Lion" Smith.

In addition to dancing jazz fans, sparked by Harlem Moon ball winners Leon James and Al Minns, form the "cast" of this intoxicating and unusual film, which was shot in the record-breaking time of three hours.

Her greatest reward is an edition with Gerald's Orchestra. She was also presented with a cheque for £100, and has been invited to broadcast and perform in this Saturday's edition of "In Town Tonight."

Five past three months at St. Albans Camps. 1000 inspiring singers from all over Great Britain battled through the preliminary heats of the MM's great search for the Vocalist of the Year.

None eager girls went through the evening's exciting final, accompanied by Eric Winsone and his Orchestra.

Valerie Kleiner, a tall, attractive brunette with dark brown eyes, lives at Wandsworth, and is the daughter of Clapham Junction radio and TV dealer Max Kleiner.

"Some for Mum" Her £100 prize will be spent on training her mezzo-soprano and buying some nice dresses, but there will be a share for her mother, who has given her and encouragement contributed enormously to my success.

For some while Valerie has been singing with Sid Beams and his Band at Stoke Newington Town Hall on Saturday nights.

Second in the contest was 24-year-old Mary Roberts, of Edinburgh, whose brother-in-law is

Charles Parker's place in David Davison's Europe-bound parade has no doubt definitely "taken by Coleman Hawkins."

Melody Maker

WORLD'S LARGEST NET SALE: OVER 90,500 COPIES WEEKLY

Vol. 30, No. 1097 SEPTEMBER 25, 1954

DIXIELAND TRAM MAN JAZZ IN HOLLYWOOD

Here she is—Miss Melody Maker '54



SIXTEEN-YEAR-OLD Marylander Valerie Kleiner overcame the handicap of severe laryngitis to win the title of **MISS MELODY MAKER OF 1954**, at Bellini's Holiday Camp, Clifton, on Wednesday night.

Just before she was due to appear, Valerie almost lost her voice. But she carried on—and an appealing version of "Hello, Young Lovers" captured the audience's hearts.

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BRAD GOWANS, veteran Dixieland trombonist, is dead. The man who sparked numerous jazz groups under leaders like Bud Freeman, Wingy Manone, Bobby Hackett and Eddie Condon, has died in Hollywood after a long illness. He was only 50.

Like most jazzmen who started out when jazz was in its Golden Age, Brad learned to blow clarinet, saxophone and cornet while still at school.

Around 1928, he took over the clarinet chair in Tommy de Rose's New Orleans Jazz Band, replacing Sidney Arodin. He switched to cornet and moved to Joe Venuti's band in 1928. Later that same year he joined Jimmy "Schmozie" Durante's Jazz Band.

His next job, still playing cornet, was a two-year term with Mal Hallett. From there he switched to the Bert Loew Band.

Record sessions at this period of Brad's career consisted of a Gennett date with his own group, Coward's Rhapsody Makers, two sides with the New Orleans Jazz Band, two with Bert Hallett, and a coupling with the Hallett band.

In 1937, Brad came to the forefront of west coast trombonist. His horn work can be heard on sides with Bobby Hackett (1937), Wingy Manone (1938), Joe Marnaro (1939), Bud Freeman (1939), Ray McKinley and Eddie Condon (1940).

His name became a household name as a collector throughout the world. He moved to California a few years ago and came into the limelight when he started playing his valve, a combination of slide and valve trombone.

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Jack Payne returning

JACK PAYNE, whose forthright and revealing articles earlier this year stimulated congratulatory letters from hundreds of readers, will return to the MM as a regular columnist.

His new column, giving him a coveted commission in Show Business and the dance band world, starts—

Next Week

ALSO in next week's Melody Maker will be the conclusion of **TED HEATH'S** "before-after" old story, **PLUS** Heath's own summing-up—a provocative and outspoken commentary on the profession today.

All this in addition to your regular features—and a full page of humor by the profession's master of funny words—

Eric Winsone

Back Page, col. 1

GRAFTON ALTO-SAX

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★ A player speaks!

Just over two years ago, I decided I needed a new instrument. I chose GRAFTON—simply because I got the best results over all the ranges. Since then I have had excellent service from this instrument with a minimum of trouble, with a fine tone maintained throughout. I have done quite a few broadcasts in the last two years, playing lead alto for Brian Peersall of Sloughbridge. I sincerely hope that the letter will help young saxists to go "GRAFTON."

(Signed) W. B. TAYLOR.

One of the many unsolicited testimonials we have received from players.

In many lands players have found you can't buy better than GRAFTON

A Dallas STAR TESTED INSTRUMENT

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Art Brochure of the Grafton Saxophone, please

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TV show, disc test for new vocal star

Valerie Kleiner, who best 1000 singing vocals to win the title of Miss Melody Maker of 1954, will be featured in a golden future life before her

Her greatest reward is an edition with Gerald's Orchestra. She was also presented with a cheque for £100, and has been invited to broadcast and perform in this Saturday's edition of "In Town Tonight."

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MCPARTLAND

BIX BEIDERBECKE... he had just about everything that I looked for in a musician. And when he came up on those Wolverines records, why, me and the rest of the gang—we just wore the records out.

We copied off the little arrangements and what was going on in the ensembles. One thing was definite that we would never do, copy any solo exactly.

We didn't believe in copying anything outside of the arrangement. The introduction, chorus, a first ending or an interlude, we'd never copy. For instance, if Bix would take a solo, we wouldn't copy that, I would just play the way I felt.



A GAG?

But I was tremendously influenced by Bix, and hearing the Wolverines was a step forward for all of the gang. We got their numbers off, and added them to our repertoire.

While Benny and I were getting those jobs, Jim Lannigan used to come in on some of them, and sometimes Tommy or Fred, or Dick would get in, too.

We didn't get many dates with all the Austin gang together, but we managed to keep in touch with each other.

When it came summer again, I went up to Lost Lake in Northern Wisconsin with a band called the Maroon Five, from the University of Chicago. The band was a report engagement, one of those "pop and board" things. We only worked one night, and then there went out to board other dances for ourselves.

We worked up there the whole summer—and I then came back to Chicago and Austin High.

My brother had found a job for the band, with Tech Bud Lannigan, Dave North and my cousin, at radio station WGN. They called the band the Blue Flyers and they were doing great.

It was going to join the Flyers when I received a wire one late-noon day from Dick Vopnow, pianist and manager of the Wolverines. It read:

CAN YOU JOIN WOLVERINES IN NEW YORK REPLACING BIX BEIDERBECKE AT SABA'S OF EIGHTY SEVEN DOLLARS FIFTY PER WEEK OUTLAW STOP ANSWER IMMEDIATELY STOP.

Of course, I showed this wire to everybody. Though I passed myself on the back, I was feeling doubtful. Was it a gag? Was someone playing a joke on me? All the guys said, "No, you're Bix's greatest honor, in the world, so I said I would. They milked me to wire right back, and I did it. I was right."

AMONG THE 'WOLVES'

writes of his days

TION. I ACCEPT THE JOB— McPARTLAND.

The rail fare was \$22 dollars and ten cents from Chicago to New York; that was third-class coach, no Pullman or anything. And that was exactly the sum Vopnow sent me. Dick Vopnow was handling all their business, and he said to leave immediately.

Well, I left that same night with just my bag and my best-of-better suit. It was a beat-up, too, and getting worse and worse. As I pressed the valves it would go clank, clank, clank. Greet! A noisy affair!

Anyhow, I went down to the station, bought a ticket and asked what time the next train was to New York. They said it left in about a half hour and waited there, and a whole gang off—went Murphy Podolsky was there.

—Then I got on a day coach, and I had caught the plain milk train—the slow train to New York—I didn't know and

better; had never been on a train ride that long before. I took the two days to get to New York, but I had plenty to think about. Bix's place was the biggest thing that had happened to me. The Wolverines were the jazz band in the country, so far as we were concerned. And Bix, but just learning him play was enough.

I've heard many great trumpeters since those days, but I haven't heard another like Bix. Somers or other like style, the cleanliness and feeling was lovely.

I finally got to New York and about six in the morning, I was the first lone I'd been there in my life, and a beautiful hour to arrive. From the station I called Dick Vopnow, who said: "Hop in the cab and come to the Somerset Hotel." I got over there and he said I was just coming in pretty big.

So I met Bix.

Amplification at its best!

A fine quality, modern styled general-purpose amplifier for those who demand the best.

TRIUMPH UNIVERSAL AMPLIFIER. Complete with mains lead and plug. 25 Gns. 200/250 volts A.C. or D.C. Available in other voltages. Prices on request.

Whether used in conjunction with all types of Electric Guitars; or with Guitar or Gramophone pick-up; or by the addition of a microphone) as an amplifier for speech or voice, the TRIUMPH fully justifies its name. If desired, speech and music or speech and guitar can be mixed simultaneously.

A FREE! Brochure of Triumph Amplifier and Special Electric Guitars.

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by ERNEST BORNEMAN

REVIEWING four of these sides, "Que Bonito Es Puerto Rico," "I Reminisce," "Tito Puente and His Combo," and "Construccion," on February 27 and May 19 when they came out on 10 rpm. I prefer of the remaining four, "I Remember," because of the lovely interweaving voice pattern.

The vocal line, with its lyrical theme, should contrast with the forcefulness of the brass; that is, where the charm of mambo lies. In "Que Bonito Es Puerto Rico," there are more of a guascha than a mambo, but it is still a mambo. I prefer two or more voices that sing in Spanish—unharmoned and in cross-rhythm.

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MACHITO Y SU AFRO CUBANS

QUE BONITO ES PUERTO RICO (Sexto) **CHORUS: "Que Bonito Es Puerto Rico," "I Reminisce," "Tito Puente and His Combo," and "Construccion," on February 27 and May 19 when they came out on 10 rpm. I prefer of the remaining four, "I Remember," because of the lovely interweaving voice pattern.**

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SKOKIAAN is ILLEGAL!

I SHOULD like to tell you readers the story behind the new hit tune, "Skokiaan." Most of the facts are included in the newspaper cuttings which I enclosed, but here are a few extra details.

The word skokiaan is the name given by the African natives to compounds or lullabies in defiance of the law. It is derived from the Swahili word "skia," which means "to dance." To give a "skia" which they mix in dead cats, dogs, rats, old boots, and even plants, and even a few hairs and ears. One small lot of this powder, and the African is dead.

Maruruga, composer of "Skokiaan" tune, was a leader of the Communist Party in Bulawayo (the Communist Party is illegal in Rhodesia). He was leader of the Communist Party and he kept every other African has music in his blood. It is a common thing here to see six or seven African dancing to the pavement outside a general store to the strains of a gramophone record. The music is something after the "Skokiaan" fashion: African bands some play American or British music too.

Some of their music is very good—much more of it, I am afraid, is recognized by English-speaking people. They just call it "African music" and leave it at that.

In my opinion, this "African music" needs looking into. Now that at last, one time has been spent looking into the African music, something should be done about the rest—Samba, Fado, etc. applied. Bulawayo, Rhodesia, is the birthplace of the new dance craze. It is the new craze of the continent. The new craze of the continent. The new craze of the continent.



Two for one?

It takes Coleman Hawkins and Lester Young to make up for the absence of Charlie Parker from Harold Davison's European Jazz Parade (MM, 18/9/54).

Are we to assume from this that in these modern times, each of these great jazzmen is only considered half as good as Parker?

What a commentary on the taste of the present-day fan!

Hawk

Flamenco

WITH reference to Ernest Borneman's article on Flamenco (MM, 18/9/54), surely Juanito Valderrama and Manolo Garcia deserve a mention?

Admittedly, Garcia is now past his best, but in early records his true worth may be judged. Unfortunately, no records (as far as I know) of Valderrama are obtainable in this country.

Believe me, you are missing something—Jim Page, London, S.E.27.

MAILBAG

First, a report on a Lytleton session, second on the situation of the French fans at Hastings—on to mention a Fourth Leader on the latter item!

These are reports we completely factual, with no hint of bias attached, unless you think it should be. The Times should be the exception among the dailies to give intelligent acknowledgment to the jazz world.

Could you help publish a Junior Melrose Make-up for the benefit of the not-so-odious newspapers? (The birth of such a journal could always be announced in the appropriate column of Times.)—J. Kite, R. Clarke, Chelmsford.

Radio watchers

It seems that all jazz fans have to wait with their time to be paid by their radio listening to the BBC—and then, as soon as their cult is "insulated" to put on to radio—Boston Dialect, Bristol.

More to come

BUY the MM as a traditional jazz fan. While I appreciate that the vast majority of your readers are the "popular" enthusiasts, that's not the case. The items now included in the paper, those that justify the name. The jazz enthusiast, as stated for as well as he has to be the last. —J. Page, London, S.W.12.

Martin Moreno, Latin American vocalist with Stanley Black, don't you know we have made any records. Couldn't Stanley feature his own vocal, instead of being just the background orchestra to Dick James, David Whitford and other well-known singers? — Brenda Peck, Birmingham.

Fans at home

CONGRATULATIONS to Eric Delaney for producing such a fine new band. His premiere was a truly outstanding performance on the part of all—though with a few minor mistakes, the splendid solo playing of the tenors and the playing of the two lead trumpets.

This band seems destined to go a long way and I think—do many others who heard it. I am sure—that it will cost such well-known names as Heath and Pettit from the top of the next MM. —Don Coddington, Sheffield.

So I thought this week's issue and found it even more interesting. You have now another regular reader. —J. H. Jean, Edinburgh.

Angels ...

LAST Saturday evening, after watching the ridiculous performance of the audience at the night of the "Proms" on television, came to the conclusion that jazz audiences could not entirely of music.—J. H. Jean, London, S.W.12.

Meet the MM!

THIS is a letter to say thank you for the MM for having only just been introduced to me by accident.

I was watching Jeff Rowena at the Palais here when I received a slip in the car from a young lady. Mistaken identity, I suppose—but after apologies, she walked off and left the weapon.

... or devils?

HOW many jazz and dance music fans chance to hear last night of the "Proms" on television? I think you will agree that the music you heard when the swirling, off-beat trumpet and out-of-tune jazz

AMONG THE 'WOLVES'

enormous help and encouragement that I had. I have learned as much as the musician. I have learned as much as the musician. I have learned as much as the musician.

HORRIBLE

I've told you that my cornet was broken. I've told you that my cornet was broken. I've told you that my cornet was broken.

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Hopner

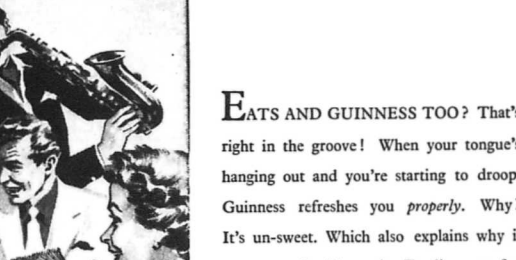
ADJUSTABLE POLE PIECES!

Standard Model £3.15. As used by Ray Fitzpatrick, 1st prize winner in 1954.

Volume control £3.50. Full range of frequencies, high impedance. Ask for folder "H".

Selmer

The Chasing R. Ed. W.C.D.



"Come and eat—it's Guinness Time"

EATS AND GUINNESS TOO? That's right in the groove! When your tongue's hanging out and you're starting to droop, Guinness refreshes you properly. Why? It's un-sweet. Which also explains why it goes so well with meals. Food's more fun with Guinness—and so's anything else.

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JAZZ on the CAMPUS

New York, Wednesday.—The jazz lecture season has broken out in full force. More colleges than ever before are offering jazz courses this season.

Prof. Marshall Stearns is giving a weekly jazz course at the New School for Social Research. In his lecture he is offering a jazz appreciation course at Brooklyn College.

At the University of California, John Lucas at Clarion College is also giving a jazz course in Minnesota, and many others.

Some of these are actual academic courses and many are just "jazz appreciation" courses.

BOOM!

BOOM!

The Wolverines were rehearsing that afternoon, and by the time I got there, I was nervous. Of course, I had memorized the arrangements from the band's records, and when Dick asked what I wanted to play, I said: "Anything," "Jazz Me Blues," "Pavement," "Hubert's Blues," "Big Boy, Anything."

They said: "Do you know all those tunes?"

So Vopnow said: "Okay, let's go." And he began to play. He started right in. I knew all Bix's tunes, but BOOM! He had surprised those guys; their chins dropped, and everything else played their routine, took my solo where Bix used to take his. And when the number was finished, they patted me on the back and said: "Great, kid," and all that stuff. It made me feel good; I was no more nervous—my cornet back.

How Bix, from the first, had been very reticent. He didn't say anything until the music was over. Then he came over. "Kid," he said, "I'll tell you what you do. You'll move in with me. I like you."

CINDERELLA

CINDERELLA

That was what he said. So I moved in with Bix. It was a great two before he joined the Hot Chocolate orchestra, and while he was still around he helped with the Wolverines. He'd break me in properly.

So we roomed together, he was able to show me the different tunes and arrangements he had had, coach me in certain little figures he used in his playing. Then, at night, we would go to the job—Bix, Wolverines were working at the Cinderella Ballroom on 42nd and Broadway—and play the tunes together.

Yes, for about five nights he'd play second in with me to break me in. He was an

SHOUTS, SCREAMS & SIGHS FROM LAMBE OPENING

THERE were screams, roars, shouts and sighs at Blackpool Opera House last Sunday when Frankie Laine opened his third British tour.

FRANKIE Laine, the 35-year-old singer who has made his name in the United States, opened his third British tour at Blackpool Opera House last Sunday. He was joined by his orchestra, the Vic Lewis Orchestra, and his band.

Frankie Laine, who has made his name in the United States, opened his third British tour at Blackpool Opera House last Sunday. He was joined by his orchestra, the Vic Lewis Orchestra, and his band.

But apart from the noisy appreciation of the fans, Frankie is well worth seeing. His talent is unquestionable and he has the experienced touch of a seasoned trouper.

His orchestra, for example, are never too busy. They are strictly complimentary to Frankie Laine and he unquestionably earns the title "Mr. Rhythm."



Frankie Laine, who has made his name in the United States, opened his third British tour at Blackpool Opera House last Sunday. He was joined by his orchestra, the Vic Lewis Orchestra, and his band.

He's one of Britain's TOP 3 sings Mike Nevard

ON his playing standard today, Victor Feldman rates as one of Britain's truly great jazzmen. There are only three of them: Rendell, Johnny Hawkins, Victor Feldman.

There are other jazzmen who have more than a spark of talent in them; plenty. But these three are in a class of their own.

They play with assurance and conviction; they have a dynamic thrust, a sense of humour. They play with drive, enthusiasm and originality.

The stature of these three men is not far from that of America's best. Don Rendell is a most audacious and fearless soloist that rule the standards jazz scene.

Herman, Kenton, Basie—take your pick. And now we add Feldman to the Short List of Britain's Great Young Victor, who has the handicap of trying to prove he was more than a prodigy.

He's done it, too. We heard Vic the other night, beating his brains out with the Ronnie Scott band. Now, as a group, the Scott boys aren't my cup of tea.

They were played for the Herman crew they put up an impressive show. But it was an impetuous brashness, rather than a sensitive beat, that stimulated the emotions.

It was in 1941 that Max Bacon introduced his drummer prodigy. The frail-looking seven-year-old was bound to induce benevolence in most audiences and professional critics and jazzed amateurs concealed patronising smiles.

When young Feldman got to work with the sticks, Benevolence surrendered to enthusiasm. The critics, taken in by the youngster's performance, reverted to type.

It was in 1941 that Max Bacon introduced his drummer prodigy. The frail-looking seven-year-old was bound to induce benevolence in most audiences and professional critics and jazzed amateurs concealed patronising smiles.

He was booked by Ralph Sharon and toured with Ralph's intimate small group until the summer of the most useful kind: reading and dalled with virtuoso philosophy—and did so with the enthusiasm of all young jazzmen who feel that they have at last found life's touchstone.

He returned from India at least older in wisdom than he was. He didn't frown over his music any more, he just played, and his talent flourished in tranquillity.

The one-time drum prodigy is now described by fellow musicians as the Gator—and that expression applied not exclusively to a man's prowess on an instrument. It is an assessment of his broad, almost tasteless range of expression.

Behind that, cheers are mere noise.

Living even for a kid Krupa whose fame didn't prove a mirage. What mattered was not how many people thought you were good, but that you personally were expressing your own ideas.

In that light, it was much better to be a happy, uncontrolled master of the cymbal, or of meringue or tailoring establishments.

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Frankie Laine relaxes in his dressing-room with Vic Lewis, whose orchestra is accompanying the American artist.

Calvert plane makes a forced landing

DODDIE CALVERT and his pianist, Ken Wheeler, flew in an Aviator aircraft from Blackpool to Haydock Park last Saturday to open a musical instrument shop at Earlstown for Messrs. Crane, of Liverpool.

Visibility became bad and the pilot was forced to land in a field to discover his whereabouts. After three attempts to get down in one field, he was forced to land on ground traversed by a ditch.

When they arrived at Haydock, over an hour later—their week was overrunning as they had been reported missing half an hour previously.

EX-DIPLOMAT TO OPEN BALLROOMS When Mr Ronald Broom returned home to Northampton recently after spending 12 years in the Foreign Office in Egypt, he announced the purchase of premises for the opening of ballroom.

MALAM AT OCEAN The Peter Malam group returned to the Ocean Hotel, Brighton tonight (Friday) for a further winter season.

KINGSTON EMPIRE THIS SUNDAY, SEPTEMBER 26th, at 6 p.m. & 8.30 p.m. JACK PARNELL and his ORCHESTRA DENNIS HALE • ANNIE ROSS

HACKNEY EMPIRE THIS SUNDAY, SEPTEMBER 26th, at 7.30 p.m. The Fabulous JOHNNY DANKWORTH & his ORCHESTRA CLEO LAINE • FRANK HOLDER • TONY MANSELL

CHISWICK EMPIRE SUNDAY, OCTOBER 3rd, at 7.30 p.m. KEN MACKINTOSH and his ORCHESTRA PATTI FORRES • MERRY BARDWELL • GORDON LANGHOE • DON CAMERON • THE MACKPIES

KINGSTON EMPIRE SUNDAY, OCTOBER 3rd, at 6.0 and 8.30 p.m. ERIC WINSTONE ORCHESTRA COLIN PRINCE • MICHAEL HILLSTADY • JUNE SHARLOW • STEADY COACHES

SEYMOUR HALL, W.1 SATURDAY, OCT. 2nd GRAND RE-OPENING DANCE THE MIDNIGHT MUSIC

TED HEATH MUSIC BIRTHDAY PARTY

IRISH 'MIDNIGHT' BATTLE RENEWED

THE year-long "to-close-at-midnight-or-not" controversy, which began last September in law courts throughout the Republic of Ireland, is coming back into full heat again as ballroom proprietors go before magistrates for renewal of licences.

MALAM AT OCEAN The Peter Malam group returned to the Ocean Hotel, Brighton tonight (Friday) for a further winter season.

Who's Where (Week commencing September 25) KENNY BAKER Vocalist, Leeds

GAUMONT • LEWISHAM SUNDAY, SEPTEMBER 26th, at 6 & 8.30 p.m. ED. W. JONES presents AL MARTINO, THE 'SQUADRONNAIRES'

ODEON • ROMFORD SUNDAY, SEPTEMBER 26th, at 5.30 & 8 p.m. THE TED HEATH BAND show with TED HEATH & HIS MUSIC DENNIS LOTIS, KATHY LLOYD, BOBBIE BRITTON

ODEON • PLYMOUTH SUNDAY, SEPTEMBER 26th, at 5.30 & 8 p.m. HUMPHREY LYTELTON JAZZ FESTIVAL HUMPHREY LYTELTON & HIS BAND DILL JONES, GEORGE BROWNE, etc.

DE MONTFORT HALL • LEICESTER SUNDAY, OCTOBER 10th, at 3 p.m. & 6.30 p.m. ARTHUR KIMBRELL presents THE ONE and ONLY HARRY GOLD "PIECES OF EIGHT"

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Singer killed by Blackpool tramcar

OSWING-impresario Ronald S. Loeble was killed by a tramcar on the Central Line in Blackpool last Friday evening.

Rommel was saying goodnight to the Vic Waitaker of the band. Chuck Nelson, and Abert Meehan, the car was struck by a tram, and instantly killed.

Geoff Moore leads at Bury Palace He has not yet fixed a subject to wear his chair, but expects to make an announcement within the next few days.

Ex-Parnell man joins Gaybirds Jack Parnell, trombonist Jimmy Torbett, who collapsed some months ago, is now fully recovered from an operation and joined the band.

Another change in the Gaybirds for three years, has no immediate plans. Joe, who was with the Gaybirds for three years, has no immediate plans.



Victor Feldman, who has made his name in the United States, opened his third British tour at Blackpool Opera House last Sunday. He was joined by his orchestra, the Vic Lewis Orchestra, and his band.

No queues was a problem that young Victor Feldman, who has not answer. There were no queues of dancers waiting for long-term contracts, despite the fact that the vic was three times the Vic.

He was making stumblings records. His ideas pianistically when he became a member of the vibraphone. He was encouraged to take up vibes.

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Victor Feldman PROFILE of the prodigy who grew up... by TONY BROWN

It was in 1941 that Max Bacon introduced his drummer prodigy. The frail-looking seven-year-old was bound to induce benevolence in most audiences and professional critics and jazzed amateurs concealed patronising smiles.

When young Feldman got to work with the sticks, Benevolence surrendered to enthusiasm. The critics, taken in by the youngster's performance, reverted to type.

He was booked by Ralph Sharon and toured with Ralph's intimate small group until the summer of the most useful kind: reading and dalled with virtuoso philosophy—and did so with the enthusiasm of all young jazzmen who feel that they have at last found life's touchstone.

He returned from India at least older in wisdom than he was. He didn't frown over his music any more, he just played, and his talent flourished in tranquillity.

The one-time drum prodigy is now described by fellow musicians as the Gator—and that expression applied not exclusively to a man's prowess on an instrument. It is an assessment of his broad, almost tasteless range of expression.

Behind that, cheers are mere noise.

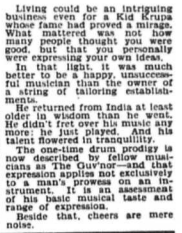
Living even for a kid Krupa whose fame didn't prove a mirage. What mattered was not how many people thought you were good, but that you personally were expressing your own ideas.

In that light, it was much better to be a happy, uncontrolled master of the cymbal, or of meringue or tailoring establishments.

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Behind that, cheers are mere noise.



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WE WILL PUBLISH YOUR SONG...

CAN you write an original eight bars of melody? Can you find an original title for a song? Are you any good at fitting lyrics to a given melody?

Every songwriter who has the chance to show what he (she) can do in our new "Makers of Melody" Song Competition writes first! For this initial trial, we divided into two sections—and the composer's turn comes first. In each section, the composer writes just eight bars of music, suitable for a commercial song.

These eight bars can be written in any tempo you please: Fox-trot, Quickstep, 3/4 Waltz, any Latin-American rhythm—all will be welcome. And you can choose your own key in which to write your melody phrase, or, if you prefer, the standard is that the melody must be written in the key of G major, accepted commercial range—i.e., 10 notes from the piano keyboard between Middle C and G above C.

The first part of the competition is for composers only. The second part, the lyricists, will be in two sections. The lyricists will be invited to find a title for the song and complete a lyric to go with the melody submitted. Winner of the lyric section will receive a prize of £10/10/-.

We shall reproduce the eight-bar melody phrase in the MM and lyrics in the LY section. We will then be looking for the best lyric to fit to the melody. The lyricist who writes the best lyric will receive a prize of £10/10/-.



says **LAWRENCE WRIGHT**

LAWRENCE WRIGHT, the Daddy of Tin Pan Alley, has offered to publish your work, and to find the lucky composer and lyricist to whom this honour will go. The MELODY MAKER is organizing a special competition.

Hubert David gives you a general outline of the contest alongside; read it carefully, then study the rules below.

Finally, complete the entry form at the foot of the page, attach it to your manuscript, and send the two to: **MAKERS OF MELODY SONG COMPETITION, 188, HOLBORN, LONDON, W.C.1.**

READ THESE RULES

- All songs entered will remain the Copyright of the composer or lyricist.
- Entries are confined to amateur composers. For the purposes of this competition, a composer is defined as a person who has not been a member of the Performing Right Society, Ltd. A composer who has been a member of the Performing Right Society shall be treated as a professional composer.
- Each eight-bar phrase of melody submitted and a topic-melody phrase must be accompanied by a coupon entry form, one of which appears below. The first part of the coupon entry form must be completed by the composer on Monday, October 11, after which composers will be accepted by ballot. Each separate entry must be accompanied by a separate coupon entry form, and each entry must be submitted by the composer.
- No correspondence can be entered into either before or after the results have been published. The decision of the judges is final and no appeal will be considered.
- Entries must be accompanied by a coupon entry form, one of which appears below. The first part of the coupon entry form must be completed by the composer on Monday, October 11, after which composers will be accepted by ballot.

Continuing Jerry Dawson's inside story of FETTER UNDOING!

BY 1949 Ted Heath was in a state of complete mental confusion; he could not make up his mind whether to pursue a policy of swing or commercialism—and the only commercial appeal in the band stemmed from Paul Carpenter and the occasional Jack Parnell vocals.

But even their numbers were controlled by the personal likes and dislikes of Ted and members of the band. Numbers that they jazzmen-liked, went into the book. When they were not successful and brought little public reaction, every one became discouraged.

Ted still could not bring himself to make the concessions that outside influence would have made necessary for box-office success. And despite all this, the band was widely acclaimed as Britain's greatest—but not widely enough to make it a financial proposition.

Impressed Ted was clutching the straw when song-plugger Syd Green (father of vocalist Johnny Green) brought along a shy young singer for him to hear. Ted was sufficiently impressed to offer him a contract, and Dickie Valentine signed on the dotted line.

But it was a short-term contract, for Ted was not willing to invest even a small sum, and all he would do was to find the lucky composer and lyricist to whom this honour will go.

Money, money was the key. Ted was not willing to invest even a small sum, and all he would do was to find the lucky composer and lyricist to whom this honour will go.

Elusive In the search for that elusive band score which would fill Ted's pockets, he received a letter from a girl in Miami. She was British, a girl he had met in London, and had been singing in the States. She was to return to this country and wanted a job. She enclosed a record and some pictures.

"I liked the pictures," said Ted. "I'll get the record." The girl was not a singer, but a dancer. She was called Moira.

Ted Heath takes a stroll with his wife, Moira.

Bookings But now he felt that he was at least on the right road and he was not a singer. A famous pianist and arranger, a good sparkling rhythmic singer, a good singer with the band, and Ted was beginning to emerge from the shadows of the night.

Basic jazz The other jazz Mr. Lucas felt that he had in London last week, was Basic Jazz. This 100-page paper-backed book, written by John Lucas, is a book that every jazz fan should have. It is a book that every jazz fan should have.

Jazzists in London!

THE advent of the long playing record has greatly altered the technique of jazz collecting, though it has not so far had a marked influence on jazz performance.

Naturally enough, the flood of LP releases brings in its wake a stream of catalogues and booklets. Over here we must admit, it is a trickle rather than a stream. But no one can doubt that more and larger examples of LP literature will presently appear.

Collectors' Corner Edited by Max Jones and Sinclair Trail

Soloists The soloists are dealt with like this—Blaugie, who is the author of the "Invitation to Listening," is built around a selection of 30 basic LP records from which he cites 110 titles as examples. His comments on the records take the form of an examination of the work of the great soloists, each from a different phase of jazz, and the same number of bands.

AMERICAN NEWS NOTES

ART THOMPSON, one-time London band-leader, is now pianist-collaborator with Bullseye Jeter on the famed Hollywood Sunset Strip. He plans a vacation in London every next year.

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AMERICAN NEWS NOTES

ART THOMPSON, one-time London band-leader, is now pianist-collaborator with Bullseye Jeter on the famed Hollywood Sunset Strip. He plans a vacation in London every next year.



Stan Getz, who temporarily returned from the music biz, is now back in circulation. In the photo picture he is seen in his living room in Los Angeles. Shirley Menn, drumming in the background, takes an approving smile.

Gary Graess has taken over Dave Brubeck's coast-to-coast radio show.

MM columnist Steve Race is a TV star in two continents now. The British hit "Calling Paul Temple" in which Steve is featured as a hard-boiled pianist is currently going the rounds on US television.

Lionel Hampton's four-year-old son, "Little Ham Junior," tours with his dad's band now playing drums.

American musicians are all talking about the sensational Washington big band conducted by non-playing Wally Conover, a disc-jockey. Many former Herman and Herbie bands are with the group, and in "Little Ham Junior" are from the Washington contingent.

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SAINTS JAZZ BAND 8481 Leave Lament/Say Out Of The North

ARTIE SHAW and his ORCHESTRA 8482 Love Lettuce 8483 Bye Bye 8484 I'm Had To Be You/Don't Be

8485 Rose Room/With 8486 Yesterdays/What Is This Thing 8487 Goodbye Carnival 8488 32nd Avenue Charles Lhas 8489 One Night Stand/Why Bestn 8490 The Blues (12 sides)

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Family Favourite

Small town girl in the Big Time

IT was in the last century that two husky young Lithuanians, who often indulged in wrestling bouts for pleasure, left their homes in Germany in search of better things.

One of them continued to make wrestling his career. He went to Canada, then America, and became world famous. His name was Hackenschmidt.

The other became a butcher, migrated to South Africa, served as an interpreter with the British Forces in the Boer War, then came to England, where he was granted British nationality.

Today, his grandson is one of Britain's top singing stars known to many of his fans as "the body".

Frankie's family eventually settled in Liverpool, where he was born in February, 1928—the eldest of four children. He attended Cranby St. School in that city, and only in recent months did he discover that this was also the school that taught the alphabet to Lita Rosa, her sister Alma Warren (now with Stanley Black) and Gerald vocalists Roy Edwards.

He started young

When the Nazis began to bomb Liverpool in the early days of the war, the Vaughan family was one of the first to suffer. They were bombed out and moved to Lancaster. But not after attention had been brought to Frankie's voice.

At the age of nine, Frankie was singing in the choir at Princes Road Synagogue. Even at that early age, his voice was distinctive. No schoolboy teacher for young Frankie. His voice was so deep that it brought forth many smiles—and a place in the back row, among men three and four times his age.

He continued his education at Lancaster Boys' National School, where he showed a natural aptitude for art. His art master encouraged him, and at the age of 14 he won a scholarship despite the fact that he was two years too young—18 being the accepted age for entry.

In deference to his exceptional talent, he was allowed to take up the scholarship for a year's trial at Lancaster School of Art.

His father had been killed up and young Frank joined Lancaster Boys' Club, where he took up boxing along with a cousin, Ashley Knox—now bassist with the Don Rendell Group, and shortly to join the new Tony Crombie band and guitar which he never hesitated to learn to play. Another uncle who is a singer, formed a band in which he also sang and acted as M.C.

At the age of 16, Frankie was taken to a musical audition. A year later he was admitted to the Royal Naval College, but he was ordered to take artist classes.

In 1943, his father was demobilized and the family moved to Leeds, where Frank took his teacher's diploma exam.

At Leeds, he was drafted into the Army and served as a musical corporal on a corvette based on Malta and made short stays to various Mediterranean ports.

In his off-duty moments, he sang with Poul Arnaud and his Band in the Cafe Premier in Valletta (Malta), where, with his black, curly hair and dark skin he was often mistaken for a Maltese.

Returning home to Leeds in 1949, he discovered that he had in fact secured his teacher's diploma but decided to take a course in composition with a view to making this his career.

However, singing was still very much in his blood, and in 1950 he entered the Yorkshire Cross-Country Contest at the Mecca in Leeds, where he won singing "Slow Boat to China".

He sang the same song when a year or so later he auditioned for Barney Cochran at Leeds headquarters.

Shortly after this, he appeared in London, where he ran for a week at the local Olympia Theatre, and then the annual charity rag.

Starting at the nearby City Varieties Theatre, saw a pianist and a rehearsal room; he was given the chance to audition and his A. Frank dashed off to Archer Street, where he was given a small rehearsal room at that time he wanted to go



FRANKIE VAUGHAN: THE 'MALLIN 'THE BODY'

into show business he would give him a start.

A few weeks later, Mr. Joseph sent for Frankie, told him that Harry Parry was looking for a singer for a week at the City Varieties, and asked him to audition with K.P. for which he received the princely sum of £10 and the offer of a song contract.

But Frankie wanted to be an entertainer, not a band singer. He refused the offer and continued with his commercial art.

In 1951 he went to London to carry out an assignment to design window blinds for a furniture manufacturer at an Earl's Court exhibition—then took with him a letter of introduction from Stanley Joseph to Billy March at Bernard DeWitt's office.

In London, where he was a stranger to London and to the world of show business—was late for rehearsal. Julian the theatre M.D. and the management were furious with him and with little more than a brief run-through with the orchestra and with little more than his third spot on the bill.

He literally stopped the show!

Immediately he finished his act. Billy March contacted Bernard DeWitt, who came hurrying to see what was going on. Frankie closed the bill—the star spot—at second house, and for the rest of the week. Frankie heard that was an American singer, but you're wrong! It was Brittain's, Frankie Vaughan, with Ken Mackintosh and his Orchestra.

The result was astounding. Stan Cooney played it on his radio programme, and requests for his record, "My Sweetest Love", were being made by air mail—even before he had been auditioned by her.

But the heat was on. Frankie remained with Nat Temple and continued to work with Ken Mackintosh. "Come On-A-House", "I'm Glad I Did", and "Cloude Lucey Seven", "I'm Glad I Did"—all of which proved to be hits.

But still no broadcasts. As a result of this, Billy March took Frankie along to a tour of Most Empires provincial theatres with his wife, Janet. Frankie continued in Variety, but his inexperience became apparent and more apparent, and Billy March suggested that he should try for a radio audition. He auditioned him and arranged a session. Frankie recorded "Hazy Heart Blues" and "Daddy's Little Girl", backed by Nat Temple and his Orchestra. But the record didn't attract much attention.

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He has a fan club with no fewer than 36 branches. The teenage girls in particular are so keen on him and his style that they have been offered a top spot in pantomime this coming Christmas.

Broccoli's D.O.—yes—where Ken Mackintosh appeared on Sunday night earlier this year—presented Frankie in a guest spot. Frankie also played a date for Barney Cochran in Harrogate, and a few weeks later in "Henry VIII" at Guest Night.

Mark the BBC will discover Frankie Vaughan before vitality, energy, sparkle and humour which this handsome young man utilizes in the way of the bill variety act to lost Jerry Dawson

CHARLIE TROTTA, who with Joe Shribman used to manage Tony Pastor's band, will never forget the day he first met Rosemary Clooney.

It was in Cincinnati in 1946. Pastor was looking round for vocalists, and heard of two local girls named Rosie and Betty who were making a local reputation for themselves over one of the Cincinnati stations.

Trotta was told to get them before the band for an audition. It came the Clooneys. Rosemary as unselfconscious as she is today—eight years and many million dollars later.

"There they were," says Trotta, "two fresh-looking kids who explained that they had just runched over from a swimming pool after getting my message. For some reason, there was no piano.

"That didn't fast Rosie. Straight away they went into their own version of "Pach-cake Pach-cake Baker's Man". They gave it everything they had and they didn't miss a single note.

A lot has happened since then. Messrs. Trotta and Shribman now manage the affairs of the blonde, blue-eyed Rose Clooney. It was they who, in 1946, sold her to Mitch Miller, of Columbia, and set her on the career that has made her a world-wide reputation on wax, on film, before was TV cameras, and in cabaret.

She is being talked of now as the second Betty Hutton; others see her as a new and different Lucy Day. At Paramount so long the standing ground of different Lita Crosby, they call her "Miss Crosby.

She made her film debut in "The Stars Are Singing" and stood up to such tough opposition as Lauritz Melchior (whom she abandoned) introduced on a radio programme as "my friend Lawrence Tibbett") and that sweetest of Italian sopranos, Anna Maria Roloff. She had three good numbers—three that are still remembered—and that sweetest of Italian sopranos, Anna Maria Roloff. She had three good numbers—three that are still remembered—and that sweetest of Italian sopranos, Anna Maria Roloff. She had three good numbers—three that are still remembered—and that sweetest of Italian sopranos, Anna Maria Roloff.



ROSEMARY CLOONEY

When she was asked to tell, she once said disarmingly when a tune goes up and down, I can't tell how much. Such statements are always made with a grin, but she is discomfited by at least 50 per cent.

So, for that matter, should her own opinion of her acting. The fact is that she has a high Paramount official had seen the film, he went round raving with the director, George Cukor, at the top of his voice. "Don't let me see that girl ever get out of school."

Asked about this in London, when she broadcast with the show band, she confessed it to be true.

My screen test, report said she had a "strong personality," explained, "I just did what I felt like doing. All he told me when to raise my hand or turn my head to do that." After all, he knows better than I do. And if all seemed to come out all right anyway.

Dialect

Whoever hears Clooney's descriptions in her four-way career, she will always be remembered as the girl who said "Columbia, and it made a reputation for itself. He told me when to raise my hand or turn my head to do that." After all, he knows better than I do. And if all seemed to come out all right anyway.

Last year, during a hectic visit to London with her new husband Jack, she met the Joe Feller, she confessed that "Come On-A-House" had sold over a million copies, almost failed to see the light of day.

As all the world and his little sister know him, and in his original American-American in origin and tone, was written by dramatist Bill Saroyan and his cousin from Los Angeles. He had been knocking around California-Arizona in his own way, but he had a new idea as they could "be a singer."

"I wasn't sure if I could manage the dialect," Rosie explained. "I said so, too, to Mitch, but he just prevailed on me to try."

Ambie

The cameramen and lighting experts also said they had difficulties with the Clooney phenomenon. Her pose they told her, he said made Rosie laugh as she did so, was too wide, her legs too wide, her face too long. She thought, they reassured her, they would shoot that night. The improvements showed up in her Columbia film with Bill Hopper. Advance reports of "White Christmas" in which she stars with Danny Kaye and Mr. Crosby, suggest that a new film Clooney has been born.

Clooney seems to think so, too. One morning on the Paramount set, she opened up a copy of her book. "You've got to remember that, Clooney—you've got the best voice in the business. And don't forget it."

Despite her fame, she remains a "sift and sweater" girl—at least in the early days. Her pet extravaganzas are expensive entertainers. Her husband, who is unable to the Press and to her.

She is allowed enough to realize that she is a star. She keeps in touch with all her friends by telephone every week.

She is a hard worker and a professional. She is a professional and her husband and the technical side of the business.

Part of the charm (to some) is her "Come On-A-House" which she has recorded in her own voice which is also to be heard in "Bachelors" with the Italian lyric, "The girl conveys and the muted sleep that the music is playing to her. He is well, and which made them say: "You're a star. You're a star."

Yet, she says, she has never had any musical training. "I can



FAMILY FAVOURITES 14

Hall, by the size of the orchestra. He was he who set her singing by taking her to New York spirituals at a local church. He made her debut at the age of 16 in a school performance of "Sings White Ang The Seven Dwarfs." She helped grand-dad, too with her election campaigns, piping "Home On The Range" with her sister Betty from the hustles.

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There is nothing remarkable about Marvell and its 6,000 inhabitants. Its only claim to fame is that it stands about ten miles from the spot where Eliza is said to have dragged her child across the ice, just in front of the bloodhounds, in Uncle Tom's Cabin.

Today, it is famous for Rosie Clooney. They have named two streets after her.

Her grandfather, Andrew J. Clooney, was for many years the Democratic Mayor of Mayville.

He has been described as a "small-town girl who has been able to take the big time" as well as to the top of the charts. She was asked, "What is your idea of the world—although nobody has been able to put them near their keep."

Then Pastor and Trotta and Shribman came into town and the rest is history—or almost. There was still three years of strenuous, often heart-breaking roadwork before Mitch Miller came into her life.

Rosie and Betty were chaperoned for most of this time by their uncle, George Quailio, who is one of the few men who would pack up with the rest of the band, and find their way to

Very rare

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Rosemary Clooney

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