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EVERY FRIDAY - 6d.

Storm around Lars



LARS GULLIN (above), Swedish baritone star and *Metropole* Pollwinner, appeared at the Festival Hall, London, last Sunday—and played three numbers only.

Lack of time was the reason given by the N.F.P. (organisers of the concert), but this did not placate the disappointed fans who had expected to hear more of this fine jazzman. The concert is reviewed by Mike Nevard on page 5.

FANTASTIC BOOM IN JAZZ DISC SALES

THE fantastic total of 700 new records is being issued by British gramophone companies this month. Only four years ago, the industry was congratulating itself on having put out a total of about 270 different discs. This month the Decca group (Decca, Brunswick, Capitol, Felsted, London, Durium and Telefunken labels) alone is releasing 298 discs.

This total is made up of 86 standard 78s, 39 of which are duplicated on 7-in. 45-rpm's; 39 7-in. 45 EPs; ten 7-in. medium-play; and no fewer than 124 33-LPs. The great majority of them are jazz, swing, dance and popular recordings.

Who buys them?

The EMI group (HMV, Columbia, Parlophone, MGM, Regal-Zonophone) has a further 204. They consist of 78 78s, of which 34 are duplicated on 7-in. 45s; 35 7-in. 45 EPs; and 57 33-LPs.

Here again the majority are in the jazz, swing, dance and popular categories. This brings the total to 502 different discs, and when one adds in such as yet smaller, but none the less important, labels as Vogue, Philips, Esquire, Mercury, Nixa, etc., the grand total becomes probably no fewer than 700—all issued in one single month.

Do they all sell (asks *N.M.* record reviewer Edgar Jackson), and where does the money come from to enable the public to support such colossal supplementations?

An EMI spokesman stated: "Today it is the exception if even

Back Page, Col. 4

Sudden Death of Clem Bernard



This shot, probably the last ever taken of Clem Bernard (r.), shows him with Glyn Jones, producer of the Cotton Band Show, at the TPA Ball.

BANDLEADER Billy Cotton lost his oldest musical associate and closest friend when Clem Bernard died of cerebral hemorrhage on Sunday night.

For 29 years diminutive Clem had been Bill's musical adviser, pianist-arranger and accom-

Page 8, Col. 3

Lita Roza to make solo LP for Decca

LITA ROZA will next week start recording the first titles for an LP of standards to be issued by Decca. Arrangements are being made by Lita's pianist, Con Bernard, who will conduct and sit in with an all-star

group, which—apart from Lita's drummer, Ron Stephenson—has yet to be finalised.

Titles so far chosen for this LP said to be the first by a British girl pop singer, comprise "Gully", "You'd Be So Nice To Come Home To", "You'll Never Know", "I'll Close My Eyes", "Easy To Love", and "It Could Happen To You". The LP will be marketed under the title "Listen In The Afternoon" of which the initial letters spell out L-I-T-A.

DEUCHAR, McLEVEY GIVE NOTICE TO SHOW BAND

The BBC Show Band is losing two members of its all-star brass team.

Jimmy Deuchar, who made headlines when he joined the band in August, is aiming to branch out as leader of his own group, but final plans are not as yet settled.

His trumpeter colleague, Johnny McLevey—who also hails from Scotland—may be joining Francisco Caver. So far, the band leader Cyril Stapleton has not fixed replacements, as the notice of both trumpeters does not expire until another six months.

Jack Parnell signs Irene Miller

Vocalist Irene Miller, who leaves Johnnie Gray's Band of the Day on November 7, joins Jack Parnell's Orchestra next day at Green's Restaurant.

She fills the vocal spot vacated by Annie Ross, who is now with Tony Crombie. Ex-Parnell singer Marlene Davis has been deputising. Irene, 29, and her 26-year-old brother, played his second touring version of the radio show "Happier Days" and sang for bandleaders Duncan Whyte, Jim Mackintosh, Joe Lusk and Tim Burns. He will lead a quartet, completed by Derek Ross (sax), and Johnny Gunn (bass), who have been with him some time and Harry Barrett (dr.), a new discovery from Bromley, who replaces Johnny Withshire.

Look who's playing

GRAFTON

Everybody has their double—but there is no double for a GRAFTON. No other ALTO SAX has so many outstanding features that make for easier performance. The latest saxist to prove this is F. C. CHITTICKS who "goes places" with Danny Kent's Ballroom Orchestra.

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DELANEY RECEIVES SILVER DISC



Eric Delaney (l.) proudly accepts the Silver Record award commemorating the astonishing sales of his record of "Lovers and Lament" and "Delaney's Delight," Making the presentation on behalf of Mercury Records is David Jacobs.

BECHET—FILM STAR

PARIS, Wednesday.—When Sidney Bechet returns to Paris he will make his debut as a film star.

He is booked to play the rôle of a musician in several French films, and has composed the music for some of them.

LOMBARD LEADS EMBASSY LA

Saxist-leader Billy Spruill—MD of the Embassy Club, which reopened on Wednesday after a closure of three months—has picked vocalist-perussionist Les Lombard to lead the five-piece samba band.

Les, professionally known as Les Lombardo, leads Ray Martin (sax), Dick Whittle (conga), Jimmie Ray Cross (bass) and Dick Fullerton (dr.).

Joe Saye to lead at new riverside club

PIANIST Joe Saye, who was leading at the Bagatelle Restaurant, W., until its sudden closure six weeks ago, is to play in a new club to be opened in London on Monday next by John Mills, owner of the Milroy. It will be called the Riverside Club, and will be situated on Chelsea Embankment. It is hoped that comedian Bob Hope

will attend the opening ceremony. Joe has been booked for the club by bandleader Paul Adam, who is MD at the Milroy. He will lead a quartet, completed by Derek Ross (sax), and Johnny Gunn (bass), who have been with him some time and Harry Barrett (dr.), a new discovery from Bromley, who replaces Johnny Withshire.

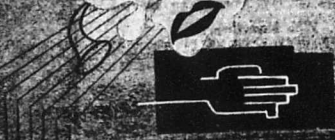
The night Pee Wee played with Kenton

IN an air-letter from New York, Marjan McPartland has some quite surprising things to say.

"Spent the other Saturday with Pete Rugolo and Stan Kenton."

MARIAN MCPARTLAND WRITES TO COLLECTORS' CORNER

over an alleged weakness in the sax in my opinion, but the worthwhile captures of jazz, generally long before they were appreciated. Any last good ones? A carve-up the programme ended with.



Just as for the Ellington programme (see p. 1) we thought it did a damn justice to take as you can expect one man to mention some things less than half as good. Neither "Ca Walk" nor the final "The Ellington 55".

The critic of Ellington's sharp playing seemed like carping to me. It is not sound, but it is not unrounded and it is not unrounded much of the fault that he says so.

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Steve Race

What is the principal ingredient of a song hit? So many people ask me that—and really, sometimes I have to smile.

Some folks say that a tune must have great emotional content to remain a hit. But this isn't necessarily so.

There's the principal ingredient of a song hit? So many people ask me that—and really, sometimes I have to smile.

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IRVING BERLIN tells you

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HOW TO WRITE A HIT

I suppose my store of memories and subconscious impressions then comes in handy, and helps in the writing of the song.

So you might say that a professional songwriter is a good observer and reporter of human emotions.

Hotel songs I don't keep regular office hours and I don't compose check in at nine and out again at five.

Originality You can't buy down rules for writing a hit. You have to have a fresh approach.

Tragic marriage A year later, he married Dorothy Goetz. But she died within six months of the wedding.

White Christmas And so to modern times. The song "White Christmas" first saw the light of day in a Bing Crosby film called "Holiday Inn" in 1942.

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JAZZ ON THE AIR

KEY TO STATIONS AND WAVELENGTHS by F. W. Street

Table with columns for station call letters, frequency, and program details. Includes stations like WPTX, WPTZ, WPTU, etc.

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IRVING BERLIN and Hubert W. David tells you something about BERLIN THE MAN

IRVING BERLIN and HUBERT W. DAVID. The most colorful of all the Tin Pan Alley songs.

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Some more news. Further news is that Buddy Rich returns shortly to the Dorsey band.

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CONSOLE 24 GUINNESS. P.F. marked "Camelot". 24 GUINNESS. P.F. marked "Camelot".

IRVING BERLIN'S COUNT YOUR BLESSINGS INSTEAD OF SHEEP. LOVE, YOU DIDN'T DO RIGHT BY ME.

CHAPPELL'S Band Music SERVICE. COLE PORTER'S I LOVE PARIS. C'EST MAGNIFIQUE. ALLEZ VOUS EN. IT'S ALL RIGHT WITH ME. I AM IN LOVE. CAN-CAN.

Leslie Osborne,* secretary of the contact men's own association, reflects on 30 years as a song-plugger

A PLUGGER IS AS BIG AS HIS MATERIAL

WHY pick on me? It makes one feel rightfully poked to be asked by the Editor of the MM to write an article on the changes in song-plugging technique over the years. I'm not yet at the half-century mark!

I came into the business as an office boy at the age of fourteen, when the salary was about the 1954 price of a good saxophone reed.

In the past 30 years or so things have changed. I'll say! And I still enjoy every moment of it.

Music hall

There are several reasons for this. Mechanized music in all its forms, and with all its repercussions in connection with the broadcast by the BBC; and the growth in the number of publishing houses—these are just a few of them.

At the same time, the plugger of today has to be more "an old hand" than his predecessor. Years ago, personality and a connection with the music-hall world were a plugger's main assets.

One after the other, we would play the piano in his lounge and paw the song down the corridor. And he would usually play it just the same, while I usually while he was still in bed.

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Records

I don't feel the regulations imposed by the BBC have helped such a lot. Programs have to be "in" way ahead. Twenty years or so ago, one could take a manuscript to Jack Payne or Henry Hill at 11 o'clock in the morning. Ray Noble (for J. P.) or Benny Carter (for H. H.) would

than they would have done 35 years ago.

Mark you, this cuts both ways. Some performers have a lot to learn about manners, usually a couple of broadcasts and they've "arrived."

Don't do it. That way you'll never make the big time. And an established plugger can be a sound adviser.

Look how Walter Ricker, when he was a plugger, helped a lot to learn about manners, usually a couple of broadcasts and they've "arrived."

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THE BIRD

THE National Jazz Federation, which purports to represent the British jazz world, brought Sweden's greatest jazz-man to Britain on Saturday and insulted him in front of 3,500 people.

The treatment of Lars Gullin, at the Festival Hall, was disgraceful.

A large proportion of the crowd booed and hissed. There were hostile shouts from all over the hall. The accompanying musicians looked uncomfortable.

Gullin, unable to understand what was going on, stayed ready to play six numbers. He had spent hours during the day working out routines with his accompanists.

Mike Nevrad writes about the farce at Festival Hall

Then, to rub salt into the wound, the orchestra called on Don Rendell and Jay Harriott—whom we had already heard—to share those last few precious moments with Gullin.

As if that wasn't enough, they switched on the house lights halfway through the number. Fenetion stood on stage, disgruntled audience.

"Thank you very much for your applause," he said, and hurried off stage with a feeling of relief.

world strangely (but pleasantly) subdued with his own band. The Tony Kinsey Trio, which followed, kept up the good work. Without a doubt, Tony now has the finest small unit in the country.

By intermission time it was obvious that the programme was running late. Gulls should already have been made by now they were essential.

In view of this, Ken Moule's programme should have been drastically modified. Not because we don't like your music, Ken, but we can't hear it at other times.

The Moule composition, "Waterloo Bridge," was so good and so well played by Roy Dickwell that it could have stood on its own.



LARS GULLIN ON STAGE AT THE FESTIVAL HALL.

our built-up enthusiasm was dashed to the ground by that. The audience at that concert will not forget the way they were treated. But far more reprehensible is the insult done to great musicians—a guest in our country.

On Sunday, at the Flamingo Club, Gullin was given the stage for an hour. In return, he gave us 12 numbers with all those qualities or have come to us from his records.

PLEASE DON'T CLAP!

MY my, my—how polite can a jazz audience get?

At the Traditional section of the Festival Hall last Saturday, we witnessed a phenomenon—jazz-gathering being asked to restrict its appreciation to a quiet round of controlled applause.

Apparently the show was run on a tight schedule. Ken's forceful personality, his traditionalism, his sense of duty, his loyalty to the music, his desire to see the best of the music, his desire to see the best of the music, his desire to see the best of the music.

Jack Hutton reviews the Trad. concert

than to haunt the audience with the spectre of Father Time's inevitable march.

Ken's forceful personality, his sense of duty, his loyalty to the music, his desire to see the best of the music, his desire to see the best of the music, his desire to see the best of the music.

Trio, the artistry of Bertie King, and the broader traditionalism of Chris Barber's jazzmen, tarzan checked shirts and jeans, the audience felt as if they were in the past.

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Points From Letters

OSCAR RABIN says (M.M. 10/10/54) that he cannot find a vocal line for his new song "I'll be back" and asks if the readers of the MM could help him. He has tried Northern Ireland, but to no avail.

MAY says your excellent paper is a great help to me. I am a young girl and I am interested in the music-hall world. I would like to know if you could help me to find a publisher for my songs.

I WAS one of many who enjoyed the concert by the contact men's own association. I was very impressed by the quality of the music and the enthusiasm of the performers.

STEVE RACE

at much enjoyment as the young performers who have been in her book reading. "Whacko" is a real gem and so is "I'll be back". Just like the jazz fan I am, I have been very impressed by the quality of the music and the enthusiasm of the performers.

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British hits
I don't think this is entirely a good thing—and it is certainly a bit rough on the British composer.

Having got his record through the d-1, the plugger has its advantages. No arrangement to pay for no routine and key changes. He is sure of a first-class, rehearsed performance (with good balance).

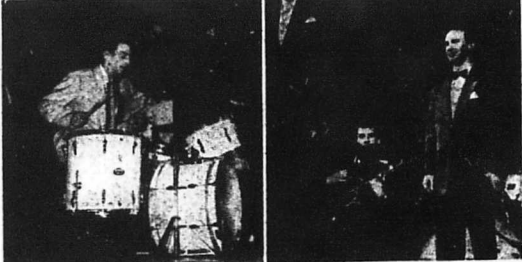
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FESTIVAL HALL



Tony Kinsey leads his group at the Modern concert. A superb performance," says Kinsey. Heard in his report on page 5.

At the Fred concert, Alex Welsh scored a strong personal hit. Headliner trombonist at the concert, Alex Welsh is then taking a social.

From Page 5

"Chorus Walk" was almost re-laid. Trombonist Ed O'Donnell, very much in the Jim Robinson mould, seemed hesitant to do it, but the feeling was there. Ken showed his customary grace and led in an easy, swinging fashion.

On the debit side: I wish the lads would appear to enjoy the music they so obviously love; on the credit side: a bouquet for the choice of lesser-known New Orleans numbers.

Next came Alex Welsh's husband, Mr. bustled Dintelander, in a suit, red tie and bow tie. This band always reminds me of Piccadilly Circus at noon on Saturday. The vocal!

Welsh vocal

This type of jazz isn't my cup of tea, but I must admire their skill in putting it over.

In Alan Christie's solo were a delight, punctuated with ideas and clearly executed. Roy Canning's fast syncopation on trombone left me cold, but I warmed to his beautiful accompaniment to leader Welsh's vocal on "Rockin' Chair."

Alex played nice horn on this number, and his last numbers were full of fire in the hands of the music. Unfortunately, none of the solos (especially Christie's) were nearly inaudible, due to Pete Appleyby's overpowering drumming.

This is a tearaway group with little or no dynamics and, as far as

as the crowd were concerned, it was not as much of a riot as George... I am not going to discuss in a few sentences the idiosyncrasy of the soloist, whether or not George has a great gift—the gift of entertaining his fellow-men (and women).

His self-confessed quirkiness was the crow-rouser of the evening. He was the only act to receive repeated encores (despite Mr. Peniston's time warning).

After the interval came some of the most careful music of the evening—the Dill Jones Trio, with Kenny Napper on bass and Tommy Johnson on drums.

Dill was, as always, the perfect technician. But like Waldie he has that extra warmth of feeling which imparts to ordinary lines a richness of melody that doesn't seem to be in the score.

Near flop

The finale by the Chris Barber band was a near flop. Lonnie Donegan was a noisy trouble on the first number, and this had an unsettling effect on the group.

Then, on the "skiffle" numbers, the audience created havoc by clapping on the beat, of the beat, of the beat.

Next, famous altoist Bertie King-Johnson and her band, who sounded completely out of place in the traditional lineup, especially with the piano-less rhythm section.

His Benny Carter style of playing was wonderful; his tone was full, his ideas fluid. Why he wasn't featured with the Dill Jones Trio is the mystery of the Festival.

When the Barber boys reformed for a second number, "Ice Cream," they had regained most of their original composure and generated some swing.

They were about to rush away, came the incredible news—they still had two minutes left, and the band would play a quick encore.

They did. The quickest I've ever noticed. Made 'em finish on time.

Phew!

George Melly in action during his spot with the Alex Welsh band.

The much-criticized finale: Joe Harriott, Liza Gallin and Don Kendall.

Payne writes on Radio Vocals

IN raising the subject of the bad programming of dance music broadcasts, I realise that I'm not breaking new ground.

Radio critic Burman has consistently and insistently condemned the succession of vocal numbers with which many of our broadcasters see fit to stuff their programmes.

But, as far as I am aware, he has not examined the causes, nor has he examined all the dire effects.

Now, at first sight, it seems that the offending broadcasters are largely following what they naively believe is a broadcasting success formula.

Interest in nearly all the plug tunes is stimulated by the fact that American recording artists, they reason. Therefore, the public wants to hear an approximately similar version. If the public demands the plug tunes, they say, then it obviously wants vocal versions.

Well, this is fine if a band is to be regarded as an expensive joke-book. If talented musicians are to be relegated to the position of accompanists, it's also fine (and it's a very big 'if' indeed) on vocal chorists who are not from one band after another.

Do not believe that it will be so simple. It's a matter of principle. If you have much sympathy with the contact men, they have a tough job to do with the work of the band leader. It's a matter of principle.

Why on earth, then, do our broadcasters fall into such an incredible mistake? Is it through a lack of imagination? Or is it because the band leader is wise enough to realise that the broadcast is a commercial matter, and that the public will be more interested in a band leader's personality than in the quality of his music?

Is there an angle?

Perhaps the varieties of public taste force the broadcaster to include this kind of material nowadays. But does it follow that a band leader should be inquisitorial, breaking the very rules of the game, just to please in order to do so?

We commonly hear four vocal choruses in a row. Consider the effect of this on the morale of the musicians. They who should be busy with their own music, find that their combined talents and experience is being used merely to exploit the slender worth of a single singer.

Has this state of affairs arisen because of the 60 second rule enforced by the arrangement between B.I.C. and the BBC? If so, it is time it stopped.

I've yet to be convinced that the holes I pray exist in the vocalists' months are what the large majority of listeners want in the plug.

And, in any case, is there anything in the plug that is so vital to the public that it should be so heavily featured?

Could it be that the publishers are exerting pressure on broadcasters to include this material in their programmes, in order to provide arrangements, or pay toward the costs of the recordings?

It is interesting to have been more aware of these things these days than at some time in the past.

BRITISH JAZZ
8.30 p.m. 11/18
CHORUSERS BY THREE
The show was held over—but due to reappear in the November 13 issue. **JIMMY HAPLAND'S THIRTY YEARS IN JAZZ** and **JOE HARRIOTT'S PLATTER MATTER**

ding THE FAMILY MAN

THE theme of the family has always figured largely in the Crosby history. The member of a large family (Bing was one of seven children) usually grows up with a strong group feeling.



AN EARLY PHOTO OF BING, DIXIE, AND THE BOY.

In the very nature of things, his individual development cannot be swamped by a surfeit of attention, and character is developed when inherent hobbies are thrown into conflict with those of others.

Bing had either acquired or been born with his father's knack of taking life as it came. Dad Crosby could always lean back in the face of adversity, reasoning that "things will work out."

But if Crosby senior supplied the happy, useful optimism, it was Bing's mother who brought the very necessary backbone to family affairs.

Katie Crosby was in some ways a bit of a tartar. It was part of her creed that the devil had to be wrestled with, that his manifestations were her offspring should be secured.

That her husband was too happy-go-lucky a man to contest her opinions probably saved a lot of trouble.

Tony Brown continues The Legend Of Crosby

When the red had to be welded he would make himself scarce to avoid close scrutiny of a paintful subject.

It is Bing Crosby's feeling that he grows sensitive to each of his parents. His valuable gift of relaxation he acknowledges to his father. The ability to face unpleasant facts and come to decisions he attributes to his mother.

With his own children, he has always been an adherent of the spare-the-rod, spoil-the-child school. His greatest concern has been that they should retain their ability of being able to hold the balance. And it is no reason for doing the best job they can do. Bing is, or should be, holding the balance. And it is no reason for doing the best job they can do.

going to grow up to be gamblers. Either that or Indians. There's one thing sure. You'll never get grape paint on 'em. They won't stand all long enough."

Nevertheless, it is understandable that the Crosby boys, raised in a household that came of those business, in a circle of acquaintances that talked shop some of the time, should develop leanings that way.

And if Bing wasn't prepared actively to stimulate any ambition to follow in his own footsteps, he certainly wasn't going to discourage it.

When the eldest son Gary professed a yen to sing, he was drawn into a song partnership on his father's record, "Play A Simple Melody" which was backed with "Sam's Song."

It was a wonderful push for a lad, never and the wise Bing Bing believed that full time. He was only prepared to give the first push, knowing that say fur-

Crosby success, with the exception of Bing's mother, were put to work. It had nothing to do with meanness. Bing was wise enough then, however his relative too much, to turn them into parasites.

"Dad was given a light office job, hours approximately ten till two, so that he could feel that he was earning both his crust and his leisure."

Despite the early pronouncements of woe, Bing's marriage to Dixie Lee ran its natural course in its, a suburban house in Hollywood, California. Bing has described what he had in mind in terms that only he could have written.

"It is common for celebrities to have their autobiographies 'ghosted.' But no one who has read the Crosby life story could possibly doubt its authenticity. Our guess is that it was faithfully transcribed from Crosby's verbal account."

Characteristically, Bing talks of his late wife without a trace of sentimentality and in measured terms that may be read without the slightest improvement can be the biggest test of sincerity in the face of a crowd with dignity instead of exhibitionism.

"I have no objection to his fans so long as they don't crowd position as the best-known man of the world."

The question is how many of the fans recognize that he doesn't really exist as the slim Crosby a real man or a shadow on the screen?

When the voice of Crosby reached the entrance of Big Business, Bing called his mother, father and brother Larry to Hollywood. The elder brother was reckoned to be the business manager for Crosby. Bing was bargaining for Bing for some time.

Bing became Bing Crosby. The character of the man. Only the clothes are different.

More intriguing tales of Bing in next week's M.M.

AUTOGRAF MOUTHPIECE
Cachibon's finest in saxophone reeds. Type 22164. Tel. 32164.

Selmer multiplexes
Alert or most obvious as used by international stars since 1934.

Selma Soloist REEDS
Pick of the crop. Five strengths.

FLEETFOOT
THE FASTEST AND MOST RELIABLE REEDS

ROTARY VOLUME CONTROL

Selmer
Batteries are obtainable from any good dealer.

STYRATONE
Injection moulded set of three. HALLIGN, CIP, and WOV, 25/-

ACCORDION MIKE
FITS ON REED BLOCK
Gives terrific power when attached to reed block. No damage to instrument. Price 4s.

SHASTOCK
The complete set of brass French notes for trumpet or trombone. Made in France. Price 1/6. Also available to Tommy Duff's specifications.

Hofner GUITAR PICK-UP
Positive back, volume control. Quick adjustment. Plastic collar band. Price 7/6

Pressure on records
Referenced to hold over JACK PAYNE'S RECORD CHOICE this week. It will be used next week.

World of Jazz
The new record show, this one trended at times towards bump-tunness.

World of Jazz
Jazz, is a frank man; he has received a frank review.

Hear the WONDERFUL IRVING BERLIN SCORE! including: 'COUNT YOUR BLESSINGS INSTEAD OF SHEEP', 'BEST THINGS HAPPEN WHILE YOU'RE DANCING', 'LOVE, YOU DIDN'T DO RIGHT BY ME', 'SISTERS', 'WHITE CHRISTMAS'

IRVING BERLIN'S White Christmas

starring BING CROSBY • DANNY KATE ROSEMARY CLOONEY • VERA-ELEN

Presented IN VISTA-VISION SEEN WITHOUT EYE-STRAIN

Startling SIZE CLARITY REALISM

with DEAN JAGGER Colour by TECHNICOLOR Lyrics and Music by IRVING BERLIN

Produced by Robert Emmett Dolan • Directed by MICHAEL CURTIZ
Dances and Musical Numbers Staged by Robert Alton
Written for the screen by Norman Krasna, Norman Panama and Melvin Frank
A PARAMOUNT PICTURE

PLAZA
PICCADILLY CIRCUS
Programmes Commence 10.35 12.45 2.35 5.15 8.30
Sundays 4.30 7.30 (Subject to phone bookings)

Now!
The Picture You've Been Dreaming of...

SCREEN SLOT TUNING
STANDARD 21.5.0
The show advertised by Selmer are obtainable from good dealers.

This week's Radio Reviews

SAY IT WITH MUSIC
The show opened with a vocal piece, "AV WITH MUSIC". In such an open dramatic manner, so pregnant with laws that we know Judgment Day had come. Apart from the style of the introduction itself being pre-war, this great occasion would persist throughout the show.

Jack Parker showed we are glad to see making so successful a come-back—and producer Chris Jones are surely experienced enough to know that it is the newcomers, the small fry who have to appear and do everything Big.

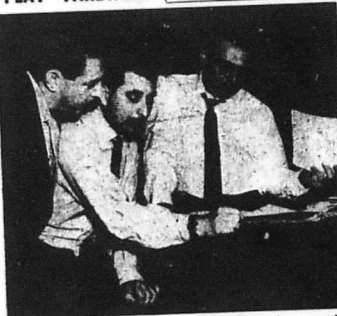
With Music
Something like a mixture of a Henry Hayd Guest Night with the favour of a good variety bill. What did make it different was the inclusion of the Patented band—a very good idea, even though the band played only one number.

This band then has a sparkling story to tell. We hope she'll tell it needs a modern approach.

Miss Helen Oakley
The same thing—like a mixture of a Henry Hayd Guest Night with the favour of a good variety bill. What did make it different was the inclusion of the Patented band—a very good idea, even though the band played only one number.

BRITISH JAZZ
8.30 p.m. 11/18
CHORUSERS BY THREE
The show was held over—but due to reappear in the November 13 issue. **JIMMY HAPLAND'S THIRTY YEARS IN JAZZ** and **JOE HARRIOTT'S PLATTER MATTER**

LAINE AND LEWIS PLAY 'FAREWELL'



Frankie Laine (r.) postponed his departure from Britain to record two 45-minute broadcasts from the BBC on Tuesday when he was accompanied by Vic Lewis (l.) and his Orchestra...

HUMPHREY ADDS TROMBONE BIG CHANGES IN TRAD. BANDS

CHANGES which will affect four of London's leading traditional bands will take place within the next few weeks...

PYE DENY PRESS STATEMENTS

THE MELODY MAKER has been asked to correct erroneous statements in the Press concerning the activities of Pye Radio in the recording sphere...

Wild rumours

"Pye Ltd. wish in particular to point out that they have not acquired the rights of the Metropolitan Jazz Orchestra...

Heyworth keeps his fingers crossed

BURNLEY bandleader Jimmy Heyworth is keeping his fingers crossed, hoping that history will repeat itself at Belle Vue, Manchester, on November 14...

RANDALL PLAYS AT PRESS BALL



Friday banquet and press ball played at the Westminster Hotel. Press Ball last night, it was at Fred Payne's Bar in Montmartre...

Excitement

It is this atmosphere of excitement - cum munificence that makes the Mayors' Music Awards an excellent change of pace...

BITTEN IN PARIS

PARIS, Wednesday.—Joe Bitten, who has just returned from a Canadian-United States piano tour, is now at Fred Payne's Bar in Montmartre...

Peanuts leaves Metro

PARIS, Wednesday.—Peanuts Holland has left Metro Jazz.

Peter Maurice

Advertisement for Peter Maurice's music, featuring 'THE EXCITING NEW HIT SKOKIAAN THE BANDIT Macmelodies THE STORY OF TINA CINNAMON SINNER Bourne Music CHAPLIN'S THEME FROM "MODERN TIMES" SMILE THE LITTLE SHOEMAKER'

The Eighth 'Tin Pan Alley Ball'



Nearly 1,000 outstanding personalities were guests at the eighth Tin Pan Alley Ball on October 28...

Philips Records Chief Jack Phillips renounces acquaintance with publisher Fritz Deak...

Here, Ted Heath stops for a word with famous U.S. tenor saxophonist Ray Noble...

Music at the Ball was provided by the orchestras of Danny Levan and Dave Shand...



Vocal talent was well in evidence at the ball. Here, she sings the new song 'I'm a Fool for You'...



His burned arm did not prevent Julie Dawn attending the ball. Here, she sings the new song 'I'm a Fool for You'...



Here is one of the Francis Day and Hunter bands with Mr. and Mrs. Maitz and Frank Chackley (seated), and Mr. and Mrs. Frank Day (standing)...



A party of radio and recording talent here finds Mr. and Mrs. David Miller (both retired) with Mr. and Mrs. Maitz...



Publisher Lawrence Wright (r.) entertains TV star Benny Hill. On Benny's right is Mrs. Red Jordan...

Jazz film to be made at Wood Green club

The British Film Institute will shortly commission a 15-minute documentary at Wood Green Jazz Club...

TWO HAWKINS CHANGES

Bassist Monty Montgomery and pianist Geoff Gradwin have respectively rejoined Jimmy Blanton and Mike Mullins...

PIANIST-COMEDIAN

For Tonight and 'I'll Build a Castle of Dreams' his comedy output, as script-writer and pianist, was enormous...

BILLY PENROSE JOINS SHAND

Pianist-organist Billy Penrose, who spent the summer season in Germany, has joined Dave Shand's band...

Irving Berlin's WHITE CHRISTMAS

BING CROSBY Count your blessings instead of sheep; What can you do with a general 0539 DANNY KAYE The best things happen while you're dancing; Choroography 05344 PEGGY LEE Love, you didn't do right by me; Sisters 05345

U.S. jazz show flops after two weeks

AMERICA'S jazz concert mania seems to have passed its peak. The trend for packed jazz and semi-jazz shows in concert halls...

HOT LIPS PAGE IN HOSPITAL

New York, Wednesday.—Veteran trumpeter Hot Lips Page collapsed last week and was taken to Harlem Hospital, where he is reported to be resting comfortably...

Louis may play at Paris 'Jazz Temple'

PARIS, Wednesday.—The Olympia Music Hall, a cinema until recently, has become a "Temple of Jazz" in France...

DEAN MARTIN exclusively on Capitol RECORDS

Advertisement for Dean Martin's music on Capitol Records, listing songs like 'Sway', 'Money burns a hole in my pocket', 'One more time', etc.

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A BRIGHT NEW QUICK-STEP—MESSENGER BOY

Advertisement for 'Messenger Boy' by Ron Goodwin and Dick James, recorded by Lee Lawrence and Dick James.

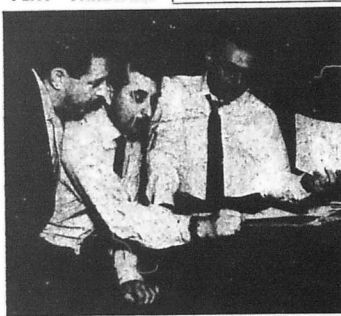
FOR YOU MY LOVE

Advertisement for 'For You My Love' by Bron Aronson, recorded by Lee Lawrence and Dick James.

FAR AWAY

Advertisement for 'Far Away' by Eddie Calvert, recorded by Eddie Calvert on Columbia DB 3462.

LAINÉ AND LEWIS PLAY 'FAREWELL'



Frankie Laine (r.) postponed his departure from Britain to record two 45-minute productions from the BBC on Tuesday when he was accompanied by Vic Lewis (center) and his Orchestra. MM readers were at the BBC's Aeolian Hall studios in New Bond Street to applaud. Left, producer Peter Eaton.

Heyworth keeps his fingers crossed

BURNLEY bandleader Jimmy Heyworth is keeping his fingers crossed, hoping that history will repeat itself at Belle Vue, Manchester, on November 14. He recalls that the current All-Britain Champions, Johnny Lyne and his Band, came second in 1952 and the following year. Last year, Jimmy came second—and this year Johnny Lyne is not competing.

With the highest marking of any of the twelve Regional Champions bands competing at the November 14 Finals, Jimmy stands an excellent chance of walking away with the title. In the intervening weeks, his eleven competitors have no improved their standard as to put him at the post.

Excitement It is this atmosphere of excitement—cum—musicianship that makes the Melody Makers All-Britain Finals each year an event unparalleled in dance music presentation.

Added to the two-band contest is the famous BBC disc-jockey, Frankie Engemann, and his Orchestra and the Ken Monte Seven, a special attraction, the latter accompanying the Melody Makers' "Discovery Waltz". Valerie Keiner.

The whole five-hour event will be completed by the famous BBC disc-jockey, Frankie Engemann, and his Orchestra and the Ken Monte Seven, a special attraction, the latter accompanying the Melody Makers' "Discovery Waltz". Valerie Keiner.

Friday Hallowell and his Band played at the "Wellington Post" Press Ball last night. Here he is with Mr. Clifford Locks, a "Post" director (l.) and Mr. C. Moran, the Editor.

Peanuts leaves Metro PARIS, Wednesday—Joe Hitten, who has just returned from a Canadian-United States tour, is now at Fred Payne's Bar in Montmartre.

Peter Maurice THE EXCITING NEW HIT SKOKIAAN

THE BANDIT Mamelodies THE STORY OF TINA CINNAMON SINNER

Bourne Music CHAPLIN'S THEME FROM "MODERN TIMES" SMILE THE LITTLE SHOEMAKER

SUBSCRIPTION TERMS FOR 24 NUMBERS SMALL CHECK \$15.00 FULL CHECK \$20.00 TRIO \$10.00 PIANO SOLO (Three Copies) 15/-, P.C. 15/-, OTHER EXTRAS 9/- THE PETER MAURICE MUSIC CO. LTD., 21 Denmark St., W.C.2. TEL 3856

HUMPH ADDS TROMBONE IN TRAD. BANDS

CHANGES which will affect four of London's leading traditional bands will take place within the next few weeks.

Cy Laurie trombonist Johnny Pickard is joining the Humphrey Lyttelton band, and makes his first appearance with Humphrey at a concert at London's Conway Hall next Friday.

Humph, who has not had a regular trombone player in his band since Keith Christie left in 1951, told the MM: "During the last three years, we have ploughed along quite happily without a trombone."

"We never missed the idea of having one. Our policy is simply—if we cannot get the trombone, we do without one. Now we have heard that Arthur Frewin has joined the Fye organization."

Another Cy Laurie band member, trumpeter Al Fairweather, is leaving in a few weeks to join a new group being formed by Scots clarinetist Sandy Brown.

Sandy also secures the services of Ken Colyer drummer. Alan Green, who has been in the trombonist Gordon Blundy may also join the group.

The rest of Sandy's group, which will be handled by the British Music Distribution Agency, has not yet been decided.

Cy Laurie told the MM on Wednesday that he is leaving the record organizations, an official statement will be made in the Melody Maker by a director of the industry.

Until such time the industry is completely re-organized, he said, he will remain in the industry.

He also said that he had not yet fixed replacement, but is an holiday agent at my club in Great Windmill Street this Monday and next.

Wid rumours "Fye Ltd. wish in particular to point out that they have not acquired the rights of the Metro Home Jazz Catalogue."

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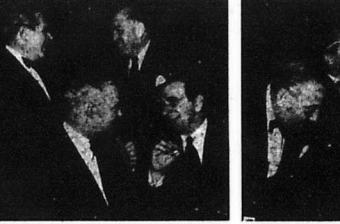
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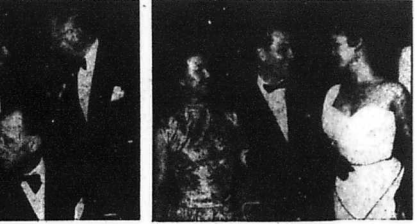
The Eighth Tin Pan Alley Ball



Nearly 1,000 outstanding personalities from the entertainment world attended the eighth Tin Pan Alley Ball on October 28. Here, Billy Cotton (l.) entertains during the intermission (r.).



Philips Records Chieftain Jack Phillips renews acquaintance with publisher Irwin Dash. At the table are Decca's E. L. Lewis and impresario Maurice Winnick.



Here, Ted Heath stops for a word with famous U.S. radio broadcaster Ray Noble. Behind them, soprano Maxine Greig and pianist Alan Watts are seen with Sid Coleman (Climax Music).



Vocal talent, was well in evidence at the ball. Here, the show's hostess, Mrs. Patricia Grant, is seen with her guests.



A badly burned arm did not prevent Julie Dawn from singing. Here, she shows the damage to Leslie Simpson (Disney Music) and Alastair Scott-Coleman (BBC).



Here is one of the Francis Day and Hunter tables, with Mr. and Mrs. Matt Heft and Frank Chackaloff (center), and Mr. and Mrs. Harry Leader and F and D's Bert Corvi.

RANDALL PLAYS AT PRESS BALL

With the highest marking of any of the twelve Regional Champions bands competing at the November 14 Finals, Jimmy stands an excellent chance of walking away with the title. In the intervening weeks, his eleven competitors have no improved their standard as to put him at the post.

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U.S. jazz show flops after two weeks

AMERICA'S jazz concert mania seems to have passed its peak. The strongest indication to date that the jazz and semi-jazz shows in concert halls are beginning to wane was a tour started two weeks ago by Billy Eckstine, F. Lee, Pete Rugolo's Orchestra and several acts, has had to be called off after two weeks of disastrous business.

Some bookings had to be cancelled because the audience was smaller than expected. The tour was reported to be a financial disaster.

Hot Lips Page in hospital His condition, first reported to be a heart ailment, is now said to be a kidney ailment. He will not be able to play for quite a while and will have to make a reunion of the original Count Basie band at Basie's 20th anniversary dinner. His place will be taken by Bennett Berry.

Bill Penrose joins Shand Pianist-arranger Billy Penrose, who spent the summer season in Guernsey, has joined sax leader Dave Shand. Billy replaces Alan Bromberg, who has moved over to Eric Winstone.

Irving Berlin's WHITE CHRISTMAS (The Paramount VistaVision picture is now showing at the Plaza, Piccadilly Circus)

BING CROSBY Count your blessings instead of sheep; What can you do with a general 05339

DANNY KAYE The best things happen while you're dancing; Choreography 05344

PEGGY LEE Love, you didn't do right by me; Sisters 05345 A selection from "White Christmas" featuring BING CROSBY, DANNY KAYE, PEGGY LEE and TRUDY STEVENS with JOSEPH J. LILLEY and his ORCHESTRA and CHORUS Brunswick L.P. (33 1/2 r.p.m.) record LAT 8044

The three 78 r.p.m. recordings are also available in 45 r.p.m. form

Capitol RECORDS Swag; Pretty as a picture CL 14138* Money burns a hole in my pocket; That's what I like CL 14145 One more time; If I could sing like Bing CL 14180* The peddler man; Try again CL 14170* Hey brother pour the wine; I'd cry like a baby CL 14123* How do you speak to an angel?; DEAN MARTIN and JERRY LEWIS Ev'ry street's a boulevard in old New York CL 14150* *These 78 r.p.m. recordings are also available in 45 r.p.m. form



F and D's Percy Hiron (center) with some of his guests. L. to r., F. C. R. Anderson (BBC), Mr. and Mrs. Patrick Crossland (Feldman), the Tamer Sisters, Percy's daughter, Mrs. Thea Hutchings, and piano-tist Billy Thornburn.

A gala of radio and recording talent here finds Mr. and Mrs. David Miller (both 22 years old) with Mr. and Mrs. Max Temple, former drummer Johnny Wise, Johnny Franz (Philips), Anne Shelton, Mrs. Dore Carey and (seated) Starzopers Freddie Datcher and Dore Carey, and Mrs. Franz.

Louis may play at Paris 'Jazz Temple'

THE Olympia Music Hall, a cinema until recently, has become a "Temple of Jazz" in Paris. French fans are already preparing for a pilgrimage to the hall, for some of the biggest names in the world of jazz will be invited to the Olympia over the coming year.

To herald 1955 on a jazz kick, the "divine" Sarah Vaughan has already been booked, and it is possible that Louis Armstrong will also play there. Lionel Hampton is also booked for three whole weeks, again at the Olympia in Paris, which precludes a Salle Pleyel concert.

Dean Martin exclusively on Capitol RECORDS Swag; Pretty as a picture CL 14138* Money burns a hole in my pocket; That's what I like CL 14145 One more time; If I could sing like Bing CL 14180* The peddler man; Try again CL 14170* Hey brother pour the wine; I'd cry like a baby CL 14123* How do you speak to an angel?; DEAN MARTIN and JERRY LEWIS Ev'ry street's a boulevard in old New York CL 14150* *These 78 r.p.m. recordings are also available in 45 r.p.m. form

PIANIST-COMEDIAN

From Page 1 He was the general factotum whose contribution to the band's phenomenal success cannot possibly be estimated.

As Bill said on Tuesday: "He is irreplaceable—a wonderful man, a loyal friend, a tireless worker... use any adjectives you like. They'll all fit him. His death has shattered us all."

Clem complained of a severe headache during rehearsal for Sunday's broadcast of the Cotton Band. When it became apparent that he was seriously ill, an ambulance was called and he was taken to St. George's Hospital, Hyde Park Corner.

On the way, Clem begged band manager Fred Cooke to take him back to the studio, protesting: "We're on the air in ten minutes."

Comedian's son After examination at St. George's, he was transferred to the Atkinson Morley Hospital at Westminster, which specializes in diseases of the brain. It was soon thought that he was unlikely to recover and his wife was summoned from her home at South-Cornwall.

Clem died at 10.30 p.m., and his wife, tragically held up by a train, arrived 30 minutes too late. Clem, who was 49, was born in Scotland and was the son of a Scottish comedian known as Nona.

He entered the profession at Manningtree, Essex, in 1925, leading his own quartet, the Four Diamonds, before joining the Royal Palace Orchestra, led by Frank Davison.

Clem met Bill Cotton at the Regent Dance Hall, Brighton, and joined his band at Southport, where he played in the orchestra. Apart from his crisp, melodic, rhythmic piano-playing, Clem was a first-class comedian, an excellent foil for the bubbling Alan Brezza.

He wrote the script of the Billy Cotton radio show and was constantly mentioned by Bill in the programme. Clem wrote several tuneful songs, including "Let Us Love

MESSSENGER BOY FOR YOU MY LOVE

Recorded by RON GOODWIN (Decca) Backed with (FOXTRON) S.O. 3/6 F.O. 4/-

BRON ASS. PUB. LTD., 133a Charing Cross Rd., W.C.2. GEK 5063

FAR AWAY (MY LOVE IS FAR AWAY)

Recorded by EDDIE CALVERT on Columbia DB 3462 LORRAE DESMOND on Decca F.10398 ROBERT EARL on Philips PB 331 ALMA WARREN on Parlophone R.3918 S.O. 3/- F.O. 3/6

Watch out for TWO STEP, SIDE STEP FRANCIS, DAY & HUNTER, LTD. 138-140 Charing Cross Road, London, W.C.2 Telephone: TEMple 9351/5

THE JUDGES AT WORK

TEN MIDLANDS DANCE HALLS TO BE OPENED



Judging the M.M. songs are: L.-R. Editor Pat Brand, Lawrence Wright, Hubert W. David and Jack Payne.

The first section of the unique "Makers of Melody" Competition organized by the Melody Maker is now completed.

SONNY ROSE SEEKS SINGER

BIRMINGHAM leader Sonny Rose is holding auditions for a girl vocalist, and hopes that one of his winners will be the search for a "Girl of the Year" singer will win.

Three leaders were 'on trial'

Three applicants for the post of headmaster at the council-owned King's Hall, Aberystwyth, were auditioned at a dance arranged by the local Young Men's Association.

NEW MEN WITH MIKE

Recent additions to the Mike Davitt's band include drummer Stan Bellwood, pianist Roy Foxley and baritone Ted Pyle.

Bob Weiss flies in

Bob Weiss, European representative of Capitol Records, is back in London after extensive activities on the Continent.

Gerry Brereton saves drowning boy

A FOUR-YEAR-OLD boy might have been drowned in the river running outside Cork Opera House if blind singer Gerry Brereton had not made a last-minute dash to the city last week to deputise for Jimmy Young.

Littlejohn returns to the Silk fold

For the first time since Eric Birk formed his Southern Jazz band over five years ago, he is featuring two trumpets.

MACKINTOSH GOES NORTH AND WEST

Two highlights of Ken Mackintosh's tour include a scheduled visit to Scotland in February, when he will play three weeks at Green's.

GINA FOR CABARET

Vocalist Gina Martin leaves Dave Shand's band tomorrow (Saturday), to concentrate on cabaret work and freelance dates.

PROVINCIAL ROUND-UP

The Hedley Ward Trio makes their eight-week tour of American states in Germany, and possibly North Africa and Italy, commencing on December 9.

By Jerry Dawson

Bill Sheen, pianist with Frank Abbott at the London theatre, is leaving for a tour of the States.

HULL THEATRE BOSS DENIES ALLEGATIONS

MR. HAROLD CLARKE, managing director of Hull Palace Theatre, has denied allegations made against him in a letter from Mr. L. Jackson, divisional organizer of the National Association of Theatrical and Kinematograph Employees, dismissed at Hull Trades Council.

Policy change at Monico Restaurant

A CHANGE of musical policy at the Monico Restaurant in Piccadilly Circus has resulted in a new line-up of musicians.

Sweet for modern

Also on November 19, Jackman Davies will be joined in a 15-minute piano spot, "Plantation," on the 10th, the Shering-styled Cedric Groves Quartet.

Showering-styled

Also on November 19, Jackman Davies will be joined in a 15-minute piano spot, "Plantation," on the 10th, the Shering-styled Cedric Groves Quartet.

MU orchestra

Mr. Clarke denied that at any time he told Mr. Jackson that any member of the staff joining a musical union would be allowed to do so.

MODERNISTS GO TO PRESS

Mr. Clarke pointed out that as Mr. J. Keenan, of the M.U., is a member of the M.U. and did not follow the advice of the Theatre Owners' Association and dismiss two members of the orchestra to the M.U. in 1953.

Who's Where

(Week commencing November 7)

GINA FOR CABARET

Vocalist Gina Martin leaves Dave Shand's band tomorrow (Saturday), to concentrate on cabaret work and freelance dates.

PROVINCIAL ROUND-UP

The Hedley Ward Trio makes their eight-week tour of American states in Germany, and possibly North Africa and Italy, commencing on December 9.

By Jerry Dawson

Bill Sheen, pianist with Frank Abbott at the London theatre, is leaving for a tour of the States.

THE NEW IMPERIAL MOUTHPIECE

Scientifically designed to produce maximum volume and tonal quality, the Imperial Mouthpiece is available in three sizes.

Edgar Jackson reviews—

AL MAHO TRIO (LP) ... On "The Moon Is Love" (Parrish) ... The Moon Is Love (LP) ... The Moon Is Love (LP) ... The Moon Is Love (LP) ...

NOT content with having the recording in as clear and clear as anyone could wish ... But only a second hearing is necessary to give one an uncomfortable feeling ...

MEADE LUX LEWIS

MEADE LUX LEWIS AND HIS FAMOUS ORCHESTRA ... "Elmington 54" ... "Rockin' in Rhythm" ... "The Moon Is Love" ...

But there is good—often grand music by Duke Ellington ... The record gets its four stars mainly on the performance of the still unique Ellington cornet.

Sinclair Trail reviews—

MEADE LUX LEWIS—Piano solo ... "The Moon Is Love" ... "The Moon Is Love" ...

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RECORDED IN 1940, these are the first records to be issued on the new 10" format.

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Farewell to Jazz?



Partt Lewis, who earned a big reputation as a jazz singer, now wants to obtain a leading part in a West End show. "Unless you're an actor or Sarah, I can't see how it's possible to act in the top in jazz," says Canadian-born Partt.

IRVING BERLIN FLIES IN —'NOT A MILLIONAIRE'

He tells Press

AMERICAN songmaster Irving Berlin flew in to London Airport last Tuesday morning in a TWA Super Constellation. Here for a week in connection with the premiere of his latest film, "White Christmas," he was met by T. C. Reddin and Jack Upfold, of Paramount Pictures, and Teddie Holmes, of Chap-



Irving Berlin greets the MM cameraman on his arrival at London Airport last Tuesday.

CALCUTTA CLUB CONTRACT FOR QUIDDINGTON 6

THE 65-year-old songwriter and publisher answered most questions readily and with good humor. "Coming to England is nothing new to me," he assured the press. "I've been doing it since 1911."

Asked if he had any more shows or films on the way, Berlin admitted there were only two. "There's No Business Like Show Business," which would be written soon, and "The Christmas Story," which would be written after that. "But we won't talk about that," he said, "until after the conversation back to London."

Headaches

"That picture has been three years in the making. But the people are not interested in it. The headaches we had with it were not the headaches of the film, but the headaches of the people who thought you've got some good songs in it. 'Count Your Blessings Instead Of Sheep' was played on the hit parade just before I left home, and some of the others are moving in."

On the subject of favourite songs, Berlin was evasive. "If you ask which song I like most, I'll tell you. It's 'White Christmas'." "But that is not the important thing about it," he said. "The important thing about it is that you can't get down to write a song unless you know you're going to have to shut up shop when you're done. The American fan gets paid for it!"

Was Berlin a millionaire? "I am," he said. "I am a millionaire because I have a corporation. That's not the same thing," he added. "Why? Because if I had a million dollars, I'd be a millionaire. I'm a millionaire because I have a corporation. That's not the same thing."

On the subject of favourite songs, Berlin was evasive. "If you ask which song I like most, I'll tell you. It's 'White Christmas'." "But that is not the important thing about it," he said. "The important thing about it is that you can't get down to write a song unless you know you're going to have to shut up shop when you're done. The American fan gets paid for it!"

Eva Beynon (six years with Billy Ternent) joins Celebrite band

VOCALIST Eva Beynon joins Derek New's Band at the Celebrite Restaurant. She has been with the band for six years. She has previously worked with Don Smith at Wimbledon Palace, and Cliff Desler's Orchestra. She replaces organist George Donovan.



REG OWEN REPORTED MAKING PROGRESS

Arranger Reg Owen, badly hurt in a car smash three weeks ago, has now been moved to London's University College Hospital, where he is reported to be "progressing favourably."

Daughter for NVO guitarist Newey

Six weeks earlier than expected, a daughter was born on November 2 to guitarist Dennis Newey and his wife, one-time singer Maureen Rose. Dennis is at present doing four sessions each week with the Big Northern Variety Orchestra, and playing weekends at the Franco Club in Manchester.



A shot of Hammond organist Robin Richmond, Jr., who opened at the Celebrite on Monday. With him is drummer-vocalist Jack Hazeldine.

DILL JONES STARS IN TV SPOT

Dill Jones, pianist complete of "British Jazz," leads a quintet of star jazzmen in a 15-minute TV spot on November 29. The Dill Jones quintet comprises: Bill Dilla (sax), Bert Courtesy (trumpet), Joe Maudett (bass) and Eddie Taylor (drums).

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RECORD RELEASES HIT ALL-TIME HIGH

From Page 1

a comparatively poor seller does not enjoy sufficient sales to justify its release. "The steadily increasing demand for records comes from all sections of the community. But it is greatest from the younger folk. In the old days, young people were lucky to be able to obtain 100 copies of a record. Now they are getting 100,000 copies. A week they were earning—when they had a job at all. Now they are employed, at anything up to £2 or £3 a week, out of which they are able to retain as spending money an average of about £3 a week. Of course, the older people are also reaping the benefit. It is not only of full employment, but of much higher wages, which give them more money to spend on all forms of recreation and entertainment."

Jazz discs enter U.S. Christmas market

NEW YORK, Wednesday.—With Christmas records already beginning to hit the record shops, there are signs that even the jazz market has opened up to Christmas ideas this year. An LP featuring arrangements by Ralph Burns with a big band, in which he conducts a suite of eight compositions entitled "Winter Sequence," will be released by MGM next month. The eight movements were named after the legendary deer, with Herbie Mann on flute playing Dauber, Danny Bank on baritone sax, playing Dasher, Ralph Burns himself at the piano playing Comet, Bill Hardie on cello playing Comet, Bill Hardie on cello playing Comet, Bill Hardie on cello playing Comet, Bill Hardie on cello playing Comet.

LYCEUM JAZZ

Meets are to book star soloists following the success of small-band appearances at the Strand Lyceum's Sunday night jazz sessions.

ROYAL FESTIVAL HALL

TUESDAY, NOV. 9, at 7.45 p.m. "MODERN JAZZ WORKSHOP"

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Comps: Rex Halloway

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Name-band calvacade for Midlands

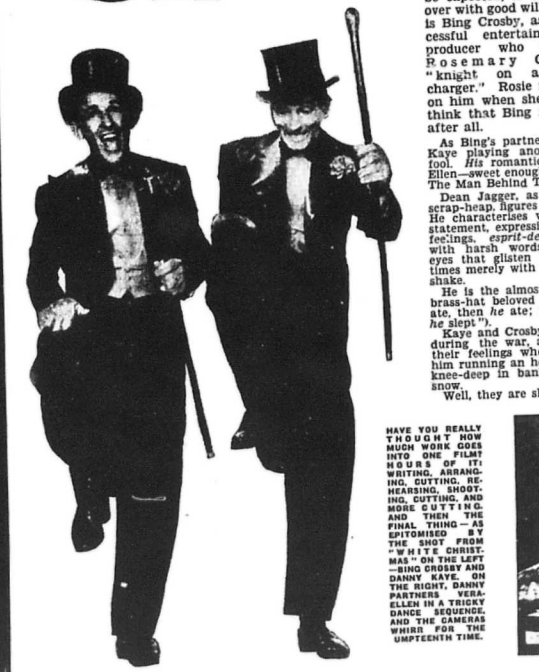
Name-band attractions lined up by Midlands promoter Arthur Kimbrell at the De Montfort Hotel, Leicester, include: Joe Egan (November 7), Guy Mitchell (November 8), Eric Winstone (14th), Mantovani (December 5), Vic Lewis (12th), and Eric Delaney (20th). (Kimbrell) attractions at the Victoria Hall, Hareley, include: Eric Delaney (November 7), Eric Winstone (14th) and Jack Parnell (20th). Johnny Dankworth appears at the Queen's Hall, Burslem, on November 14 under the aegis of Victoria Hall, which has been taken over by the BBC on that day.

ERIC DAWSON: FREELANCE

Eric Dawson, bassist with the Johnny Dankworth's Orchestra, and a member of the original Danke's Trio, has left the band to concentrate on work in town.



White Christmas



A SCENE FROM THE NEW FILM "WHITE CHRISTMAS."

FILM NOTES by TONY BROWN

PARAMOUNT'S *White Christmas*, as might be expected, is brimming over with good will. There is Bing Crosby, as a successful entertainer and producer who becomes a knight on a white charger. Rosie runs out on him when she gets to think that Bing is not so gallant after all.

As Bing's partner, we have Danny Kaye playing another good-hearted fool. His romantic partner is Vera-Ellen—sweet enough, of course, to love *The Man Behind The Clown*.

Dean Jagger, as a general on the scrap-heap, figures largely in the plot. He characterises with heavy understatement, expressing that deepest of feelings, *esprit-de-corps*, sometimes with harsh words, sometimes with eyes that glisten pathetically, sometimes merely with a closed hand shake.

He is the almost mythical man—a brass-band beloved by his men. "We ate, then he ate; we slept, and then he slept".

Kaye and Crosby served under him during the war, and harrowed were their feelings when they discovered him running an hotel up in Vermont, knee-deep in bankruptcy instead of snow.

Well, they are showmen; they have the girls with them. What else can they do but extend a helping hand? This is as good an excuse for a musical film as most we encounter—but it has one serious defect. Too much sweetness and light can cloy the brightness with a little honest-to-god badness, devilry.



Not that this is a serious fault in what has obviously been devised and released specifically as Christmas fare. And, traditionally, the verdict of Show Business must be delivered not so much on the subject-matter as on the handling of it. Not what you do but the way that you do it, in fact.

With four such zesty entertainers as Rosemary Clooney, Vera-Ellen, Danny Kaye and Bing Crosby, how could *White Christmas* fail? So far as I am concerned, Miss Clooney steals the picture, songwise, with just one number. She does it not with any dynamic song-salesmanship. Continued on Page 19

TWO TANNERS—AND A CROWN!

U.S. offers for Ellington and Edmundo Ros



EDMUNDO ROS and Ray Ellington have received offers to appear in the States. The negotiators want Edmundo to perform at Las Vegas...

WEIR TO XA DECCA LP

Frank Weir starts work this week on an LP for Decca which will probably be released in February...

LEON ROY LEADS AT DOWNBEAT



Back from the States, drummer Leon Roy leads at Downbeat Club at Manor House, London...

KIRCHIN PAIR SIGNED BY PARLOPHONE

THE Kirchin Band, jointly led by Basil and Ivor Kirchin, is leaving the Mecca Circuit in order to concentrate upon one-night stands...

DECCA AND VOGUE ISSUE EP DISCS

Following their recent entry into the 7 in. 45 rpm microgroove record field, Decca group has now increased its range in these records to Extended-Jazz...

Mambo LP

These were Decca, Mercury and Parlophone. A contract has this week been agreed upon with Parlophone...

TILDA HANDLES THE HANDLEBARS



"It can't be that long!" exclaimed vocalist Tilda Lewis when she was asked to handle the handlebars...

Hurry for Sunday's great 14-band show

ALL seats, except those at 5s, 6d, 4s, and 3d, have been sold for Sunday's great All-Britain Championship Finals at the Hippodrome...

LUSH CLUB CLOSES

DUBLIN, Monday.—The lush Kincorribagh Club has closed its doors. The decision was taken two weeks ago...

Big HMV drive into U.S. disc market

RONNIE HILTON and Rose Brennan are the first pop artists to benefit from a new deal in the States...

BILLY MUSTERS HIS EMBASSY MEN



Clarinettist Billy Musters with members of his band at the Embassy, which reopened on November 3...

Vera Lynn to cut 'White Xmas' LP

DUBLIN, Tuesday.—Vera Lynn will next week record a selection from Irving Berlin's film 'White Christmas'...

THE 3 MONARCHS ARE VIGILANTES

The Three Monarchs, the comedy harmonic team now appearing at the London Palladium...

'Blues Opera' for Porgy troupe

Paris, Wednesday.—When the Porgy and Bess troupe will return to New York to start rehearsals on 'Blues Opera'...

ARMSTRONG SETS THE WIRES HUMMING

THE five-hour show, comprised by Franklin Engelmann of the BBC, with Ted Heath, Steve Race, Maurice Brown and Leslie Davis...



Nottingham soon to be the venue of a new jazz club designed to cater to the most modern and traditional enthusiasts...

Don Smith makes Two changes

Two changes in the Don Smith Band, resident at the Grosvenor House, Birmingham, and Old Bill Hawthorne...

ARMSTRONG PRESENTS HIS JAZZ MEN



Clarinettist Billy Musters with members of his band at the Embassy, which reopened on November 3...

Ken Colyer booked for German club

Ken Colyer's jazzmen are being booked by Herr Vortmann, of Düsseldorf's New Orleans Paradise and elsewhere...

'HOT LIPS' DIES

From Page 1 there until 1934. The following year he played in the Count Basie band...

EX-CHAMPIONS MAKE CONTEST COME-BACK

THE Wolverhampton Quintet, M.M. All-Britain Champions in 1952, are planning a comeback to the contesting field next year...

MODERN & TRAD. CLUB FOR NOTTINGHAM

Nottingham soon to be the venue of a new jazz club designed to cater to the most modern and traditional enthusiasts...

ARMSTRONG TOPS

New York, Wednesday.—Louis Armstrong is due back next week from his Australian tour...

PROVINCIAL ROUND-UP

FOR his half-hour airing in the Midlands Region, 'Purely for Pleasure' on Monday (22nd)...

MOTEN SIDES

Pete's trumpet can be heard on many Moten records, including 'Lullaby' and 'Moten's Blues'...

WACKY

In the late forties, Lips scored a success with his duets with Stuart Burt, particularly 'Burt's Cold Cold Outing'...

EPSON CLUB OPENS

THE Epson Jazz Club celebrates its opening night on Monday, November 27, at the Co-operative Hall, East Street...

CHICK SMITH ROBBED

The Clonkeena home of Irish bandleader Chick Smith was burgled last week...

PROFESSION MOURNS GEN BERNARD

Gen Bernard, who appears at a duet of Hippodrome next week, will be the first in a series of top-line singers to be presented at the theatre...

TRUMPETER BILLY OWEN

Trumpeter Bill Owen, formerly with Vic Abbott at Edinburgh Palais, has joined Frankie Smith's 12-piece band at Burslem Palais...

PARIS

PARIS, Wednesday.—For his new band, which has just begun a tour of France, Italy and North Africa...

HAWKINS FOR GERMANY

The Johnny Hawkins Band leaves on Tuesday, December 7, for an eight-week tour of U.S. bases in Germany, France, Austria and North Africa...

MEZZ BRINGS BACK COLINS AND ARCHIE

PARIS, Wednesday.—For his new band, which has just begun a tour of France, Italy and North Africa...

DANKWORTH

From Page 1 sides during his first year as a singer and his records will not only be available to the general public...

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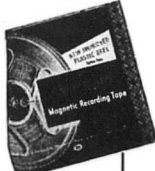
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DIMITRI TIOMKIN'S GREAT THEME FROM WARNER BROS' FILM "THE HIGH AND THE MIGHTY"

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Recorded by **EDDIE FISHER** (HMV)

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CHRISTMAS CARDS

Recorded by **PETELA CLARK** (Parlophone), **ALMA COGAN** (HMV), **RAY ELLINGTON** (Columbia), **DISCRETIONARY NOW READY**

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TONY KINSEY

AUTOCRAT

Illustrated below an application to the makers:
JOSEY GIBBY 8475 Broadway, East Rutherford, N.J.
82-85 PAUL STREET, LONDON, E.C.2

Film notes May I help you...?

From Page 1

cluded which passes this un-finished \$2,500,000 Technicolor venture to the Paramount studios where it will be photographed in VistaVision.

It will be the first musical about Las Vegas, the fabulous city where Americans gamble between divorces and are further cushioned from ennui by the most expensive cabaret acts in the world.

Thus, excuse is provided for the inclusion of any great entertainer from Bing Crosby down.

Hugh Martin and Ralph Blane, the men who gave us "The Trolley Song", have already turned out 14 songs. Plenty of more there for some interesting guest artists.

GOM

As if the man doesn't feel his age enough, all actresses who have appeared with him in his 20 years of pictures were invited to the Hollywood premiere of "White Christmas".

Damone

RECENTLY we've called attention to the film career of singer Vic Damone. Such prospects have to be watched cautiously.

Studio are inclined to pick them up, then drop them like hot bricks if the box-office doesn't confirm the choice.

But it is possible sometimes to gauge the sincerity of film-dom's intentions by the paper that gets written on.

Significant, then, that Damone now rates a full-scale publicity campaign and blurs paraphrasing his career has been printed in their thousands.

These are the items they tell us:

He was born Vito Parolina in Brooklyn. First he tackled (at the age of two) was "You, You're Driving Me Crazy". He became a choirboy at the age of nine and delivered green-eggs to help out the family exchequer.

He entered the entertainment profession rather in the manner of our Dickie Valentine by becoming an actor at a theatre. He did various menial jobs in theatres, including New York's famous Paramount. He entered the Arthur Murray Show.

His first post-service film assignment in 1953 was *Affair to Remember*, in which he teamed with Debbie Reynolds.

Early in 1954 there was a setback. Damone joined the army and had his bit as a uniformed entertainer.

He entered the Mocambo in Hollywood which led to an MGM contract and work as a theatre at the Waldorf Astoria.

For a time his career made little progress. In 1950 he was appearing with Guy Lombardo at the Waldorf Astoria.

Later that year he had his own programme on the radio and was interviewed by film producer Joe Pasternak, only to be told that he wasn't ready for pictures.

And within the year he was back at the Paramount—but this time as the star of the show and backed by Stan Kenton's orchestra.

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Frankie

The future Mrs. Vic Damone, Pier Ceccarelli, is making *The River*. She is well as her first post-marriage picture.

Richard

Then he said to the host of the party, "I'm not any more than you are Handel's Largo, and Teddy Bear's Blue."

CONGRATULATE Judd and his wife, "I'm not any more than you are Handel's Largo, and Teddy Bear's Blue."

PROPHESY that the LP record by Gariand singing from "The Song of Songs" will be a whammy!

THE Dorothy Collins' velvety "A Dream? and "Break the Chain" will be a whammy!

That schoolgirl star is now petite, platinum-blond comedienne Penny Nichols, who makes her first solo appearance in London at Hackney Empire this week, after eight weeks in the sticks.

After her childhood success, Penny toured USO camps, sang with Ivor Kirchin and Teddy Foster, and rejoined Bill's Command when he returned the outfit after the war.

When Bill disbanded, Penny spent ten months in Henry Hall's "Guest Night". Then they went out as a double act, singing one day for Penny in solo, with Bill acting as her MD.

The time has now come, and Penny has developed into a comedy artist with considerable possibilities. A trim, attractive bundle of vitality she skips through an entertaining act with speed and zest.

Her bubbling character studies conceal the imperfections of her singing, which are revealed in her one sentimental number, "Aladdin's Lamp" when she makes matters worse by trying too many vocal tricks.

CHRIS HAYES

Penny on the stage

DURING the summer of 1953, a perky little girl of nine won a singing contest organised by bandleader Billy Merrill at Ramsgate. It led to recordings and broadcasts with Billy's famous Commanders, and a feature spot in the film *The Song of Songs*.

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7 DREAMS

FOR the first time in the history of show business, a record album will become a Broadway musical. The music that has made history is the Gordon Jenkins "Seven Dreams" album.

Jenkins is now in New York adapting his musical fantasy for the stage.

Max Bygraves

record of Dickie Valentine in the Top Ten he was introduced to Rudy Valle.

Young Man nodded politely to Valle. Then the name sank in. His face dropped.



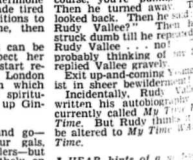
Lita Roza receives supper assistance from her old Heath band colleague, Dickie Valentine, at the DAILY MIRROR Disc Festival at London's Empress Hall last Sunday.



Singer Alma Cogan exults receives her gold starburst from the evening's distinguished guest, American singer-film star Rudy Vallee.



Trumpet soloist Eddie Calvert (l) discusses accompaniment with one of the show's two conductors, Greg Love, on the Empress Hall stage.



Judd and his wife, "I'm not any more than you are Handel's Largo, and Teddy Bear's Blue."

CONGRATULATE Judd and his wife, "I'm not any more than you are Handel's Largo, and Teddy Bear's Blue."



The Daily Mirror conducted a Poll among its readers to find the most popular recording artists in the country, the results were right in step with the Mirror's Family Favourites.

Consistently, when the Mirror organised a big Disc Festival at London's Empress Hall last Sunday, the artists who by public demand were those who have been spotted in our weekly profile for the past two months.

The drawing power of these shellac stars was strongly demonstrated when the 7,000-seater Empress Hall was sold out for two performances within three hours.

It was staged every branch of pop music on records. The first announcement of the show was surely have been the biggest array of top talent ever assembled in the history of pop music on records.

It was in superb form, as if determined to outshine any other special honour.

I found little to criticise and can hardly single out any one performer for special praise.

But, as usual, there were a few stars who were a little out of step.

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Winfred Atwell flashed her nimble fingers over the keyboard, ably accompanied by Ivor Mairants (tr.), Colin Bailey (dr.), and Dennis Holden (bass).

Alma Cogan skillfully mixed bounce and sentiment, and up-and-coming singer Rudy Vallee sang very appealingly, and David Whitfield, although still a little out of step, was quite impressive.

Ted Heath's band played well and offered good vocals by Dennis Lott, Kathy Lloyd and Bobbie Gentry.

Rudie Calvert went over well, and the Stargazers cheered everyone along with their nimble fingers over the keyboard, ably accompanied by Ivor Mairants (tr.), Colin Bailey (dr.), and Dennis Holden (bass).

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Bright Day in Variety

YET another band singer entered the Variety field last week, giving point to the fact that pop music is likely to be the saviour of the halls.

Jill Day sang for a time with the Granada orchestra, and was thus the leading rival of the delectable Lita Roza—chief singer in the opposite camp of Heath.

Last week she followed Lita into the world of spotlights and grease-paint.

Nevertheless, despite the ordeal of a debut with the minimum of audience, Jill had the good sense to realise her act wasn't quite right. Hence, on Tuesday, we had a such of numbers and a changed routine. The result is a bright and charming act—no fireworks, no big blarney, no gimmicks.

Just a nice routine, six songs sung in tune and in a pleasant voice. The mums and dads loved it.

The youngsters, too, had their share, for Miss Day looked extremely glamorous in a special quick-change gown—Jerry Deacon.

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as a Newspaper]

EVERY FRIDAY - 6d.

McGUFFIE TO LEAVE

DYNAMIC SHOW BAND

Heyworth wins!

BILL MCGUFFIE, one of the original members of the BBC Show Band, and the pianist whose brilliant soloing has long been a mainstay of the Show Band airings, will be leaving the orchestra on February 12.

Bill hinted that he would be taking part in some big project when the MM interviewed him just after his "Between Times With Braden" recording session on Tuesday evening.

Wishes to study

"But I can't divulge anything at this stage," he said.

Another consideration that has influenced Bill in his decision to leave the Show Band is that he wants to pursue his musical studies. During his work with musical advisers Herbert Spencer and Robert Parson in the Jane Russell picture "Gentlemen Prefer Brunettes," I have met several American musicians—and they have opened my eyes," he stated.

"It's not more modesty on my part when I say that I feel I know nothing where music is

Back Page, Col. 3



Jimmy Heyworth holds the mammoth Silver Trophy scooped him at Belle Vue, Manchester, after winning the All-Britain Championship.

New champions net Decca session, airing

A CHECKUP on One Hundred Guinea, the Melody Maker's mammoth Silver Challenge Trophy, the Melody Maker's Emblem of Success, a session for Decca Records and an airing in early January—all these were won by Jimmy Heyworth and his Arthur's Dance Orchestra, of Burnley, after playing three numbers last Sunday afternoon.

But those three numbers put the band on top of 11 other bands—the pick of Britain's

semi-professional outfits—each one competing for the All-Britain Championship crown. The verdict was one of the most popular ever awarded at an All-Britain Championship. The deafening applause that greeted the announcement

proved that, among the 6,500 people at this great event, there was scarcely one that did not agree that the band had well and truly won.

Nevertheless, so high was the standard of playing at this contest that the Top Five, of Ship-lake-on-Thames, were only one mark behind, and only two marks after them came the Fred Anderson Band, of London.

A full report, with pictures, is in pages 8 and 9.

BAKER BREAKING UP HIS 4: RE-FORMING 12

KENNY BAKER is disbanding a quartet when it winds up a variety tour at the Chatham Empire at the end of next week.

He has led the quartet—completed by pianist Brian Tracy, drummer Tom Lawson and bassist Cliff Ball—for 18 months.

He intends to rest until he reforms his Dozen for his "Let's Settle For Music" radio series, which starts on January 8. It will run for at least 13 weeks.

Kenny will sign as many of his original Dozen as possible.

Dynamic is the word for this action shot of Lionel Hampton's blues singer, Berrice Redding, as she sings to the enthusiastic crowds in Stockholm's Concert Hall.

A great show," says MM Correspondent Iren Winquist.

Dave Shand losing Aubrey Frank

With Dave Shand's Band due to tour South Wales at the beginning of December and Scotland in January, tenor-saxist Aubrey Frank is leaving. He states that he "prefers not to tour."

Dave has not yet fixed a replacement. The band goes in Ted Heath's radio "Swing Session" on December 21.

Fierstone band makes debut on air and TV

GEORGE FIERSTONE, ex-Skyrocks drummer, debuts with his own band on radio and TV within four days of each date.

On December 6 the band airs in "Club Piccadilly" in the Light Programme, and, on December 8, it appears in TV's "Quite Contrary."

Dancer-vocalist
George leads Jimmy Harrison (tpt), Al Kahn (trp), Jack Dove (pno), Sidney Delmont (dr) and Arthur Bennett (bass and vcl). Arthur, who has been appearing in cabaret on the Continent, will be featured in a dance spot in "Quite Contrary."

George's band has also been fixed for a number of important dates at the Dorchester Hotel and, on December 11, his band will be in the pit at the Scala Theatre, W1, for the Annual Display of the Health and Strength League.

BAND-MANAGER BILL

Ray Bull vacates his brilliant post with Oscar Rubin's Band, resident at the Strand Lyceum, and will take over as manager with the band. He has been in the place for four and a half years.

Ray's place will be taken by Eric Winstone, who recently left Eric Winstone's Orchestra.

SID HADDEN NEW COTTON PIANIST

Pianist-arranger Sid Hadden has been chosen by bandleader Billy Cotton as permanent successor to Clem Bernard, who died suddenly on October 31.

Sid, who was freelancing in Town, was called upon to take over on the day after Clem's death, when the Cotton Band opened for a month in a birthday show at Coventry Hippodrome.

Clem's wife has asked the MM to thank everyone who sent flowers, tributes to the funeral, or who wrote to her. She states that these were a great comfort to herself and her two children.

THE VALENTINES DINE OUT



Star singer Dickie Valentine and her newly wed wife Betty take an "audience steepout" for a change, and watch the Pippin restaurant's new show, "Going to St. Gertrude," Dickie is topping the bill this week at Finsbury Park Empire.

GRAFTON ALTO-SAX Goes Places



CHARLES SWINERTON

Lead Alto with Bill Cotton's Band has played a Grafton for some time now, and finds it ideal, and says the ease and comfort derived while performing on it inspires great confidence.

"The intonation and action are excellent. Appearance most striking. I congratulate you upon the production of such a beautifully toned and well-balanced instrument."

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Silver 56 Gns.

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Along with the cops:

IT was because Bing Crosby was more aware than anybody else that even a Crosby can outwear his welcome that he resisted for a long time the blandishments of television.

"Whether live or film, television is still a movie," he declared a year ago. "You wouldn't want a movie starring the same person coming into your home every week."

What television needs is more entertainment—but not the kind which will sell itself out. If people see too much of me, they will write up my 'I don't want to see him so often.' They'll watch on every trick I have.

Wacky
"I'll never forget that George M. Cohan told me: 'Get out while you're still wanted; leave 'em begging for more.'"

It is difficult to reconcile the sober sense of Bing's pre-TV attitude with the carefree, carefree character who gave Paul Whiteman a headache in 1929, the whiteman and even took Hollywood on the King of Jazz.

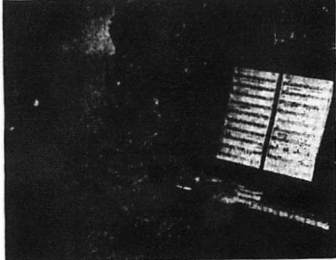
Crosby was scheduled for a production number, "The Dawn." Crosby knew that it was a tremendous break and even took time off from golf to practice, between times, as his wife said, he had fun.

The fun came to rather an abrupt halt when he delivered a gift back to her home and found his car in the entrance, another motorist swung into his rear.

Jail
There is no proof that Crosby had been caught, but his position with the law was rather complex. The fact that he had been drinking, more because Prohibition was in force and the magistrate who heard the case was an anti-drinker.

At the hearing, Crosby not only declined to plead but also looked fresh. He wore sweater and slacks, looking spent the morning on the links.

Don't you know there's a Prohibition law in this country? I demanded the man on the bench. Bing staves was still lively, full, and singularly modified. "Yes," he said, "but nobody pays much attention to it."



he was doused with a torrent of snags and obvious hostile French. Bing only had school French, and had some difficulty in following. However, he got the gist. There was a sign which said there should be no despoiling of the grave.

Thereafter, he tried to stem the flow with an apologetic phrase. It didn't work. The gendarmes were angry and noticed him down the street.

Bing was quite aware of their destination and he didn't fancy it. Quite apart from personal embarrassment, it meant Public-17. He'd already been taken for a tramp. The headlines were screaming: "Mystery Actor in Jail for Vagrancy."

Sacrifices
He lived a hand into his pocket for proof of his identity. He'd already "pulled his rank" on them. They merely looked kind. Now he produced a bank-note clip bearing the Professional Golfers' Association "Jaguar" PGA.

"What's PGA?" asked the cops. Mike Nevard suggested in his review of the Lars Gullin concert (MM, 6/11/54) that our programme should have been "dramatically modified" because the show was running late—which resulted in Gullin appearing for what we all know was an idiosyncratic short time.

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"Police Garde Americaine," said Crosby. "You told us you were a singer," they said. "I'm a singer policeman," said Bing gravely. They let him go.

One can feel sympathy for Crosby's predicament. He is resigned to the sacrifice of fame. Films have to be boosted; records have to be sold; Crosby necessarily must support the business structure that grows over him.

But though he patiently suffers mobbing at golf charities, he must question the right of the public to peep over his garden fence. He can resist a law that inflicts a penalty instead of a price.

The girls
In October, 1953, he was involved in an accident. He was driving home some in the early hours of the morning, after a party when his car was involved in a collision with another car. Bing was sued for \$50,000 by occupants of the car.

The world's Press was naturally interested in the case. He was at least one of the few who had a "Mystery Actress in Crosby's car" story. Many papers were interested in the case.

Bing had been to a party with actress Mona Freeman. Subsequently their names were mentioned in the press. He was very good friends.

It is reported that Crosby attended the premiere of Danny Kaye's "Anchors Aweigh." There is not necessarily any significance in this. An unattached male under burning eye is regarded in Hollywood as something of a phenomenon.

Bing's name has been connected in the Press with actress Mary Murphy and Paris model Christine. When one is as famous as Bing, the mere mention of an eye can be misconstrued.

Perhaps talk of retirement stems from Crosby's weariness of being ever in the blinding spotlight. Perhaps, at 50, he wants to take off while he is still young enough to play some serious golf.

"No romance," he commented last year. "Good tobacco, golf, fishing, and boys. No time for romance."

Has he any second thoughts? He has expressed intention of taking a rest as soon as he can risk jumping off the whirling merry-go-round?

NOSTALGIA flowed like water the other night at the Starlight Room of the Waldorf Astoria Hotel here, when a group of people, hastily banded together as the "Friends of Count Basie," gathered to pay tribute to the Count on his 20th anniversary as a bandleader (Bennie Moten didn't die until 1935 and Basie took over the band some time later, but who cares about chronology?).

As I walked into the spacious, sumptuous room, a long table on the dais was filling up with celebrities while, from a balcony, softly swinging music was provided by the current Basie rhythm section, with Marlin Morris substituting for Basie at the piano.

SPEECHES
By the time we began dinner there were some four hundred people present, all of them in music or Show Business parlance, allies and friends. At 10:45 the speeches began. With Willie Bryant as the stock-humoured master of ceremonies, they were a far cry from the conventional after-dinner oration.

It is reported that Crosby attended the premiere of Danny Kaye's "Anchors Aweigh." There is not necessarily any significance in this. An unattached male under burning eye is regarded in Hollywood as something of a phenomenon.

Bing's name has been connected in the Press with actress Mary Murphy and Paris model Christine. When one is as famous as Bing, the mere mention of an eye can be misconstrued.

Perhaps talk of retirement stems from Crosby's weariness of being ever in the blinding spotlight. Perhaps, at 50, he wants to take off while he is still young enough to play some serious golf.

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—20 YEARS A LEADER: STILL GOING STRONG!



might have changed the course of Basie's life. He wired to Kansas City to Mr. Webster, Eddie Durham and Basie to join his band—but on second thought, another telegram to his contact there reading: "Bates forgot about the piano player. I understand he can't read music!"

Basie had 19 years ago led a group of musicians who made things complete—of course, there was "little Jimmy Bushington" to sing appropriately "Sent For You Yesterday And Here You Come Today."

Basie was speaking with delight, before long, he ran up to the bandleader to join the group.

FROM LOUIS
After the old band had played a group of musicians who made things complete—of course, there was "little Jimmy Bushington" to sing appropriately "Sent For You Yesterday And Here You Come Today."

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concluding The Legend Of Crosby

MIKE NEVARD suggested in his review of the Lars Gullin concert (MM, 6/11/54) that our programme should have been "dramatically modified" because the show was running late—which resulted in Gullin appearing for what we all know was an idiosyncratic short time.

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The stars return

Count Basie greets his father at the right in a photo. Behind him is John Hampton in the middle. Between them is Willie Bryant.

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PETE RUOGO DISBANDS

—but may come back

After playing a week at the Savor Ballroom in Harlem, will break up the orchestra he formed recently in New York to return to Chicago for a new recording.

The band will probably be reorganised early in the New Year.

Meanwhile, a 12-inch LP of sides cut by Pete with an all-star band in California was released on Columbia this week.

JUMP MUSIC INDEED!

AT last Friday's Conway applauded everything. Still, Hall concert, Humphrey Lyttelton introduced Johnny Picard, his first regular trombonist for three years. The new man played only in those numbers the band had had time to rehearse, and he sounded well enough. His solo in "THE HIGH AND THE LOW" was a bit shaky, but the breaking strain of trombone metal. He was accompanied alarmingly with the compadre of the trombone, the alto saxophone, in Lyttelton's front line—Max Jones.

After another masterful performance, the Jockey Jazzbo Collins, who had been the production coordinator, and Benny Humphrey, who had been the very short speech, came the next highpoint: a 12-inch LP of sides cut by Pete with an all-star band in California was released on Columbia this week.

LENA

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JH

The last sentences of Louise were delivered with terrific impact. The vibrant and the suspended her fingers in tempo: she had the whole audience swinging and laughing and shouting the said: "Nobody ... and shaking his head ... the final speech came in a retired, quiet and dignified voice. He had discovered Basie, John Hampton and Willie Bryant, who, with Basie's manager, Willard Alexander, had "inherited" the band.

CONGRATULATIONS on the terrific afternoon's entertainment at Belle Vue last night. Points that I thought stood out were the high standards of the all-Britain competing bands and the slick, efficient presentation of the whole programme. On the debit side was the all-too-brief appearance by the Ben Mouls Sevin—and too much music by the Ben Mouls Sevin—musicians in Ted Heath's band (which is a pity).

TOP TUNES

This copyright list of the 20 best-selling songs for the week ending November 13, 1954, is supplied by the American Publishers' Copyright Clearance Center, Inc., 1701 Broadway, New York, N.Y.

1. HOLD MY HAND (Beverly Sills)

2. IF I GIVE MY HEART (Bobbin)

3. MY SWEET, MY SWEET (Bobbin)

4. MY FRIEND (A. J. Turner)

5. THIS OLD HOUSE (A. J. Turner)

6. SMILE (THE BEAT)

7. LITTLE THINGS MEAN A LOT

8. THERE MUST BE A REASON (A. J. Turner)

9. THE STORY OF YINA (A. J. Turner)

10. THREE COINS IN THE FOUNTAIN (A. J. Turner)

11. A SKY-BLUE SHIRT AND A RAIN-COAT (A. J. Turner)

12. HAPPY WANDERER (A. J. Turner)

13. SWAY (QUIN PATRICK)

14. LOVE PAIS (A. J. Turner)

15. SANTO NATALE (M. E. B. B. B.)

16. WAIT FOR ME (DARLING (A. J. Turner))

17. SH-BOOM! (A. J. Turner)

18. G. I. GIRL (A. J. Turner)

19. G. I. GIRL (A. J. Turner)

20. G. I. GIRL (A. J. Turner)

AMERICAN. B—British; O—Others. (All rights reserved.)

MERCURY RECORDS

ACCORDION SPOTLIGHT

"HOUSE Full" was the sign on display at the Central Hall, Westminster, last Saturday (13th) for the Accordion Day Festival Concert organized by the National Accordion Organisation. Three thousand people packed the hall—and crowds had to be turned away. The All-Britain Amateur Solo Championship was won for the second time by Birmingham's Sylvia Deakin. Champion was Sylvia Deakin, Birmingham's second and David Davril (Portsmouth) third.

First and second in this section then went forward to compete in the main solo section, the All-Britain Virtuoso Championship. Finalists were: late Sylvia Lee of Brighton (runner-up last year); Pamela Deakin 3rd; Sylvia Wilson.

Sylvia Lee and Pamela Deakin will now represent Great Britain in the World Championship contest to be held at Brighton in September next year.

Opening with a massed orchestra of 150 players, conducted by Eddie Harris, the concert was extremely varied. Fred Dobler, CIA World Champion, in his first solo showed that he is worthy of the title: there were many "Trump Concerto" from George Temple—his own massed band—before a new line-up with Dennis Hylton, Fred Dobler, and the late Fred Muddel (deceased) gave a fine performance of "The Blue Bird" (deceased).

Jimmy Shand and his band, together with the Highlandpipers, rounded the hour down with their show and, in different mood, Bernard Moshkin and his orchestra delighted the crowd with some fine numbers. Gerald Crossman and Henry Klein played accordions with the Moshkin orchestra.

The Amateur Champion and Virtuoso both played in a way that left no doubt they deserved their titles, as did the George and Leonard Crossmans, from Birmingham, which won the Advanced Bands Championship.

Ivor Beynon

MARTIN LUKINS

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JACK PAYNE'S BAND BOSS

IN the old days, to arrange an outside broadcast of a dance band was a simple, almost casual matter. The BBC engineer would suspend his microphone above the bandstand in one of the popular night-spots or restaurants and the band would play its normal programme of entertainment to the patrons.

The band leader did his own announcing, indifferently or well, according to his flair. Those announcements were often more colloquial than a grammatical. They were spontaneous gestures to the greater, unseeing audience which, it was thought, had some interest in learning why tunes were played, which of the "boys" were being featured and who was the singer.

They were rarely studiously factitious, nor was it thought necessary to indulge in a verbal flight of fancy in order to

announce a particular song half apologetically, as is frequently the case today. In the earlier days of dance band broadcasts there were plenty of faults. Quite apart from the fact that the band leader did not speak fully as a trained announcer, the band balance itself was by present-day standards, almost laughable.

But somehow the broadcasts sounded happy, relaxed and alive.

In my view, the difference between band broadcasts then and now is not so much a difference of technique as a difference of approach.

Then the microphone was tuned to the band, the broadcasts eagerly, but not merely to listen to the music. It was being observed, taken by the other hand, wireless into place that he might never be able to afford to enter.

Rising over the music of the band he heard the chatter of the rich diners-out, the sometimes incoherent requests of those who celebrated, in short,

YOU, TOO, CAN WRITE A LYRIC

THERE is a chance for YOU to win the second part of the Mazon Mosaic Contest for amateur songwriters.

All you have to do is supply a title and a lyric to the editor. The melody comes from Leon Herndon, who has 2,000 entrants to win the first part of our contest.

An all-star panel will judge your entries. One of the judges, Lawrence Wright, guaran-

tees to publish the winning combination of melody and lyric in a studio of known acoustic tricks. There he can attempt to preserve faithfully the band's music.

What, I'm afraid, he has no power to preserve is the character of the music. It is, of course, there, despite the most conscientious handling, as the sound that comes over the air is but a very atmosphere of the studio under the quality that a band normally possesses—personality.

No spirit

It is to be expected that many bands I refer point to those who are not only unenthusiastic but also find it difficult to relax in a studio. They are accustomed to the stimulating noises of the club and the encouragement that a live audience can give.

I believe that the people who affectionately remember Ambrose in his May Fair Hotel days, Roy Fox at the Kit Kat and Lew Stone at the Longways, are not moved by nostalgia alone, but that they miss in dance band

broadcasts today in the spirit that died when he went from his natural home to a studio. I know that one or two men at the BBC acknowledge this. They are enlightened people who know that there is more to broadcasting than technical perfection. They are those who ask: "Did they feel that outside broadcast was a real job? Did they feel that it was a real job? Did they feel that it was a real job?"

And, these days, the night-spots, the restaurants that still employ bands of the pre-war calibre?

The sad truth is that few of the fashionable restaurants regard a band as a "draw" in that golden period between the war when the set was more from one establishment to another than from one to another. Such was its attraction.

In making the best bands for outside broadcasts was not much of a problem if you wanted a famous band you went to a famous night club or hotel.

Such an establishment just had to have a first-rate band.

I think everyone must agree that that situation has changed. There is a more or less knowledge of clientele.

Basie wept

As usual, they broke it up that night at the famous coloured Variety house, Fresh from Kansas City, the band was invited to play at the New York and it was received warmly.

Remember Pat's Sella went on stage and threw his arms around Bill Basie, whose instant reaction was to weep over his tall. (Oh, yes, Bill debuted in New York in a White tie.)

When the curtain came down finally after the concert, Joe Glaser ran down the aisle to the stage door and into the arms of his old friend. He had his lips to the lips of the late Duke of Satchel.

He signed a seven-year paper with Glaser as a band leader, with an opening endorsement by the Savoy Broadband and a Victor record contract. As always, he was sensational at the "Track."

He used to call the Savoy, Harlequin's No. 1 palace, and certainly there was no other name for those records (the same

out on Bluebird, and one of the songs sung by Lips was "I'm Looking for My Heart and Throat Away the Key".

But a new band was a tough sale. In those days, even in America's top music agent, never got around to calling Lips again. And after that Savoy two weeks, the band, and especially Lips, was laid off with only an occasional sign to break the monotony.

New York was really hard on Lips. After a year or so of this he was desperate. Now this is a fact. Lips put his "X" as he called his "X" under his arm and walked, actually walked up and down each side of the street in New York's most congested mid-west area.

He started at 42nd Street and Tenth Avenue and walked across town to Times Avenue, then crossed the street and worked his way back to 42nd Street and repeated the process.

Shoulder-holster

He was walking into every season every bar every hotel. He would walk politely until he would find a man who was either owner or manager and then he would say: "Mister, do you need some music in here?"

That was the end of his way. The time he had worked his way through an small bid all at 47th Street between Sixth and Seventh, proved he got a nibble. This is one of New York's most treasured haunts.

"Dream Street," the block which is the centre of the dope and prostitution racket—but Luciano investigation had put it on the map, everything there and at this moment "Dream Street" was one of the quietest blocks in town.

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LIPS AND THE LUCK

LIPS he was baptized Oran Thaddeus Page, and he was billed as Hot Lips Page, but nobody ever called him anything but just Lips—had the smiling disposition in the music business, and this despite the fact that he was a hard-baked guy.

Every musician and agent in New York was a Lips fan, yet Lips never did break into the big-time. I remember when he first showed in New York. It was Bill Basie's band in its maiden performance in Harlem, at the Apollo Theatre.

At that time Count's band was mutual organization—that is, a co-operative affair—and all the musicians, Bill included, shared the take equally. But Lips was the front-man for the band, he worked on his feet in front of the band announcing the numbers and carrying on like a band leader.

THIS PICTURE OF THE LATE HOT LIPS PAGE, WITH BUDD FREEMAN LOOKING ON, WAS TAKEN AT A 4-4-P.M. JAZZ SESSION SERIES HERE BY ERIC ANDERSON (THE AUTHOR OF THIS ARTICLE) AND PAUL WATSON AT THE PARK LANE HOTEL IN NEW YORK BACK IN THE 'THIRTIES. ONE EVENING THE OWNER OF THE HOTEL PASSED THE ROOM AND WAS SO IMPRESSED BY HIS SWANKY ESTABLISHMENT THAT HE PERMANENTLY ENDED THE SESSION.

Especially in the America hotel. Once one of Lucky Luciano's mob's top bordello, now dignified as a peaceful hostelry, it had an empty bar on the ground floor called the Brick Club.

This was all run by a retired racketeer named Harry Brock, who still carried shoulder-holster artillery from force of habit.

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change his shirt, and show up downtown at 3 p.m. for the jazz session. He wore a military uniform with his jacket and trousers (including with Joe and Marty Brown, Youngster Buddy Rich or Danny Barker, who had made a fresh as a daisy, he would come on the trumpet and shout some of the original lyrics in the business, and those more or less improvised blues proved it.

Imagine anyone singing "Take My Love, Take My Love" or "I'm Running Through My Mind" or "I'll Remember You" or "Street Condon's Town Hall jazz concert, and Lips was the most consistently programmed performer on the scene.

The War was on and the draft was breathing down everybody's neck. So Lips walked on stage and sang "Uncle Sam Ain't No Woman, But He Can Certainly Heal Your Man." Somebody from the War Department was in the audience and they rubbed him to a station and made a V-Disc of it right away.

Lips made some of his best stuff on V-Discs. It fitted in so perfectly with his pattern of life—the V-Discs were mostly made for the armed forces in the Pacific. They were late at night because the studios were busy with broadcasts by Tennessee Ernie Ford during the day and evening hours—and so were the jazz musicians. Lips worked until 4 a.m. Thus many of these dates were at 8 p.m.

That was just another stop for Lips, and he didn't care who was in the studio, and who was in the audience, and believe me they were in the audience.

He was always so happy about being in the studio, and he never seemed to care who was in the studio, and he never seemed to care who was in the audience, and he never seemed to care who was in the audience.

Ernie Anderson

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ORREAL FOR THE HEATH BAND, TOO!

OUT there in the auditorium, packed with over 6,000 fans, the atmosphere from the moment the trumpeters of the Podens Motor Works Band played the opening fanfare until the last notes of Ted Heath and his band were away four and a half hours later.

But backstage, where one expects excitement to be even more intense—there one is ready for non-chance no matter how careful the prior arrangements—all was calm and friendly.

In fact, in over 20 years' personal experience of contests, I have never known a more ideal management. One wonder is how it could have been possible that the reasons why the bands were able to have the stand in so relaxed a manner and thus produce so high a standard of playing were higher than in any previous All-Britain.



In high spirits, Jimmy Heyworth preches high for a picture with his shining trophy, the Silver Trophy, after the contest—a celebration party at the local.

Broken leg

Not that there were any bands that did not have their troubles. But these were due to other causes. Only the Lyrians, for instance, only eight days prior to the contest, broke his leg at football. Their final rehearsal for the All-Britain should take place the following day, but the rehearsal had now to be held without a drummer.

It was only on the Wednesday, four days before they were to stand to compete against the other bands, that their final rehearsal for the All-Britain should take place the following day, but the rehearsal had now to be held without a drummer.

BACKSTAGE with Jerry Dawson

played with smaller groups, and those only in the last few days. In spite of this handicap, doubt if the Lyrians have ever played better.

When came Brian Jenner and his Music, with trumpet-leader Brian Jenner, suffering from the effects of tonsillitis which had kept him in bed earlier in the week. This did not deter him from taking the stand and working his picket to make his band worthy of being included among the stars of Britain's best semi-professional outfits.

Jack Mann, whose Leeds band was drawn number three, also came into into the glare of the spotlights as he took the trumpet. Jimmy Miller, who came in on the distributing staff of a Sunday newspaper and regularly writes for the local Saturday night. Unable to obtain time off he spent the day on the Saturday night gig, then went to work at 8 a.m. and at 10.15 on Sunday morning joined the band coach and his fellow-trumpeter Willie Miller.

And so the band's rehearsal were held up until a suitable time. In the person of Laurie Kerr, who was found to complete the sax section. None of these strokes of ill-fortune, one showed the strain which they were about to complete. They were very strong enough, among the professionals, and understandably enough, they were the only band to be thrust from obscurity literally into the limelight.

Thrust from obscurity literally into the limelight. She knew that it was expected that her. An hour and a half before the Ken Moule Band was to appear the he was dressed and made-up. We wanted pictures of her. There isn't much time, he said. And still there was an hour to go.

When to share young Valerie's dressing-room, came Kathy Lloyd, and the nation called somewhat as the experienced singer took her mind of the coming hour.

6 trumpet men carry Lips to rest

NEW YORK.—I saw them send a jazzman home the other day—with tears, with joy and with music.

The farewell to Hot Lips Page was like nothing I had seen since Fats Waller died, eleven years ago.

In the morning there were the services in St. Mark's Methodist Church at 18th Street and St. Nicholas Avenue. As I stepped out of the taxi into the street outside the church, it seemed as though the whole of jazz history from 1920 on was standing there waiting to pay final homage to a loved and respected colleague.

Faces that hadn't been around for decades, along with more familiar figures from the night clubs, milled around in the crowd—everyone from Charlie Johnson of Small's Paradise of the 1930s, to Claude Hopkins and Andy Kirk, Willie the Lion Smith, and scores more.

The services were simple and dignified. Hazel Scott, who had sung "Ain't We Got a Thing Called Love" at Fats' funeral, sang again today. Snub Mosley, accompanied by his organ, played a soft, muted, plaintive hymn on his trombone. The only audible tears came from a blacked woman in the front row—Mrs. Elizabeth Page, who had given up her school-teaching job to take care of her ailing husband. Beside her sat the solemn-faced, silent Spike Page, Lips's 15-year-old son.

All-star session
The pallbearers were six trumpet players, and then Pep Wee Russell, Garvin Bushell, Lawrence Brown, and Billie Holiday set up ride for a 20-minute series of at least eight trumpet players, led by the young, but the greatest and followed by Herman Brown, Benny Goodman and a flock of others, tearing into it.

The day when 'Local Boys' really made good!

LOCAL BOY MAKES GOOD is kid's stuff, dream stuff, isn't it? But not for us! We like to see things as they happen in real life. Local boy makes good. It happened last Sunday.

Why not? Everybody's a local boy—or girl—some time, somewhere. Look around at the big names in the jazz world. Duke, Hawk, Herman, Monk, Fred, Louis, and others. They were born and grew up just like you or me. Ted Heath didn't drop out of the sky, and a number of other famous workers his way to the top step by step, fight by fight.

Undisputed winner

Jimmy Heyworth, who works in a butcher's shop in Burnley (Lancs.), is in there picking, too. In the past year he has fought his way up the same ladder with the same dogged determination.

Before 6,000 people at Belle Vue, Manchester, he proved himself Britain's number one leader without portfolio—a first-class bandleader with neither fame nor fortune.

The Heyworth band, with his five saxes and five brass, was undisputed winner of the All-Britain. It was the last band on stage, and from the first few bars the result was obvious.

Skye Boat, Song had the professional stamp about it. Nothing semi-professional here; the musicians just happen to have daytime jobs.

Smooth section work: nice polished sound. The forte was a peach. Oh, You Glad You're You with a clean, sparkling opening, and a nice follow-up. And a drummer who hadn't caught the cymbal disease. Brian Duff. He swung nicely with the rhythm and cracked out on the accents.

Ambitious arrangements
After its three numbers there could have been no other decision. But when it came to picking the runners-up, the judges must have sweated over those points about it.

Every single band on that bill had something to offer. The ideas were there; plenty of them. Some of the arrangements were almost frighteningly certain. No one failed for lack of trying. In many cases the fault came through trying too hard.

Let's run through the programme. And before I start, let me point out that I am assuming these bands are the same set of standards I would apply to Joe Loss, who hadn't got a chance to play, and Eric Winstone or any other band.

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Five proud men of Shipley. The Top Five photographed with the Silver Trophy they had all worked so hard to win.

THE 1954 ALL-BRITAIN described by MIKE NEVARD

went down into a very Heath arrangement of "Little One." The saxes and six trumpet line-up, and a drummer who hadn't caught the cymbal disease. Brian Duff. He swung nicely with the rhythm and cracked out on the accents.

Ambitious arrangements
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For me, she was the solo success of the day. The Top Five photographed with the Silver Trophy they had all worked so hard to win.

Big bands
Two sizable aggregations followed: Raymond Scott, from Weston-super-Mare, and Henri Morrison, from Glasgow.

The Kaye men made a lot of noise in comparison to the bands we had already heard, but this was one of those cases of the try-too-hard failure. In "Cherokee" he had a Kenia opening, a Billy May stomp, and even an exercise of the Mulligan-Saker duo.

The Morrison band had a more individual sound, and there was a best horn solo from Roy Whitford in "You Stepped Out Of A Dream."

But the fact that you have an unusual instrument in a band doesn't mean you use it wherever you can slip it in. The bias at the opening of "Facination" could have been chopped right off.

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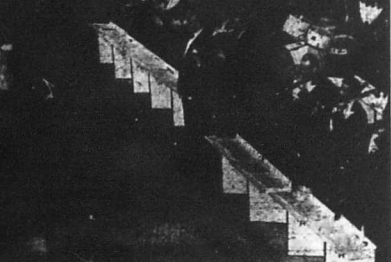
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Bird's-eye view of the band that brought the event to a sensational conclusion. Keith Lynds stands out in front of the Heath Band, who were playing at the peak of their form in front of over 6,000 musicians and fans.

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Like someone in love; I get a kick out of you;
Little girl blue; They can't take that away from me;
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SWING EAST

Just one of those things; I'm gonna sit right down and write myself a letter;
Sunday; Wrap your troubles in dreams;
Taking a chance on love; Jeepers Creepers; Get happy; All of me
CL 6589

Young at heart; Take a chance CL 14064

From here to eternity;
My one and only love CL 14023

I've got the world on a string;
South of the border CL 14031

Top Twelve

NAME OF BAND	Pos.
1st.—Jimmy Heyworth and his Astoria Dance Orchestra	154
2nd.—The Top Five and his Music	154
3rd.—Fred Anderson Band	153
4th.—Hazel Brown and her Dance Orchestra	149
5th.—The Lyrians Orchestra	138
6th.—Eric Peppercorn and his Music	138
7th.—The Saver's Dance Orchestra	136
8th.—Jack Mann and his Music	132
9th.—Pat Morrison and his Music	129
10th.—The Raymond Kaye Dance Orchestra	126
11th.—Brian Jenner and his Music	113
12th.—Rue Jones and his Music	103

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ANNAL WEDS TIN PAN ALLEY GIRL

Joe Glaser discusses the Ellington tour... AMERICAN booker Joe Glaser, who has more claim to the title King of Jazz than Paul Whiteman in his heyday...

Joe Glaser discusses the Ellington tour

AMERICAN booker Joe Glaser, who has more claim to the title King of Jazz than Paul Whiteman in his heyday...



Joe Glaser, the man who handles a veritable constellation of jazz stars.

TUBBY HAYES AND WIFE FINED IN DRUGS CASE

WELL-KNOWN tenor saxist Edward Brian "Tubby" Hayes and his wife, Margaret Helen Hayes of Britton Hill Road, London, E.W., pleaded guilty at Blackpool Magistrates' Court...

Ray Burns to sing with Show Band

Singer Ray Burns has been signed for 12 broadcasts with the Big Show Band...

IRISH DATES FOR COLYER JAZZMEN

Three hours after Ken Colyer married London jazzmen...

Big build-up for new Irish band

DUBLIN, Monday.—What is considered to be the biggest ever build-up for any Irish band...

PARIS REEDS

THREE STRENGTHS SOFT MEDIUM HARD

PROVINCIAL ROUND-UP

NEW LEADS of the King's Hall Jazz Band, Aberdeen, who is the most popular of the local jazz bands...

By Jerry DAWSON

After the removal of a cyst from his right eye on Monday, Mrs. Dennis Lott advises the parish so that her husband can give his public again.

Recording organist Harry Parmer is organizing a fund to buy a tape recorder for the patients of the St. Mary's Hospital...

Don York (a.k.a.) has replaced Don Wood in Derek Sinclair's Band at the Mecca, Glasgow.

The Hedley Ward Trio's projected eighth-week tour of American bases in Germany...

Edinburgh drummer Benny Bromberg is in an Edinburgh hospital recuperating from a nervous breakdown...

Frankie Vaughan, who will be busy with Variety and one-night stands until Christmas...

Dublin gig-leader Johnny Butler and his 11-piece band have been successful auditions...

EYES RIGHT!

On September 11, police officers searched the house in which the two were staying...

Warned

"It is obvious from other matters found there that these men were in fact making their own cigarettes..."

Granting a conditional discharge, Bench Chairman Mr. G. W. Lowrey warned: "If you are caught in the next 12 months taking drugs again you will be brought back to this court and punished."

26,000 audience

"Speaking of Australia, that thing Louis just did there was most successful..."

TWO LEAVE GRAY

Bassist Bill Batt has left Joe's Club since the day after last...

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CONWAY OPENS AT NEW HOLLYWOOD

HARRY CONWAY opens at the New Hollywood Club, W. on Monday...

Who's Where

Kenney BAKER, saxophone, Chatham. Joe DANIELS, tenor saxophone, Birmingham. Fred BOWEN, trumpet, Birmingham.

26,000 audience

"Speaking of Australia, that thing Louis just did there was most successful..."

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DOUGLAS SIGNS 'OLD BOYS' SHOWMANSHIP BID

HUMPH'S NEW TRAM MAN



LESIE DOUGLAS, currently settling down in the resident spot at the Astoria Ballroom, Nottingham...

NEW ALTO, TRUMPET for Simone band

A LTOBET Dougie Stinson and a trumpeter named Simone have joined Sydney Simone's Orchestra...

Midlands leader dies after crash

TWENTY-SIX-YEAR-OLD Midlands leader Lee Lombard, who was seriously injured in a car crash five weeks ago...

STOBART STARS AT BENEFIT DANCE

Tenorist Kathy Stobart will lead an amateur group at a benefit dance at the Royal Albert Hall...

Ted Heath denies band-in-film story

Ted Heath has denied a report in the musical Press that he had been approached by a film producer...

Dankworth man leaves to run grocery shop

Trumpeter George Dankworth left his native Derbyshire to open a grocery business...

Tabor for Yarmouth

Violinist-leader Terry Kuntzler, currently resident at Quaker's Restaurant...

GRAPPELLE IN PARIS

PARIS, Wednesday.—After a two-month sojourn in the U.S.A. singer "Brick Top" in Paris...

SID BOATMAN AND JOHN BRADLEY WED SINGERS

John Bradley, altoist with Ken Hewitt at the Chiswell Islands Hotel, Guernsey...

H. NEWTON LANE DIES AGED 67

THE death occurred at his home, 11, Newton Lane, Manchester, on Monday...

Premier starts big expansion policy

THE Premier Dr. Amery has embarked upon a big expansion programme which will cost many thousands...

BERYL'S BACK

BERYL HRYDEN arrived back in Britain on Tuesday after three months of busy singing on the Continent...

SOWDEN'S JAZZ AGES AT CRICKLEWOOD

Trumpeter Stan Sowden and his jazz sextet will be resident at the Cricklewood Jazz Club...

Summer makes it 12

Drummer George Summer, who fronts the quartet at Fountain-bridge Palace, Edinburgh...

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SID BOATMAN AND JOHN BRADLEY WED SINGERS

John Bradley, altoist with Ken Hewitt at the Chiswell Islands Hotel, Guernsey...

HERE'S A TOAST FROM 2 ADAMS



Eric Adams, of Bradford Wood 11, and sister Jill Adams were among those invited to sample a choice sherry when Long's famous wine house opens its new branch...

DUDEK HAND-MADE MUTES

are being used by the brass sections of GRACIE COLE, JOHNNY DANKWORTH, GEORGE EVANS, VIC LEWIS, JOE LOSS, KEN MACKINTOSH, JACK PARNELL, LOU PREAGER, BILLY TERNENT



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 This is the most complete and authoritative book on the subject of music theory. It covers the fundamentals of music theory and provides a solid foundation for further study. It is essential reading for all budding musicians.

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 Seeking experienced musicians for various positions. Positions available include: Trumpet, Trombone, Saxophone, Clarinet, Bassoon, Piano, and Drums. Applications should be sent to the appropriate office.

PERSONAL
 Various personal notices and advertisements. Includes information about music lessons, instrument repairs, and other services.

PUBLIC NOTICES
 Various public notices and advertisements. Includes information about music lessons, instrument repairs, and other services.

INSURANCE
 Various insurance advertisements. Includes information about life insurance, fire insurance, and other types of insurance.

MUSICAL SERVICES
 Various musical services and advertisements. Includes information about music lessons, instrument repairs, and other services.

TO LET
 Various "to let" advertisements. Includes information about properties for rent or lease.

PARAMOUNT Part Exchange Service
 Instrument guaranteed 2 years. Part exchange service for musical instruments.

AMERICAN MAGAZINES
 Various American magazines for sale or subscription.

SITUATIONS VACANT
 Various job openings and situations vacant.

VOCALISTS
 Various vocalists and singers for hire or performance.

MUSICIANS WANTED
 Various music ensembles and bands seeking musicians for various instruments.

ENGAGEMENTS WANTED
 Various engagements and performance opportunities for musicians.

ACCESSIONS WANTED
 Various music-related items and accessories for sale or purchase.

LEW DAVIS OFFERS
 Various musical instruments and accessories for sale.

TIN PAN ALLEY
 Various musical instruments and accessories for sale.

DRUMS
 Various drum sets and accessories for sale.

LEW WOOD MUSICALS
 Various musical instruments and accessories for sale.

KITCHENS
 Various kitchen appliances and accessories for sale.

DEPOSIT TODAY
 Various deposit and financial services.

COLEDGE LOVELL
 Various educational and training services.

TED WARREN DRUM SHOP
 Various drum sets and accessories for sale.

FOOTE
 Various musical instruments and accessories for sale.

JACK WOODROFFE
 Various musical instruments and accessories for sale.

RECORDS FOR SALE
 Various records and vinyl for sale.

DO YOU LIVE IN LIVERPOOL?
 Various services and information for Liverpool residents.

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 Various records and vinyl for sale.

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FROM CHAMPAGNE TO MAY FAIR

RANDALL-ARMSTRONG SWITCH

HOPES FALL THROUGH ZIP GOES A SINGER

AN ambitious project for an Anglo-American band exchange between Freddy Randall and Louis Armstrong has fallen through despite M.U. approval.

He feels that, although Freddy Randall enjoys the reputation in Britain, he is not sufficiently well known in the States to prove a financial success.

£3,000 for Randall This would have taken place next summer and would have opened with a big concert at the Albert Hall, with others of a similar nature in Manchester and Blackpool.

The rest of the dates would have included appearances at the U.S. camps at Fairford, Brunton and Mallow, and at the Oxford Galleries, Newcastle, and the new Fiume Ballroom at Grosvenor Park, which opens at Whitman.

All booked £3,000 for Freddy Randall and his band for an eight-day tour of the States, but Joe Glazer did not consider this to be economically possible, in view of the band's limited appeal there.

Mr. Glazer's assistant secretary Harry Francis, in a written reply to Mr. Glazer's proposal for the exchange, said that it was likely that permission would be given if the engagements were carried out simultaneously, or near the same period.

SCOTS BANDS DEMAND REGULAR AIR SPOTS

A NUMBER of Scottish band leaders have stated that they would welcome regular radio spots in the Scottish Home Service.

However, Mr. Pat Walker, who is in charge of dance music in the Scottish Region, has no hopes of any broadcasting dates for dance bands until well into the New Year.

ALL-BRITAIN From Page 8

A week before, had played at the London Palladium before the Queen. Here the nervous Most certainly!

The Ted Heath band felt that it, too, was taking part in a contest, but they were not keen to listen to the competing bands. They were right on that score.

They listened to the contesting groups. They went back to their bedrooms to check over that their instruments were warm. That added were sure that they would be playing in front of scores of professional musicians who had come to see the contest as well as the spectators who had just competed. The boys knew they were right on that score.

And so it ended. Off went the Jimmy Heyworth boys to celebrate in the "loos" in Burnley. They went the others, determined to do even better next year. And so the contest, which kindles the soul of the semi-professional musician and inspires him to attain the high standards of the professional, was a merry event.

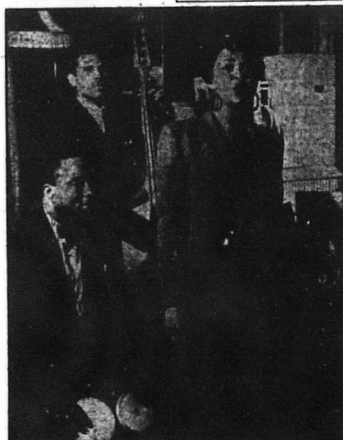
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BILL MCGUFFIE

concerned. So I aim to put things right by some intensive study. Bill has already received several interesting offers from America. During his period of absence he will be visiting the States to talk over these proposals.

Mr. Cyril Stapleton, commenting on the coming departure of Bill McGuffie, told the M.M.: "Bill has been a valuable asset to the Show Band. He is a great performer and has been most popular with the public."



American singer Mildred, Joanne Smith, recently in the 'Cockles and Champagne' revue, opened last Monday for two weeks at the May Fair Hotel, London, where she is accompanied by her own trio and herself and his orchestra.

Gracie makes it really all-girls

TROMBONIST Ruth Clynes, who has just been released from the Women's Royal Army Corps staff band, joins Gracie Cole's All-Girls Orchestra on Wednesday. She will augment the four trumpets, four saxes from line.

BBC to air tribute to Glenn Miller

Glenn Miller will be the subject of a special BBC anniversary programme on Boxing Day. It is hoped that Ted Heath, George Martin and Bob Parr will take part in the broadcast.

Franklin Engelmann is narrator, and the script, written by Geoffrey Butcher, of the Glenn Miller Appreciation Society, is produced by Cecil Madden, who was associated with Miller broadcast during the war. It was on December 11, 1944, that Miller made his fatal last flight from Britain to France.

MPPCA MEETING

The annual general meeting of the Music Publishers' Contact Personnel Association will be held at the Horse Shoe Hotel, Tottenham Court Road, London, at 8 p.m. on Monday.

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DISC SALES DWARF THE EIFFEL TOWER

Disc sales in the UK have reached a new peak, with the Eiffel Tower record by the Scorpions leading the charts.

NORWEGIANS ASK WILSON TO STAY

NAVY (Norway). Wednesday. -Franklin D. Roosevelt has been asked to stay on at the Hermitage Hotel in London next month.

SOS for Peter Rose

Mrs. Peter Rose, of 12, Abbey Road, has been asked to trace the whereabouts of her ex-husband, whose father has died suddenly.

Seaport Ballroom banned by IFM

The Seaport Ballroom, Southampton, has been banned by the IFM for playing music that is not suitable for the occasion.

Joan Brooks makes a come-back

Vocalist Joan Brooks, who retired two years ago to become a mother, has made a come-back with the Don Rendell Sextet.

SHORTBRIDGE LEAVING HARRY LEADER

Plans to leave Harry Leader's band, reformed at the Astoria Ballroom, by 20 after a stay of two and a half years, replacement is set.

New Orleans dancer

Rudy Marsalis, a dancer from New Orleans, makes his debut as a jazz singer under the name of "Rudy Marsalis" in the Royal Variety Show at the Royal Albert Hall next Tuesday.

Bill McGuffie

Bill McGuffie is leaving for America to take over these proposals. He will be visiting the States to talk over these proposals.

Heading for the Hit Parade

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BACKSTAGE

Variety's Bright Day

TWENTY-THREE - YEAR-OLD vocalist Jill Day, who is playing her second Variety date - at Dudley Hippodrome - this week, started singing with Harry Roy's band nine years ago.

chosen to understudy Triss Henderson in Piccadilly Hayrides at the Prince of Wales. Then she joined a dance trio in Limelight at Brighton, where she met local band-leader Syd Dean. Syd invited her to sing with his band on the air, which she did for 18 months.

chester Hotel, and was with Geraldine for over two years. Five-foot-two Jill, blonde with green eyes, lives in Baywater. Her cosy flat has a red and lime-green colour scheme, with white carpets.

"TAKE off your girldie" is the order which singing coach Johnnie Scott usually gives to the young Hollywood starlet when she first visits him for vocal lessons.

"Fight belts, girldie, anything which restricts the waist-line, are strictly taboo when it comes to singing," he says. "This is hard for a new player to understand. Usually she has cinched her waist in to emphasise her figure as much as possible, and when I tell her to let it out there are usually a few moments of rebellion."

Her hobby is making ornamental dolls from bits of wire and scraps of material. She is not the only celebrity in the family. Her brother is famous amateur jockey Bert Page.

Johnnie teaches most of the stars at Universal-International; among his pupils have been Janet Leigh, Mala Powers and Piper Laurie.

Johnnie is adamant, however, and says you can't learn to sing unless you have "a full waistline". So the new girl is waded into a dressing-room and told to let out her waist without further ado.

Lately, Johnnie Scott has been working with Gloria De Haven in So This is Paris. He taught Tony Curtis to sing for the same film.

SO YOU WANT TO SING

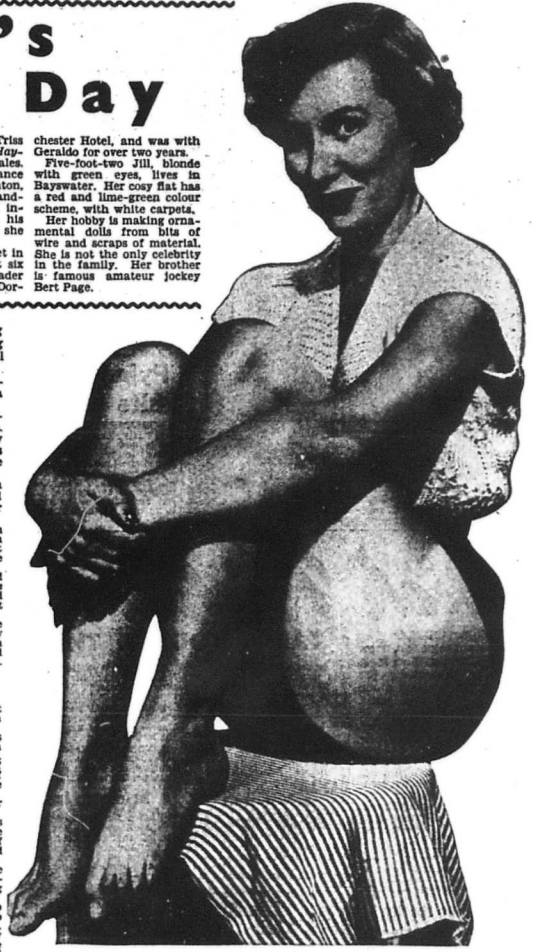
The man who teaches the stars gives some advice

Johnnie Scott tells his students that anyone can learn to sing adequately if he has a sense of rhythm and is not tone deaf. But it does take patience and persistence, and then they launch into a song and record it for practice.

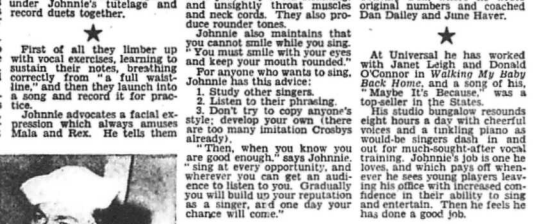
Johnnie advocates a facial expression which always amuses Mala and Rex. He tells them they must "sing as if your jaw is broken."

At Universal he has worked with Janet Leigh and Donald O'Connor in *Wildcat*. *My Baby* *Back Home*, and a song of his, "Maybe It's Because," was a top-seller in the States.

His studio bungalow sounds eight hours a day with cheerful voices and a tinkling piano as would be singers dash in and out for much-sought-after vocal training. Johnnie's job is one he loves and which pays off whenever you can get an audience to listen to you. Gradually you build your reputation as a singer, and one day your career will come.



Johnnie Scott has been in the singing business for many years. He came to U.S. from Twentieth Century Fox, where he wrote original numbers and coached Dan Dailey and June Haver.



Johnnie Scott tells his students that anyone can learn to sing adequately if he has a sense of rhythm and is not tone deaf. But it does take patience and persistence, and then they launch into a song and record it for practice.

Tony Curtis didn't want a singing voice dubbed on to him in 'So This is Paris' so he went to vocal coach Johnnie Scott. On the left, Paul Gilbert shares his opinion of the Curtis vocal talents!

My sister's keeper....



SIX-YEAR-OLD Robert Innis, from Southsea, helps sister Ann in an impromptu rehearsal before her appearance in the Accorndon Day contests at the Central Hall, Westminster, last Saturday. On the right is Sylvia Lee, of Brixton, who was judged All-Britain Virtuoso Champion, and who will represent Britain in the 1955 World Championship contests.

THE BOY STOLE THE THUNDER

IT is not often that a small-time artist on a Provincial Variety bill steals the big names' thunder, but Bobby Collins did just this at the Alhambra Theatre, Bradford, last week. This former boy vocalist started out impersonating such stars as the late and great Al Johnson—and he was doing this at the age when children had to get a licence to appear. This semi-occupation remained static until a few years ago when he discovered that he had lost his voice. Nothing loath, he approached Frank Rathbone in whose show he was appearing at the time, and asked if he could remain and perform as a whistling act instead of singing. The changeover from birds to popular hit parade numbers was almost automatic—and his present act will soon be nearer the top half of the bill as a result!

Pyjama disc hits million

ROSEMARY CLOONEY'S "Hey There" on Columbia is now by the biggest record in the States, having passed the 1,000,000 mark. It is believed to be the first British record to reach this milestone. The Pyjama Game, the way show tune in many years to go over the million mark in sales.

Can Can



BACK ON HOME GROUND

VIVIEN SNOW, a young coloured singer, has just come to England to appear in cabaret. Which isn't so strange since she was born in England. Vivien was always appearing at the London clubs but a few years back she married Danish jazz critic, Borge Muller, and went to live in Copenhagen. Now Vivien is back in "Town" for a couple of months. She will return to Denmark after Christmas.

CHORIOGRAPHER

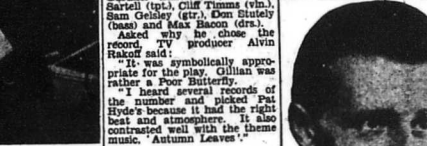
Delirde Vivian dancer Gillian Lynne break of routines in Cole Porter's Can-Can and in the current musical, M.O. Charles Prentice. Following Can-Can is now to be filmed, with

Hull gives us another star

THERE must be something about the air in Hull—or maybe it's the water! Whatever it is, the Yorkshire port helped to make an important contribution to popular song in giving its first star, then David Whitfield and now—Ronnie Hilton. Born Adrian Hill, Ronnie Hilton lives in Leeds where, for the past three years or so, he has been singing with Johnny Addleton's Band. He was secretly rather pleased when he was asked to record one of his numbers for submission to a publisher. The tunesmith—Robert Frowse—was very pleased to have past enjoyed little luck in submitting his manuscripts. He therefore decided that a change of venue might bring a change of luck. It did—but not for Robin. The record was rejected by Messrs. Keith Frowse. Reg Evans heard it, was very impressed by the warmth

POOR BUTTERFLY FLIES AGAIN...

VIEWERS whose memories stretch back 15-20 years were no doubt interested to hear a recording by vocalist Pat Hyde in last Sunday's TV play, *Waiting For Gillian*, which was repeated last night. It was Pat's version of "Poor Butterfly," accompanied by Edgar Jackson and his Orchestra, on Parlophone. Pat was discovered by Edgar and featured on a series of jazz records in 1934-5, when she was broadcasting with many bands and appearing in Variety.



Lorrae at Sunderland

A LITTLE overshadowed, perhaps, in a box-office sense by David Whitfield and Jack Jackson, Australian-born ex-Ambrose singer Lorrae Desmond nevertheless pleased last week's audience at Sunderland Empire. With these two stellar attractions topping the bill, Lorrae was assured of a good audience—and one predisposed to favour her type of singing. Accompanied by Billy Hall at the piano, she took every advantage of the heaven-sent opportunity.

MAN FROM MUSICOMEDY

After eight years in musical comedy, starring in *28 Varieties* and *London Musical Comedy*, the now London-based *Man from Musicomedy* has returned to the stage. Equipped with a baritone voice, which could be described as a light baritone with a tender range, he works with sincerity and enthusiasm, but it is his singing in mellow and expressive mood that brings him success. My advice would be to stay in musical comedy, where the addition of his own appearance, singing personality and acting ability could lead to a stardom—quite some odds when he has underplayed the lead in *Sixes The Bride*.—CHRIS MAYER.

THE QUEEN HEARS MORE VARETY MEN

BRITAIN'S music and Variety stars got another Royal in the Royal Film Performance. The film is *Tonight in Britain*, a backstage journey of London's West End. Below, we see the backstage behind the backstage: Max Bygraves is readied for the cameras on the stage of the Palladium. On the left, a scene from the film, showing Boscoe Hoister's Dancers at the New Churchill's Club.

Knights of Sunshine

ONCE upon a time, in a little town called Charlottetown in North Carolina—there lived four knights. Only they weren't called the Knights of the Sun, they were called Gene Alford, John Wallace, Clarence Dixon and Oscar Broadway. All four were singers. On the local scene they got together for a programme of songs and spirituals. And the four knights were born. One of their first records—*Of Your Smile*—became a historical novelty. Hat Truman, then President, wrote a special commendation of the four knights; later, Eisenhower used it as a campaign-booster. Today in the Oval Room of the White House is a model of handwork which incorporates a record device playing "The Sunshine of Your Smile."

\$3,000 NO!

VETERAN jazzman Clarence Williams' daughter, Irene Williams, is reported to have turned down an offer of \$3,000 a week to star in the show at the Folies Bergeres in Paris. According to present plans after taking part in the filming of *Porgy and Bess* in Germany next year, she will settle down in Detroit.

Dick Richards TAKES YOU ON THE—

SO Julian Slade's *The Duenna* folds tomorrow—much sooner than most people predicted. His *Salad Days* is going along nicely at the Vaudeville. But don't expect that to break any records, either. I believe that both of these tuneful shows have suffered because of the absurdly exaggerated adulation that was heaped on the young composer's head. He was made out to be a new combination of Rodgers, Hammerstein, Ivor Novello, Cole Porter and Gilbert and Sullivan. Which, of course, he isn't. He is the first Julian Slade and is going to be quite a power in the light theatre world if he left alone to develop his talent.

Tough for the top!

FOR Jane Russell to be asked to sing "Buttons and Bows" at the Royal Film Show just two weeks after Bob Hope had sung it (or, at least, a parody of it) at the Royal Variety Show, seems to me to be very nice for Paramount and the publishers of the song, but a bit rough on the Royal Family! Of course, the association of a number with any artist must eventually end up in boredom. I wonder how many years it will be before Eddie Calvert is allowed to do a show (public or private) without the inevitable "Oh, Mein Papa?"

Why and when...

I WONDER HOW long it took Billy Ternent's arrangement to kick most of the recognizable melody out of "Pagan Love Song" in the band's Tuesday night broadcast. I wonder why someone isn't bright enough to get him or herself a new gimmick, i.e., singing only the songs that aren't in the Hit Parade? It would make a refreshing change.

No chance here

HAD a farewell noggin with Avril Angers just before she left this week for a cabaret tour of India. A large number of artists have found India a happy hunting-ground for cabaret—Frances Day, Jack and Daphne Barker, Carl and Elaine Weldon, Harry Parry. In fact, almost everywhere is a good cabaret spot, except Britain. For a girl to buy new dresses and material when there are only a handful of West End spots worth playing doesn't make sense.

Past conditional

RUDY VALLEE doesn't appear to have set the *CBS Show Business* on Monday in a tele-recorded appearance. A very sensible decision which should be made more often.

One up to Bob

MANY stars have confessed that they would be happier on television if their appearance could be filmed first, instead of being done in the studio at the time of the transmission. Usually, the BBC has shrugged and muttered about difficulties. Yet I see that the persuasive Bob Hope has scored the point. He will be topping the bill of *This is Show Business* on Monday in a tele-recorded appearance. A very sensible decision which should be made more often.

It pays so well

SIGN of the times. Travelling around London last Saturday night I was interested—and, I admit, slightly surprised—to note that the biggest ones I saw were not for either a theatre or for a cinema. It was for Humphrey Leston's *Jazz Club* in Oxford Street.

Solid success

SONGWRITER Michael Carr, one of the few characters in the "Tin Alley" just now—and with good cause. He has three good solid numbers in action: "Lonely Ballerina," "Stuff The Drama Are Made Of" and "Shadow Of The One I Love." A useful hat-trick.

The hare truth

I AWARDED a mythical case of champagne to whoever is staging this week's show at the Theatre Royal, Drury Lane. Not for their attempt to disguise their production as high art. Not for the subtle, teasing, provocative play upon words in the title. No. With simple, unswerving, unblinking sincerity they have filled their offering to entertainment: PARIS LEG SHOW!

Tallpooze—Did you hear

about the Misses Knudsen who was ordered off for a cruise to avoid a nervous collapse?

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May we use your slapstick, please?

SLAPSTICK went out with Charlie Chaplin, they say. But the Tanner Sisters, one of the country's leading Variety acts, have their doubts. It is all a result of the performance of their new number, "Slapstick," in the Bob Monkhouse TV programme *Fast and Loose*. It proved so popular that three leading comedians have asked Frances and Stella if they can use the routine in their acts.

The inspiration for the number came to the Tanner Sisters while they were appearing at Worcester. They worked it out jointly, between shows, in only two days. How did they do it? Not only as a vocal attraction, but the dancing involved! Frances and Stella give the credit to two old troupers, Hackford and Doyle. They spent many hours patiently teaching the Sisters. In fact, took a week of rehearsal before they decided the act was ready for TV.

It went over so well that congratulations came streaming in. But the most gratifying compliment of all came from Gilbert Harding, who rang Bob Monkhouse to tell him how much he had enjoyed the Tanners' performance.

They must be one of the most-travelled vocal acts in the country. Included in the list of countries they have visited are Poland, Czechoslovakia, Germany and North Africa. Travelling around Britain gives them no trouble. They are the proud owners of a Ford Zephyr. London will be their destination on November 24. On that date, the Tanner Sisters have another spot in *Fast and Loose*—G. B.

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Humphrey Leston. He gets the biggest notices in London, says Dick Richards.

PARAMOUNT TO FIRM RED NICHOLS STORY

ONE of the most gratifying changes of the past two years has been the definite, if grudging, recognition given to jazzmen, dance musicians and popular singers.

Producer assigned

So far as the lay Press was concerned, editors all over Britain abruptly perceived that three generations of readers liked rhythmic forms of music. Almost overnight, the cheap lites and the prejudiced ignorance were replaced by interest. Papers, regardless of the musical tastes of the people who run them, have to be sold.

The band world owes some gratitude to Universal-International for making the *Glenn Miller Story*. The box-office triumph of that film inspired other companies to plan similar subjects. We are promised the Benny Goodman and Eddie Duchin stories already.

Now Paramount has announced that they will produce *Intermission*—screen life of Red Nichols. This apparently is no mere half-hearted attempt to jump on the band-wagon. Paul Jones, one of Hollywood's top producers, has been assigned to turn Robert Smith's story of the Nichols drama into film.

Drama it is. Nichols disappeared from the jazz scene at the height of his fame in the twenties. His daughter had been stricken with polio and Nichols and his wife retired to nurse her back to health. This is, of course, the heartbreak motif that Hollywood loves. But the Nichols story will not end there. Red made a come-back after his daughter recovered.



AN EARLY PICTURE OF RED NICHOLS, ONE OF THE FIRST WHITE JAZZMEN TO BE GIVEN A FAIR. PARAMOUNT HAVE STARTED WORK ON A FILM OF HIS LIFE, AND HE HAS BEEN ASSIGNED ONE OF THEIR TOP PRODUCERS TO IT.

Louis "Red" Nichols came from Ogden, Utah, to break into the jazz scene when he was only nineteen.

One of the first on his payroll was Jimmy Dorsey. Benny Goodman and Artie Shaw also played with him, as did Gene Krupa, and Glenn Miller was for a time his arranger and conductor under the Nichols baton for Gertrude's *Girl Crazy* during his New York run. Nichols is reputed to have made the first disc that sold a million. Nowadays, he occasionally works with Bing Crosby, who was a struggling struggling in the big time. But enthusiasts will identify him more readily with the famous Five Pennies.

All of this promises a film with real jazz content, and one which absolutely demands the inclusion of some of the fabulous characters of the jazz age. It could well be the first jazz film to conquer the box-office.

THREE COINS IN THE FOUNTAIN might be said to have demonstrated how a theme song could be best sold to filmgoers. Sinatra sang the title number on the soundtrack while the camera panned around the glorious vistas of Rome. The point is, there were not the distractions of a succession of credit titles. The same technique has been adopted for 20th Century-Fox's *It's A Woman's World*. The theme is sung by the Four Aces, while shots of New York are screened.

The story concerns the inter-tantalising rather than entertaining. The gross defect is its brief footage. With all the skill in the world, it just isn't possible to get a full effect in a few minutes. We got a song from Jean Carson at the Café de Paris, backed up by George Smith's band, then we are off for a breath-takingly short glimpse of someone. Jean, Max Bygraves (as the London Palladium) and Tosca O'Leary get a full chorus each. Pair enough. But we only hear a few bars of chorus from Eileen Joyce, a sizzling of Shakespeare from the Old Vic company, and the quickest peek at the Festival Ballet.

Purist verdict is that it is a good idea that should have been extended to at least an hour. There may be very good reasons why it wasn't, but they surely can't justify the result. There must be a huge market for features of this nature. If *Tonight In Britain* was designed more as a travesty than as a serious attempt to present British entertainment, then I fear it has fallen between the two stools.

FILM NOTES by TONY BROWN

Sykora jazz

THE more musically adventurous spirits have also affected British film makers. Harlequin Productions' *Passing Stranger* had a background provided by the Ken Sykora Six. Ken wrote the score around his solo guitar, but also included features by alt-rock Brian Turley, bassist Jimmy Stokes, and second guitarist Brian Durr. The score was compiled by Jimmy McKenzie (vibes) and Pete Harris (drums). Heard in the film is vocalist Lonnie Donegan, who sings the title song. And to round off the musical credits, the theme song is polished by Dave Toff Music. The film is due for November 29 release on the ABC circuit.

JOHNNIE RAY will make his first recording appearance outside Columbia, when he appears, by special permission, on the company's new album based on the score of his new film, *No Business Like Show Business*.

Elbet Merman, Donald O'Connor, and Daley and Mizzy Gaynor will also be in the album, while Dolores Gray will play the part enacted in the picture by Marilyn Monroe. Miss Gray could not get a release from RCA Victor to take part in the album.

Golden disc
A RECORDING of Joan Aron will be heard in *Prize Gold*, starring Richard Widmark. Widmark spins a record in his Berlin film—a voice that comes out in that of Joan, backed by the Johnny Douglas orchestra. The song, "Prize Of Gold," by Ned Washington and Lester Lee, is the Best disc will be released on Decca when the film is due for release.

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Prices: 2/6, 3/6, 4/6, 5/6, 6/6, 7/6, 8/6, 9/6, 10/6, 11/6, 12/6, 13/6, 14/6, 15/6, 16/6, 17/6, 18/6, 19/6, 20/6, 21/6, 22/6, 23/6, 24/6, 25/6, 26/6, 27/6, 28/6, 29/6, 30/6, 31/6, 32/6, 33/6, 34/6, 35/6, 36/6, 37/6, 38/6, 39/6, 40/6, 41/6, 42/6, 43/6, 44/6, 45/6, 46/6, 47/6, 48/6, 49/6, 50/6, 51/6, 52/6, 53/6, 54/6, 55/6, 56/6, 57/6, 58/6, 59/6, 60/6, 61/6, 62/6, 63/6, 64/6, 65/6, 66/6, 67/6, 68/6, 69/6, 70/6, 71/6, 72/6, 73/6, 74/6, 75/6, 76/6, 77/6, 78/6, 79/6, 80/6, 81/6, 82/6, 83/6, 84/6, 85/6, 86/6, 87/6, 88/6, 89/6, 90/6, 91/6, 92/6, 93/6, 94/6, 95/6, 96/6, 97/6, 98/6, 99/6, 100/6.

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SUNDAY, NOVEMBER 21st — 5.30 & 8 p.m.
ED. W. JONES presents

JOE LOSS ORCHESTRA
HOWARD JONES • ROBE BREMAN • TONY VENTRO
BOB MONKHOUSE • STAN STENNETT
3/- to 6/-

GAUMONT • LEWISHAM
SUNDAY, NOVEMBER 21st — 6 & 8.30 p.m.
ED. W. JONES presents

KEN MACKINTOSH ORC • RONNIE HARRIS • ALMA COGAN
Dickie Dawson • Sonny Farrar
3/- to 6/- — LEE 1331

TROCADERO • ELEPHANT & CASTLE
SUNDAY, NOVEMBER 28th — 6 & 8.30 p.m.
ED. W. JONES presents

AL MARTINO • BOB MONKHOUSE
TEDDY FOSTER ORC.
3/- to 6/- — HOP 1344

ODEON • PLYMOUTH
SUNDAY, NOVEMBER 28th — 5.30 & 8 p.m.
ED. W. JONES presents

THE JOE LOSS BAND SHOW with
Howard Jones, Robe Brennan, Tony Ventro, The Hedley Ward Trio
2/6 to 6/- — PLYMOUTH 6532

KINGSTON EMPIRE
THIS SUNDAY, NOVEMBER 21st, at 6 & 8.30 p.m.
ARTHUR HOWES presents

JOHNNY DANKWORTH & HIS ORCHESTRA
Cleo Laine • Frank Holder • Tony Mansell
Seats 2/-, 4/-, 5/- — KINGSTON 3131

KINGSTON EMPIRE
SUNDAY, NOVEMBER 28th, at 8 p.m.
ARTHUR HOWES presents

THE ERIC DELANEY BAND
Seats 2/-, 4/-, 5/- — KINGSTON 3131

TOWN HALL • BIRMINGHAM
FRIDAY, NOVEMBER 26th, at 8 p.m.
ARTHUR HOWES presents

KEN MACKINTOSH HIS ORCHESTRA
Patti Forbes • Kenny Bardoll • Gordon Langhorne
Don Cameron • The Macples
Seats 2/6 to 5/-, 6/-, 7/-, 8/-, 9/-, 10/-, 11/-, 12/-, 13/-, 14/-, 15/-, 16/-, 17/-, 18/-, 19/-, 20/-, 21/-, 22/-, 23/-, 24/-, 25/-, 26/-, 27/-, 28/-, 29/-, 30/-, 31/-, 32/-, 33/-, 34/-, 35/-, 36/-, 37/-, 38/-, 39/-, 40/-, 41/-, 42/-, 43/-, 44/-, 45/-, 46/-, 47/-, 48/-, 49/-, 50/-, 51/-, 52/-, 53/-, 54/-, 55/-, 56/-, 57/-, 58/-, 59/-, 60/-, 61/-, 62/-, 63/-, 64/-, 65/-, 66/-, 67/-, 68/-, 69/-, 70/-, 71/-, 72/-, 73/-, 74/-, 75/-, 76/-, 77/-, 78/-, 79/-, 80/-, 81/-, 82/-, 83/-, 84/-, 85/-, 86/-, 87/-, 88/-, 89/-, 90/-, 91/-, 92/-, 93/-, 94/-, 95/-, 96/-, 97/-, 98/-, 99/-, 100/-.

CHISWICK EMPIRE
SUNDAY, NOVEMBER 28th, at 7.30 p.m.
ARTHUR HOWES presents

THE RONNIE SCOTT ORCHESTRA
THE TOMMY WHITTLE QUINET
Seats 2/6, 4/-, 5/- — CHISWICK 7051

VICTORIA HALL • HANLEY
SUNDAY, NOVEMBER 28th — 7 p.m.
ARTHUR KIMBELL presents

THE JACK PARNELL BAND SHOW
Markets: 2/6, 3/-, 4/-, 5/-, 6/-, 7/-, 8/-, 9/-, 10/-, 11/-, 12/-, 13/-, 14/-, 15/-, 16/-, 17/-, 18/-, 19/-, 20/-, 21/-, 22/-, 23/-, 24/-, 25/-, 26/-, 27/-, 28/-, 29/-, 30/-, 31/-, 32/-, 33/-, 34/-, 35/-, 36/-, 37/-, 38/-, 39/-, 40/-, 41/-, 42/-, 43/-, 44/-, 45/-, 46/-, 47/-, 48/-, 49/-, 50/-, 51/-, 52/-, 53/-, 54/-, 55/-, 56/-, 57/-, 58/-, 59/-, 60/-, 61/-, 62/-, 63/-, 64/-, 65/-, 66/-, 67/-, 68/-, 69/-, 70/-, 71/-, 72/-, 73/-, 74/-, 75/-, 76/-, 77/-, 78/-, 79/-, 80/-, 81/-, 82/-, 83/-, 84/-, 85/-, 86/-, 87/-, 88/-, 89/-, 90/-, 91/-, 92/-, 93/-, 94/-, 95/-, 96/-, 97/-, 98/-, 99/-, 100/-.

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Vol. 30, No. 1106. NOVEMBER 27, 1954

Published at the G.P.O. as a Newspaper EVERY FRIDAY - 6d.

BRITISH FILM OF TIN PAN ALLEY

PATTI PAGE, American song star of "Doggie In The Window" fame, may be signed for an important feature role in a British musical with a Tin Pan Alley locale. The film, a Raymond Stross production, will be an adaptation of a book entitled "An Alligator Named Daisy," a comedy about a composer who inherits an alligator.

Famous American composer Sam Coslow, who wrote the score for Stross's "As Long As They're Happy"—the J. Arthur Rank film recently completed at Pinewood—has again been signed to write the numbers for the new musical.

GRACIE'S GORGEOUS GAL!



A prospective piece from behind the curtains by vocalist Patti Lane, who joined Gracie Coley's All-Stars Orchestra on Monday. Patti was formerly a Roadshow star.

Song-plugger star
Sam told the MM: "There will be a lot of Tin Pan Alley locale in the picture, and the studio plans to include the TPA Ball."
The principal character is a song-plugger. The producer is looking for someone suitable to play the part—he should be a real comedian!"

The leading film roles have not been assigned at this stage, but the names of Diana Dors and Kenneth Moore have been mentioned.

Injured
Sam Coslow is now confined to his London flat following a fall in the lounge on Sunday night. He fractured the little toe of his right foot, which is in plaster.

Sam, who came to Britain last March, was associated with such pre-war Bing Crosby hits as "Thanks, Just One More Chance" and "Learn To Croon," and many other song successes.



OH, NO!
Arthur Bennett, bassist with drummer-George Fierstein, demonstrate one of the soberest stunts he performed on the destination. And the worried look on the table! That's George.

Ted Heath offered Australian tour

TED HEATH and his Music have received a big offer to tour Australia and New Zealand during March next year. The tour would take the form of a series of concerts in the major cities and last four weeks.

Ted told the Melody Maker: "The offer has come through Jack Neary, the Australian impresario who introduced Kathy Lloyd to me."

"I must say it's a very attractive proposition, but I can't say for certain whether I shall take it up. There has been doing so well here, a trip of this sort would be more in the nature of a Roadshow tour."

"They want me to fly to the States and back, and have offered to pay return fares amounting to £4,000. But I would rather go out by boat, come back by air—it would give us more of a rest that way."

Support
Talking of his recent negotiations with American MU chief, James Petrillo, for a band exchange deal, Ted revealed that he had received a message of encouragement from U.S. band-leader Les Brown.

Writing from Las Vegas, where he has been playing, Les says: "Back Page, Col. 4"

BBC SHOW BAND OFFER TO HARRY LETHAM

Harry Letham, lead trumpet with the Skyrockets, at the London Palladium, has received an offer from Cyril Stapleton to join the Show Band.

This closely follows the news that two Show Band trumpet-players are leaving—Jimmy Deuchar and Johnny McLeavy. Harry Letham, who comes from Glasgow, and is 42, had kicked out of You" were featured by the band at Belle Vue. Manchester, last week when they won their title.

KEN WEDS 'HELLO GIRL'



Traditionalist leader Ken Colyer married London telephonist Delphine Fricker at Fulham register office on Wednesday. Pictured above with the happy couple are (l. to r.) Colyer's former-brother Mac Duncan, George Melly, Mr. William Fricker, the bride's father, Harry's sister Jessie Adey, Adey's mother, and his band manager brother, Bill.

VICTOR FELDMAN STARS WITH Premier



Talking of his recent negotiations with American MU chief, James Petrillo, for a band exchange deal, Ted revealed that he had received a message of encouragement from U.S. band-leader Les Brown. Writing from Las Vegas, where he has been playing, Les says: "Back Page, Col. 4"

For Vibes and Drums
it's PREMIER every time!
says Victor Feldman, one of Britain's top jazzmen, playing with the famous Ronnie Scott orchestra.

Two stars leaving Harry Roy Band

Pianist-arranger Burt Rhodes and bassist Pat Reilly leave Harry Roy's Band, at the Café de Paris, this week-end. Burt, whose place will be taken by John Watts, is joining Woolf Phillips, at the Piggalle. John has been with Ambrose's Orchestra and has accompanied singer Julie Dawn. Pat leaves England for the States on Sunday. He joins his wife at Miami and will probably settle down there. He has been associated with Harry for several years. His replacement is freelance bassist Dave Willis.

Frank King 4 open at Carousol Club

Clarinet-violinist Frank King opened at the new club the Carousol Club, at the New Carousol, W., last Wednesday. He will be joined by (l. to r.) Ronnie Black (bass, viola), and Ray Webb (dr.). Frank recently finished a summer season at the Ocean Hotel, Sandown, W. He has played at many clubs, among them the Concorde, Jack of Clubs, and Ciro's.



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ACCORDION SPOTLIGHT

ONE of the main criticisms leveled at the accordion is the tuning and pitch range of the bass keyboard. On the standard 120-bass instrument, the pitch range is always one semitone short of an octave, consequently it is not possible to get a true melodic line which exceeds the range of these notes.

Another disadvantage is that the chord positions are fixed according to the standard modified chord system. The chord itself is definitely only obtainable in one position.

For many years, manufacturers have been experimenting with a view to providing a bass keyboard which would meet practically all musical demands, and these experiments have led to interesting results.

The personal opinion is that the most successful system to date is the chromatic bass (incorporated on my present instrument). These buttons being contained on three rows in addition to the normal bass keyboard.

What it can do

Tuned in single reeds, these basses make the following notes possible in ATRIAL POSITION:

Using the low reeds register: from E in the fifth space below the bass staff to G above the staff and a major 6th higher.

Using the high reeds register: from the first line below the bass staff and major 6th higher. i.e., the whole range sounds an octave higher than that stated in para. 1.

The master register couples these two reeds together.

The keyboard also enables one to play chords in the CORRECT POSITION as well as obtain chords that are not obtainable on standard keyboards, provided that no more than four fingers are required and that the chord is not too extended.

This keyboard is the nearest thing yet to producing an accordion bass with few limitations.

It has been used extensively on the Continent for some years, and international stars like Freddie Belin, Fritz Dobler, David Arnault and Hans Bauche use the system.

Very few instruments of this nature are used in this country, but it is being brought forward in accordion construction and the latest model I have found in the extra weight and extra width, but this can be overcome with practice. *Ivor Beynon.*

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KEY TO STATIONS AND WAVELENGTHS

A: RTP Paris-Louvre: 1430m, 43.30m, 210m.

B: RTP Paris-Louvre: 20m, and 210m, 240m, 310m, 330m, 450m, 680m.

C: Hiverston: AVOX-TV, 210m, 240m, 280m, 300m, 360m, 410m, 460m, 510m, 570m, 630m, 690m, 750m, 810m, 870m, 930m, 990m, 1050m, 1110m, 1170m, 1230m, 1290m, 1350m, 1410m, 1470m, 1530m, 1590m, 1650m, 1710m, 1770m, 1830m, 1890m, 1950m, 2010m, 2070m, 2130m, 2190m, 2250m, 2310m, 2370m, 2430m, 2490m, 2550m, 2610m, 2670m, 2730m, 2790m, 2850m, 2910m, 2970m, 3030m, 3090m, 3150m, 3210m, 3270m, 3330m, 3390m, 3450m, 3510m, 3570m, 3630m, 3690m, 3750m, 3810m, 3870m, 3930m, 3990m, 4050m, 4110m, 4170m, 4230m, 4290m, 4350m, 4410m, 4470m, 4530m, 4590m, 4650m, 4710m, 4770m, 4830m, 4890m, 4950m, 5010m, 5070m, 5130m, 5190m, 5250m, 5310m, 5370m, 5430m, 5490m, 5550m, 5610m, 5670m, 5730m, 5790m, 5850m, 5910m, 5970m, 6030m, 6090m, 6150m, 6210m, 6270m, 6330m, 6390m, 6450m, 6510m, 6570m, 6630m, 6690m, 6750m, 6810m, 6870m, 6930m, 6990m, 7050m, 7110m, 7170m, 7230m, 7290m, 7350m, 7410m, 7470m, 7530m, 7590m, 7650m, 7710m, 7770m, 7830m, 7890m, 7950m, 8010m, 8070m, 8130m, 8190m, 8250m, 8310m, 8370m, 8430m, 8490m, 8550m, 8610m, 8670m, 8730m, 8790m, 8850m, 8910m, 8970m, 9030m, 9090m, 9150m, 9210m, 9270m, 9330m, 9390m, 9450m, 9510m, 9570m, 9630m, 9690m, 9750m, 9810m, 9870m, 9930m, 9990m, 10050m, 10110m, 10170m, 10230m, 10290m, 10350m, 10410m, 10470m, 10530m, 10590m, 10650m, 10710m, 10770m, 10830m, 10890m, 10950m, 11010m, 11070m, 11130m, 11190m, 11250m, 11310m, 11370m, 11430m, 11490m, 11550m, 11610m, 11670m, 11730m, 11790m, 11850m, 11910m, 11970m, 12030m, 12090m, 12150m, 12210m, 12270m, 12330m, 12390m, 12450m, 12510m, 12570m, 12630m, 12690m, 12750m, 12810m, 12870m, 12930m, 12990m, 13050m, 13110m, 13170m, 13230m, 13290m, 13350m, 13410m, 13470m, 13530m, 13590m, 13650m, 13710m, 13770m, 13830m, 13890m, 13950m, 14010m, 14070m, 14130m, 14190m, 14250m, 14310m, 14370m, 14430m, 14490m, 14550m, 14610m, 14670m, 14730m, 14790m, 14850m, 14910m, 14970m, 15030m, 15090m, 15150m, 15210m, 15270m, 15330m, 15390m, 15450m, 15510m, 15570m, 15630m, 15690m, 15750m, 15810m, 15870m, 15930m, 15990m, 16050m, 16110m, 16170m, 16230m, 16290m, 16350m, 16410m, 16470m, 16530m, 16590m, 16650m, 16710m, 16770m, 16830m, 16890m, 16950m, 17010m, 17070m, 17130m, 17190m, 17250m, 17310m, 17370m, 17430m, 17490m, 17550m, 17610m, 17670m, 17730m, 17790m, 17850m, 17910m, 17970m, 18030m, 18090m, 18150m, 18210m, 18270m, 18330m, 18390m, 18450m, 18510m, 18570m, 18630m, 18690m, 18750m, 18810m, 18870m, 18930m, 18990m, 19050m, 19110m, 19170m, 19230m, 19290m, 19350m, 19410m, 19470m, 19530m, 19590m, 19650m, 19710m, 19770m, 19830m, 19890m, 19950m, 20010m, 20070m, 20130m, 20190m, 20250m, 20310m, 20370m, 20430m, 20490m, 20550m, 20610m, 20670m, 20730m, 20790m, 20850m, 20910m, 20970m, 21030m, 21090m, 21150m, 21210m, 21270m, 21330m, 21390m, 21450m, 21510m, 21570m, 21630m, 21690m, 21750m, 21810m, 21870m, 21930m, 21990m, 22050m, 22110m, 22170m, 22230m, 22290m, 22350m, 22410m, 22470m, 22530m, 22590m, 22650m, 22710m, 22770m, 22830m, 22890m, 22950m, 23010m, 23070m, 23130m, 23190m, 23250m, 23310m, 23370m, 23430m, 23490m, 23550m, 23610m, 23670m, 23730m, 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83790m, 83850m, 83910m, 83970m, 84030m, 84090m, 84150m, 84210m, 84270m, 84330m, 84390m, 84450m, 84510m, 84570m, 84630m, 84690m, 84750m, 84810m, 84870m, 84930m, 84990m, 85050m, 85110m, 85170m, 85230m, 85290m, 85350m, 85410m

ACCORDION SPOTLIGHT

ONE of the main criticisms leveled at the accordion is the tuning and pitch range of the bass keyboard. On the standard 120-bass instrument, the pitch range is always one semitone short of an octave; consequently it is not possible to get a true melodic line which exceeds the range of these notes.

What it can do

Tuned to major scales, these instruments make the following notes possible in ACTUAL PITCH:
1.—Using the low reeds register: from E in the 5th space below the bass staff to C sharp four octaves and a major 6th higher.
2.—Using the high reeds register: from E on the first line below the bass staff to C sharp four octaves and a major 6th higher. The whole range sounds an octave higher than that quoted in para. 1.

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playing with TED HEATH'S ORCHESTRA
Ronnie says: "I have been using Ajax drums for 7 years now, and hope to continue to do so for the rest of my drumming career. They stand up to any amount of rough treatment, and as for the finish, they are the smartest looking drums ever."

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Cat and mouse at the BBC

I WANT to draw attention to an urgent matter: A number of name bandleaders have protested to me about certain injustices and anomalies arising out of the notorious agreement between the BBC and music publishers.

You know—the one that stipulates that dance-band programmes must consist of a minimum of 20 per cent. plus music, while the publishers agree to pay the leader 25 per cent. of the gross receipts of each arrangement provided that each number is broadcast by him twice during the length of its appearance on the official plug list.
I ignore, for a moment, the first injustice—that the agreement is not a stipulation to include the bandleaders, whom, after all, it is vitally concerned—and consider the position of a bandleader who has done one broadcast and then hears no more from the BBC. Although he has consented to one part of the agreement—has, indeed, received the required number of plugs—through absolutely no fault of his own, he is left out of the rest of the agreement—given him another Airing. So the publishers are unable to help him. The Corporation, in fact, has

JAZZ ON THE AIR

(TIMES GMT—GET MINUS 1)
SUNDAY, NOVEMBER 27:
6:5-10 a.m. J. Morning Report.
10:15-11:15 N. Kevlar Jazz.
11:15-12:15 P. J. Jazz.
12:15-1:15 P. J. Jazz.
1:15-2:15 P. J. Jazz.
2:15-3:15 P. J. Jazz.
3:15-4:15 P. J. Jazz.
4:15-5:15 P. J. Jazz.
5:15-6:15 P. J. Jazz.
6:15-7:15 P. J. Jazz.
7:15-8:15 P. J. Jazz.
8:15-9:15 P. J. Jazz.
9:15-10:15 P. J. Jazz.
10:15-11:15 P. J. Jazz.
11:15-12:15 P. J. Jazz.
12:15-1:15 P. J. Jazz.
1:15-2:15 P. J. Jazz.
2:15-3:15 P. J. Jazz.
3:15-4:15 P. J. Jazz.
4:15-5:15 P. J. Jazz.
5:15-6:15 P. J. Jazz.
6:15-7:15 P. J. Jazz.
7:15-8:15 P. J. Jazz.
8:15-9:15 P. J. Jazz.
9:15-10:15 P. J. Jazz.
10:15-11:15 P. J. Jazz.
11:15-12:15 P. J. Jazz.

Top Tunes

- 1. I GIVE MY HEART TO YOU (A) Robbins
2. THIS OLD HOUSE (A) Keane
3. SMILE (THEME FROM "MODERN TIMES") (B) Keane
4. THERE MUST BE A REASON (A) (B) Keane
5. BARTO (A) (B) Keane
6. I LOVE PARIS (A) (B) Keane
7. I CAN'T TELL A WALKER FROM A NON-WALKER (A) (B) Keane
8. SWAY (QUEEN SERENADE) (A) Keane
9. WAY FOR ME, DARLING (A) Keane
10. I NEED YOU NOW (A) Keane
11. AMERICAN, B-British; P-Other (All rights reserved.)

THE CLASSIC ITALIAN ACCORDION "SCANDALI"
A superb elegant model of modern streamlined appearance, possessing the very best of both conventional and musical qualities. Completely reversible back action, perfect switching mechanism. Finger tips control for treble and bass couplers, 41 treble keys, 25 bass keys, 4 sets of reeds in treble and 5 sets in bass. 5 flexible couplers and 1516 (detailed) is outstanding value.

LOUIS From Page 3
TRANSCRIBED in the mysterious crucible of Louis's vast, joyous imagination, into the brilliant ideas ever heard in the jazz world.
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FAMILY FAVOURITES (24)



JOHNNIE RAY

ONE day last April a tall, gangling, ochre-haired young man, wearing an inexpensive suit and sporting a hearing aid, was entertained to dinner at the House of Commons as an honoured guest.
The host was Tom Dribber, M.P., and in the party was Edward Evans, who, besides being a Member of Parliament, is also vice-president of the National College of Teachers Of The Deaf.
Earlier in the day, knocked off his pins by the crowd, Johnnie Ray had landed at London Airport, and as if it was the most natural thing to do had handed round dollar bills as souvenirs to anyone within reach.

The Blues

JOHNNIE Ray, who has been described as "the new, new, new" of the blues, is a young man who has been making a name for himself in the music world. He is a deaf-mute, but his music is a powerful expression of his inner world. He has been compared to the blues masters of the past, and his music is a true reflection of the blues spirit.

JOHNNIE RAY AT THE LONDON PALLADIUM The Skyrockets Orchestra
PART 1. Please Don't Talk About Me When I'm Gone. Glad Rag Doll. A Hundred Years From Today. Somebody Stole My Gal. With These Hands. Walkin' My Baby Back Home.
PART 2. As Time Goes By (from the film "Casablanca"). Such A Night. The Little White Cloud That Cried. Cry, I'm Gonna Walk and Talk With My Lord. BBR501
PHILIPS Homegrown 33 1/3
PAPA LOVES MAMBO and The Only Girl I'll Ever Love PB346
The Records of the Century

JOHNNIE RAY

(from preceding page)

was a polio victim, said others; he was a fugitive from the Kinsey report? and, yet again, was an ex-famous impersonator. This last bit hurt Johnnie most. It stemmed from the days when he had worked in burlesque.

"Man," says Johnnie, "I never put on much in women's hats at the time I worked the circuit. But, thanks to his honesty, his sincerity, his answers about himself, and the real Johnnie Ray came out. The stories have cleared down as his reputation has increased."

A big leap in earnings and in fame to take stage was when he was at Philadelphia. The fans stormed the theatre from the seats in and stood in the aisles and restaurants because he had appeared, for once, in inexpensive clothes and cut-links and to use cheap blacked-out cigarettes, light because the fans stole them from him, getting back to his hotel after the last show of the day was an ordeal.

On the last night, a police captain, fearing for Johnnie's safety, ordered him to change into a policeman's uniform and make his escape.

It is not only American fans who are wild over Johnnie. He has been known unconsciously by his followers. And when he has come round he has always been like Doris Day—both have been fired with enthusiasm by an outstanding performance of some kind.

THE REALITY

Most of us, at some time during our lives, have been filled with admiration for some star or other. It is quite natural and human to admire great talent.

Probably a great proportion of those who enter the dance music profession are moved to do so in the first instance through some sort of hero worship—a higher proportion, possibly than in any other line of business.

The boy who rushes out who tries to sing like Doris Day—both have been fired with enthusiasm by an outstanding performance of some kind.

Under control

But neither will make a really great success until that enthusiasm is under control. A singer or a trumpet player, too star-struck to express his own individuality, is suffering from a terrible disability.

Ian Ray

of the really famous names—Bing Crosby,

JAZZ MATTERS

BANDBOX

Louis Armstrong, Vera Lynn, Benny Kay, Charlie Chaplin, Coleman Hawkins, Stan Kenton, Joe Venuti, Frank Sinatra, Gillespie—all are utterly and completely fascinating, and they are all (or are at one time) right at the top.

Here try to think of someone really famous who hasn't a strong individuality. It is, to me, a simple and pretty unadventurous type of person who aspires to fame and apparently get around to taking themselves just what it takes. Let me tell them.

The recipe

It takes talent, individuality and a little luck. Now, I don't profess to be wise enough to prescribe the precise proportion of each quality. I would say that a little talent, a certain amount of fame, a lot of luck and a touch of necessary "quality" are essential. But only if one has a strong individuality.

One can think of more than a few famous names who have had their chances—and who have failed to make it. That's natural, because they have failed to develop their own style.

Today, more than ever, it is not only the quality of the music but the personality of the artist that counts. It is so natural for hero worship to be a part of the very process of growing.

But there comes a time when the process of growth is at an end. Then one looks for the development of originality.

You may recall that this was the case with the jazz music of the 1920s. It had to be a new thing, a new sound, a new style, a new personality. It was not just a matter of copying someone else. That's natural, but there is something wrong when he carries on blindly copying another man's ideas. He can't possibly think the idea out for himself. He has no "infant" stage, becomes unoriginal.

In fact, there comes a time when he has to make the transition from imitation to emulation. Only when he has done this can he have any real existence as a separate individual.

Imitative

It is impossible for me to look into the beginnings of all the stars I mention. But I am pretty confident that they, too, were imitative at first. I read once that Bing Crosby had tried to sing like Johnnie Ray, but he continued to call himself in the Johnnie Ray style all his life.

These days, the world abounds with Frankie Laine and male vocalists who copy him. Of course, every other male vocalist is using his Crosby or Sinatra approach. Instrumentally, the situation is just as ridiculous. One man has a style and literally hundreds of others throw out what individuality they may possess to copy him. I am not referring to individuality, but to the lack of individuality and instrumental-ness to imitating him (regarding themselves as professionals).

And, worse, when some new style

name crops up, it is as unblushingly transfer their allegiance. In my view, this is the very ultimate in stupidity. Not only do many of these unstable copyists become crashing bores; they also destroy their own chances of becoming stars.

In the past few years, a new race of impostors has been born—the "jazz traditionalists." These are only those who have been within a stylistic framework laid down by the pioneers of jazz.

This is a point that has been frequently argued in the past—and the arguments have been inconclusive. The traditionalists' attitude is built on the belief that only within the original New Orleans formula does jazz thrive.

Let me say, though, that this kind of development is a personal one. It is not a matter of the traditionalists' musical dogma that they must individually within the limits which they have committed themselves.

How many have succeeded in doing this?

Let me tell you all young vocalists and musicians to allow their own development as a personal talent to express itself. Only when a new generation of artists has arrived will we be able to distinguish between the traditionalists—artists and musicians—have put on the mantle of popular music.

Record Choice

TOP OF THE WORLD
Mister Sanderson/Till We Meet in April
Al Alberts

BRITAIN'S BEST

There Must Be a Reason; Hold My Hand; I Gave My Heart To You; Little Things Mean A Lot; Make Me Mine; My Man, My Boy.
(Decca F18419)

MAILBAG

1. Unfortunately, for reasons of its own, which have been extended by its playing time by ten minutes, the concert was finally cancelled. I am sorry to hear that you were not able to attend. I am sorry to hear that you were not able to attend. I am sorry to hear that you were not able to attend.

2. We then found ourselves unable to obtain the services of the original intended to be the concert.

3. Our selection of bands—which Mr. Nevard termed "probably the best modern concert bill of the original intended to be the concert."

4. We then found ourselves unable to obtain the services of the original intended to be the concert.

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MAKERS OF MELODY SONG COMPETITION (2)

If you have read and understood the rules, and hereby certify that my entry is my own original and unpublished work.

Signed.....

Submitted by (name).....

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IMPORTANT: No entry will be considered unless this coupon, fully completed, is attached to the manuscript. Valid until November 28, 1954.

'Incarnation of the Pied Piper... demon



.... high priest of jazz..HARDWORKER'

LIONEL HAMPTON, vibraphonist extraordinary, pianist, drummer, singer and bandleader is one of the most energetic, versatile and controversial figures on the present-day jazz scene.

THE NAMES THEY HAVE FOR HAMP

It swings it has spirit and snap; superb showmanship. And it is jazz.

Hamp himself simply said: "I think jazz should be physical. I heard Hampton's orchestra in Dusseldorf. She says: 'The concert I saw started at 11.30 at night, went on until 2.15. The first half was rather on the quiet side, because Phillips were recording it. Most of the songs and dancers were held over until after the interval, which somewhat unbalanced the programme.'"

"Hamp worked like a demon the time, running about, sweating like mad, and playing beautiful vibraphone. I especially liked his features. I enjoyed his music. I enjoyed his music. I enjoyed his music.

"At a time when there is little economic gain from jazz concerts, Hampton is the first for long time to make some money for the promoters when expenses have been paid. I personally felt was a big night, as a jazz concert and a first-rate show. And I wonder who else in jazz works as hard as Mr. Hampton does?"

British singer Benny Bruden, just back from the Continent, heard Hampton's orchestra in Dusseldorf. She says: "The concert I saw started at 11.30 at night, went on until 2.15. The first half was rather on the quiet side, because Phillips were recording it. Most of the songs and dancers were held over until after the interval, which somewhat unbalanced the programme."

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THE NAMES THEY HAVE FOR HAMP

The pictures on this page were taken during the recent Lionel Hampton concert in Stockholm. They typify the virtuosity of the vibraphonist, pianist, drummer, singer and bandleader.

THE PICTURES ON THIS PAGE WERE TAKEN DURING THE RECENT LIONEL HAMPTON CONCERT IN STOCKHOLM. THEY TYPIFY THE VIRTUOSITY OF THE VIBRAPHONIST, PIANIST, DRUMMER, SINGER AND BANDLEADER.

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LYRICISTS GET BUSY!

There is still a chance for YOU to win the second part of the MELODY SONG COMPETITION for amateur songwriters.

All you have to do is to write a title and lyric for the eight-bar melody which appears on the one title, eight-bar lyric.

The melody came from 2,000 entrants to win the first part of our contest.

MAKERS OF MELODY SONG COMPETITION

The melody

The rules

1.—All lyrics entered will remain the property of the lyric writer or lyric writers.

2.—Entries are confined to amateur lyricists. For the purpose of this competition the lyricist is defined as a lyric writer who is not a member of the composer's firm.

3.—Composers may submit more than one entry, but each entry must be accompanied by an entry form.

4.—Entries can be accepted only from persons resident in the British Isles and Eire. Every entry must bear the full name and address of the lyric writer. No fee is to be taken for the submission of an entry form.

5.—The writer of the lyric (with appropriate title chosen) as the winner of the competition will be awarded an immediate prize of ten guineas. On his introduction to the winner of the competition, he will compose the song with the winning composer under the jurisdiction of the Lawrance Wright Music Co., Ltd., who undertake to publish the song.

6.—No correspondence can be entered after the results have been published. The decision of the judges is final and no appeal will be entertained.

7.—A copy of the rules will be sent to all entrants on request.

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I STILL BELIEVE
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THE LITTLE SHOEMAKER
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MESSANGER BOY
FOR YOU MY LOVE

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MAKERS OF MELODY SONG COMPETITION (2)

If you have read and understood the rules, and hereby certify that my entry is my own original and unpublished work.

Signed.....

Submitted by (name).....

(address).....

IMPORTANT: No entry will be considered unless this coupon, fully completed, is attached to the manuscript. Valid until November 28, 1954.

The Gullin Affair

MIKE NEVARD, in his review (6/11/54) of the Modern Concert at our British Festival of Jazz, made allegations which we thought it our duty to bring to the attention of our readers. The facts are these:

1. Our selection of bands—which Mr. Nevard termed "probably the best modern concert bill of the original intended to be the concert."

2. We then found ourselves unable to obtain the services of the original intended to be the concert.

3. Our selection of bands—which Mr. Nevard termed "probably the best modern concert bill of the original intended to be the concert."

4. We then found ourselves unable to obtain the services of the original intended to be the concert.

5. Our selection of bands—which Mr. Nevard termed "probably the best modern concert bill of the original intended to be the concert."

MAILBAG

1. Unfortunately, for reasons of its own, which have been extended by its playing time by ten minutes, the concert was finally cancelled. I am sorry to hear that you were not able to attend. I am sorry to hear that you were not able to attend. I am sorry to hear that you were not able to attend.

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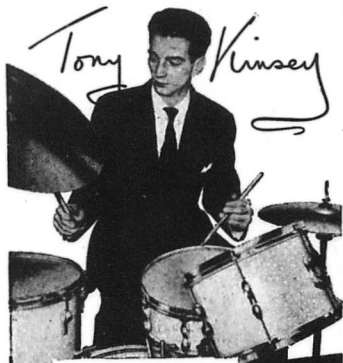
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MEZZROW MEN DISCUSS ARMSTRONG VISIT



Backstage at the first Paris concert given by Mezzrow's band last Sunday, a group of Louis Armstrong's friends discuss the news that "Satchmo" may soon come to Europe. The group includes (l.-r.) Maurice Gains and seated, from left: Mezzrow, archivist, pianist Albert Nicholas and trumpeter Lee Collins.

TV SPOT FOR TOP JAZZMEN

It looks as though TV may be turning a more serious eye to jazz for on Monday next (22th) it will present a special programme of improvised jazz, entitled "Spotlight On Jazz" (writes "Scanner").

It will feature Bill Jones and his Quintet—containing Duke Ellington, Bill Lee, Bill Lee (Sax), Joe Munde (bass) and Eddie Taylor (drums)—with dancers Eric and Bonnie Allen. The producer is Christian Simpson.

Visual Jazz

Although Mr. Simpson is better known for his classical music programmes, he has, says the BBC, a very pronounced liking for jazz and "hopes to suggest in the sets and lighting the sense of improvisation and freedom of the music with tremendous movement on the screen."

The BBC quotes Mr. Simpson as saying also that "good jazz can have more advantages, visually, than classical music—a most enlightening experience considering that one of the BBC's excuses for not including jazz and dance bands more frequently has always been that they lack visual appeal!"

AL MARTINO DEPS FOR DICKIE

American song star Al Martino new specialty from Decca to the Granada, Woolwich, last Sunday featured the Dickie Valentine on two concert appearances.

Martino was called upon at the last minute when Dickie was laid up with a throat ailment. "He had his tonsils out at the age of three," his mother told the MM. "His tonsils get a recurrence of throat trouble when he's been working hard."

After a day in bed, Dickie managed to fulfil his commitments this week at the Empire, Leeds. When the MM contacted the theatre on Tuesday he was reported to be much better.

Al Winnett joins Don Carlos ork

Trumpeter Al Winnett, who recently with George Smith's Band at the Café de Paris, has joined the Don Carlos Orchestra at the Colony Restaurant.

Al replaces Neil Fullerton, who has joined El Lombardo's band at the Embassy Club W.

Sumner builds band for resident berth

George Sumner is busy hand building for the 12-piece line-up to go to lead at the Fountainbridge Palace, Edinburgh, from next Monday.

Signed so far are Fred Senior (bass), who was a member of George's Quartet when it opened at the Palais in Manchester; Archie McVey, trombonist from the London Orchestra; Jim Burgh, and Wallace Robinson (alto, cello, bar, vib.).

FRANK WADE IS NEW LIGHT MUSIC BOSS

Dr. Hubert Clifford, head of BBC Light Music, will be succeeded at the end of December by Mr. Frank Wade, a senior executive in the BBC music division.

Dr. Clifford will resume his previous work at the Royal Academy of Music as a composer with a special interest in film work.

PARNELL TO TOUR SOUTH AFRICA WITH SHOW



JACK PARNELL and his Music Makers are preparing to undertake an extensive tour of South Africa with a British package show at the end of March.

CROMBIE BAND GETS GERMAN CLUB OFFER

They booked until the end of last month, but have now secured a month's residency at a night club which is to be known as the New Year.

The offer was made by the German agent, the Crombie Band, told by the MM.

Frankfurt heard the offer at the Frankfurt Book Fair on Sunday. They offered the band as the club's main attraction for a month contract with a two-week option.

BBC to pay 'repeat' musicians more

Musicians who take part in recorded repeat programmes are to receive more money from the BBC.

The Corporation has accepted the MU's demands for increased rates of pay, and musicians will receive £2 instead of 30s. for a repeat on the Home and Light programme, and £4 instead of £3 for a repeat on the Overseas Service.

The new agreement, which takes effect from January 1, 1955, will run for 12 months.

VAUGHAN, ROS FOR JACK PAYNE SHOW

Jack Payne's "Say It With Music" airing on December 2 will introduce Frankie Vaughan and the Edmondson Box Orchestra.

Elizabeth Batey, vocalist with Harry Hance, dropped for Joan Truman, who was indisposed through the Payne show yesterday (Thursday).

Howell hurt

Music director Bobby Howell was on his way from London to Manchester to conduct for Guy Mitchell at the Palace Theatre when he fell and crashed into a ditch.

Marked Mark Harborough, a diction teacher, was called to the scene and is treating the wound at his home at Wallington. He could be fit to go to work in a few days.

DON SMITH CHANGES

Former Harry Hance pianist and trumpeter Ray Smith has joined Don Smith's band at the Royal Albert Hall on Monday.

Smith, who was with the Hance band at the Royal Albert Hall, is replacing Harry Hance at the Royal Albert Hall.

NEWS IN BRIEF

WORMS MACK, leader at the High Street B.B. Ballroom, Manchester, has signed exclusive terms with Bob Turner.

Charles McVey, who is suffering from chickenpox and will be out of action for 10-14 days.

Don Robinson and Harry Hance (alto) and George Sumner (bass) will be playing at the Royal Albert Hall on Monday.

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Disc Debut

As the Crombie Band is recording its new album, it is worth noting that it is not yet known whether the band will be able to secure a month's residency at a night club which is to be known as the New Year.

The offer was made by the German agent, the Crombie Band, told by the MM.

HARRY LEADER SIGNS NEW PIANIST

Harry Leader, who is resident at London's Galleria Ballroom, has signed a new pianist, Bobby Hance, recently MD of the Aletia Theatre.

Bobby Hance replaces Johnny Short, who was with the band from 1953.

It was Black Monday for three music men

THREE musical celebrities were involved in accidents on Monday.

Trumpeter Eddie Calvert was returning to London after presenting the prizes at the Norwood Orchestra's Home Ball, at the Royal Albert Hall, when he fell and crashed into a ditch.

A GOLD-EN WEDDING

Drummer-leader El Lombardo (tr) congratulates his brother-in-law, trumpeter-leader Paul Gold, and his wife, after their wedding at Fiddlers Register Office on Monday.

Mrs. Glenn Miller wins disc case

New York, Wednesday.—Helen Miller, widow of Glenn Miller, together with a number of prominent music publishers, has won an important court decision with the ruling that the masters of some of Glenn Miller's recordings, owned by an organization called itself APN Record Company, must be sold to the plaintiffs, together with damages of three times the amount of the royalties.

DANCE WITH RAYMOND

Raymond Woodhead and his Orchestra will be playing at the "Let's Go Dancing" 10 to 10.30 at the Royal Albert Hall on Monday.

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Band M

Band M will be coming your way. The Kirchin Band, 115 Shaftesbury Avenue, W.1. GF 2427

'BON VOYAGE' TO JACK SIMPSON



Star zymphonist Jack Simpson pours the champagne, and friends wish success to his trip to America, where he is scheduled to appear on the Edgar Bergen and Ed Wynn shows, among others. L. to r. are composer Ralph Butler, Alan (PC 45) Stranks, Hilton Box, Marie Penson, bandleader Cecil Norman, and Jack's son and daughter, David and Jackie. Jack sat on standing last.

Granz fixes European tour for 'terrific' JATP unit

NORMAN GRANZ is in Europe to cement 1955 bookings for Jazz At The Phil. He flew into London on Monday and will be on his way to the Continent.

"It will only be a short tour this time," he said. "Two weeks, taking in the major cities on the Continent. The fare kind of canceled out the profit-margin on such a short hop, but it won't be such hard work."

Granz's complete '55 itinerary is Stockholm (16th), Copenhagen (16th), Berlin (10th), Frankfurt, Munich, Vienna (11th), Paris (20th).

BLACK 8-PIECE FOR DULWICH

Bassist-vocalist Ronnie Black has been engaged by the Cambridge University Council to front an eight-piece band at the Dulwich Baths Hall on Saturday, despite commencing tomorrow. The contract is for seven weeks with a 15 weeks option.

Ronnie will lead Ronnie Black (alto), Roy Theobald and Sid Wilson (tr), Dennis Roberts (tp), Dave Milne (pno) and an altoist and drummer to be fixed.

MU to step up copyists' wages

The Musicians' Union aims to improve the wages of music publishers, arrangers and copyists, some of whom work a 40-hour week for less than £2.

Ben Norris, acting for the arrangers' composers and copyists' section of the MU, is calling a meeting to discuss the problem next week.

Green dixielanders on the air

A new weekly series of "Melody Hour" starts in the Light Programme on December 5. The music will be supplied on alternate weeks by Philip Green's Concert Orchestra and the Robert Farnon Orchestra. Green's Concert Orchestra will appear each week.

Bence drum change

Drummer Art Morgan, from the Harry Belafonte Orchestra, joined Nat Temple on Wednesday. Art replaced Douglas Cooper, who replaced Gerald last month.

New MPCPA officers elected

AT the Annual General Meeting of the Music Publishers' Contact Personnel Association last Monday, Reg Evans resigned the position of President, which he had held for five years. Joe Rosencorn, who had been Vice-President for a similar period, was elected in his place.

A handsome and eloquent speaker was presented to Reg Evans in recognition of his services to the association.

Healthy Fund

The Vice-Presidency is now held by Percy Hixson. Leslie Osborne becomes Chairman after six years as Secretary, and this position is now held by Frank Patten. Jack Heath remains as Hon. Treasurer.

By virtue of this reshuffle of officers, trustees of the Music Publishers' Contact Personnel Association are now Joe Rosencorn, Percy Hixson, Leslie Osborne, Frank Patten and John Pinner.

The General Fund and Benevolent Fund are also mentioned in the report. The latter is reported to be in a most healthy state, having in the year ended 31st May 1954, raised £1,000 (unanimously) which had been the most successful yet held.

GREGORY 4 ON AIR

DURHAM, Monday.—The music of the new smash-hit radio show "Living With Lynch" is in the hands of the producers of the new series. Personnel comprises Jack Gregory (45), John Pinner (18th), Amsterdam (16th) and Jimmy Malone (bass).

JOAN TAKES TIME OUT FOR TEA



Joan Brooks, new vocalist with Don Rendell, seen with tenorist Don Lill and co-leader James Robinson (pno) at Higher Hrompton Assembly Rooms, Manchester, last Saturday.

Alf Terry joins Blue Rockets

Baritone-saxist Alf Terry has joined the Blue Rockets, resident at the Royal, Tottenham. He replaces Jim Farridge, who leaves the Rockets after two years to join Eric Whitmore's orchestra.

Alf Terry recently finished a stint he leaves Keith Payne's Cummins's Orchestra at the Quebec Café, Marble Arch, W.

VICE-PRES. STEVE

MM columnist Steve Race was made Vice-President of the Music Publishers' Contact Personnel Association when the organisation held its third dinner at the dance at the Robin Hood Hotel, Denham, on Tuesday evening.

Selmer in America

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NEW TRUMPET & TENOR AS KIRCHIN BAND STARTS TOUR

THE Kirchin Band, which leaves Fountainbridge Palace, Edinburgh, tomorrow (Saturday), starts its big one-night stand tour at the Empress Ballroom, Huddersfield, on December 3.

Bob Sharples to lead for new Askey radio show

Drums featured
 With Basil spotlighted on drums, Joe will conduct a 15-piece band, including vocalist Johnny Grant, tenorist Norman Hunt, bassist Johnny Marshall, and sax-trumpet Stan Palmer has rejoined, succeeding Douglas Arthur.

Rest of the line-up will be: Murray Campbell, Frank Douglas, Norman Baron (tpa), Brian Harden (alto), Johnny Zert (tr.), George Robinson (bar.), John Patrick (sax) and Ron Westbrook (bass).

'Delight' show
 The band's appearance at the Coliseum on December 13 will be in a "Jazz At The Coliseum" programme called Drummer Delight, featuring four groups with drum leaders.

Others will be the Tony Crombie Band, the Tony Linney Trio with altoist Joe Harriott, and the Norman Brunel Band.

Eric Delaney Band auditioned by BBC
 Drummer-leader Eric Delaney, who made his debut with his Orchestra at the Empire Theatre, was auditioned for broadcasting purposes by the BBC on Thursday of last week.

On Monday, Eric and publicist Ken Pitt will be flying to Paris for a week's recording in performance at the Olympia Theatre, the scene of Billy Eckstine's recent appearance.

The Delaney Band appears at Preston today (Friday), Peterborough, tomorrow (Saturday), Kingston, Sunday, Bournemouth (December 1), Nottingham (Friday), Coventry (4th and Bradford (5th).

STARS AT STOBART BENEFIT



Star musicians played at a benefit dance at Hford Town Hall on Tuesday in aid of the family of Kirby Stobart's sister, Kathy, who died on October 5. Above, Kathy is seen with Bill Jones and Jimmy Deuchar.



Jones and Jimmy Deuchar (seated) and (standing, l-r) trumpeter-husband Bert Courtney, tenorist Jimmy Skidmore, drummer Lennie Hastings, and bassist Jack Seymour. Here, guitarist Bert Weedon is joined by (l-r) semi-pro leaders, Eric Turner, Bill Birch, Fred Ross, Bill Weedon (Bert's brother), and Ted Keating.

FAREWELL TO DICK HUGHES



Dick Hughes (2nd r.), pianist with Jim Bell's Jazzmen at Chelsea Jazz Club, pulled home to Australia on Tuesday. Above (l. to r.) trumpeter, Al Farnsworth, staff pianist Jack Huston and clarinetist Sandy Brown. Dick took his saxophone with him from Glasgow.

AUSSIES WANT HEATH

From Page 1
 Ted I sure hope you get somewhere with the Petrillo problem. You will know he's a tough, stubborn customer, but I'm sure you'll get him to stick to it. If it can help, please call on me.

I definitely think an American tour of your band would stimulate interest in the big-band business and help all of us.

Les Brown adds that he has recently been appointed chairman of the Band Leaders Division of a Co-ordinating Committee working with the Ballroom Operators of America, and that he will raise the matter of a band-exchange at a meeting scheduled for this Sunday.

He closes his letter with high praise for the recordings of Ted Heath's 10th Philadelphia Swing Session. "Benny Goodman did it a decade ago," he says, "and it's still the best band album in over a decade." The Sunday Swing Session features Kenny Grahman's Afro-Cuban, a Comedian-comper, a sax and a vocal.

Graeme Bell to tour Korea and Japan

Australian pianist-band leader Graeme Bell, who visited Britain in 1947-8 and 1950-1, is on his way to Korea and Japan to tour for the Australian Army with a six-piece combo.

Bell's group comprises: Johnny Banister (tpa.), John Castello (truba.), Jack (tr.), Jack Stanton (sax), Neil Youmans (bass, voc) and vocalist.

CLARINET DEP

Clarinetist Ian Wheeler of Ken Colyer's Jazzmen was confined to bed with a high temperature on Wednesday when the band travelled to Northern Ireland to fulfil a dance date.

Ex-Colyer clarinetist Bernard Kirk travelled from Bristol to dep.

More stars named for Rogers Night

More star bands and names have been named to give their services at the Studio 51 on Thursday, December 9, for a benefit night for almost Johnny Rogers, who is incapacitated through an injury to his right hand.

Bands appearing include Ken Moules Seven, Tony Crombie's Orchestra, the Tommy Whittle Quintet, Don Rendell's Sextet, and the Lennie Hastings Group.

Other artists include tenorists Kenny Grahman, Kathy Stobart and Tubby Hayes, and trumpeters Jimmy Deuchar and Bert Courtney.

Johnny was discharged from Chelsea Cross Hospital last week, after undergoing a successful operation on a tendon in his right thumb. He hopes to be playing again in a month.

EDDIE HARVEY TO LEAVE DANWORTH

Trumpetist Eddie Harvey will be leaving the Johnny Dankworth Orchestra in a month's time. Eddie was a member of Johnny's Seven and has been with the big orchestra since his inception a year ago.

Johnny Dankworth told the MM: "Like other members of my original band, Eddie has been touring almost continuously for the past year and it is understandable that he would like to see more of his home."

Wolf on Decca
 The first "solo" titles by the Wolf Phillips Orchestra have just been issued by Decca.

BACKSTAGE

The singer they call Bambi



THIS is the story of a little New York model who is now comfortably installed on the top rung of the Show Business ladder. Her name is Deloree Francis, but her public call her Bambi. Why?—Just look at the pictures!

She opened recently at Carrol's in Paris with an African-jazz dance; a kind of marriage between the fire goddess of the jungle and Broadway. Now she has taken up singing and expects before long to introduce a vocal act which will settle between Africa and Tin Pan Alley.

In 1952, Deloree was modelling in New York. She had studied a little dancing with Katherine Dunham, but her line was dress. One day, she was invited to go to Italy to model, and she accepted. Tolia Edia-Shaft, an agent, saw her—and the way she used her hips as she walked made an impression. So Deloree stepped right out of her model gown into an Italian revue.

Paris came next. Once there, Bambi picked up the essential movements of a fire dance from an African act—and put to it her own steps; steps reminiscent of the Savoy, Harlem.

Bambi is going a long way, because she is opening a new door: a sophisticated young woman who has well-defined ideas about what she wants to do.

Out in front, she is a rhythmic dream.

VERA LYNN IN DUBLIN

—finds Irish fans prefer the oldies

DUBLIN fans prefer the oldies. At least, they gave far more applause to Vera Lynn's established song favourites than they did to her more recent successes when she appeared at the Olympic ballroom recently.

"My Son, My Son" got good applause, but it was outstripped by the acclaim given to such numbers as "When I Was a Boy" and "We'll Meet Again."

The audience listened as though mesmerised, and at the end of the numbers they applauded tumultuously. When they fell a choral backing was needed; they supplied one themselves; straight from the record. And Vera stopped singing to conduct them.



THE popular song "My Friend" was sung as a sermon to the choir by the Rev. Charles (Lancel) Church last week.

The Port Misloneer for Grimsby, Mr. Albert Broughton, sang the song at a memorial service at the Bethel Mission for four men lost when the Grimsby tug, the Hillman, capsized in the River Humber, and for Skipper A. A. Hutchings, who died on November 5.

After the service, Mr. Broughton commented: "I thought the words of the song might be appropriate to the relatives. They conveyed the feeling I had for these men."



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WHEN 24-year-old Tilda Lee told her best friend, "I've been booked to sing at a West End club," the response was an exasperated, "Not another job!" For Tilda, who lives in London's Maiden Vale, has been hairdresser, model, secretary, shop-assistant... and goodness knows what else.

TRY-AGAIN TILDA . . .

She has just joined Johnnie Gray's breezy band of the Day, after appearing in U.S. camps, doing occasional dates with Nat Temple, and playing cabaret in Holland.

She has a deep, husky voice, and enjoys revealing that a newspaper critic in Manchester said it "grates like an automatic egg-whisker."

How did she get her cute name? It's short for Matilda, which is, as she says, "a bit of a mouthful"—and I don't know anyone else called Tilda, so it is rather novel.

Brunette, blue-eyed, five-foot-four Tilda likes hobbies that require patience. "With all those jobs strewn the path to her ultimate goal, she's said it—Chris Hayes."

Vocal stars save another music hall

WHILE a number of Yorkshire theatres are closing, or have closed their doors, due to lack of support, it is singularly interesting to note the spirit existing at the Palace Theatre, Halifax.

Undertaken by the cloures during the past year of the Grand Theatre in the same town, and two Huddersfield theatres, the Palace management are going ahead with big plans for the New Year.

Alma leads "The second," states manager Mr. J. Frettingham, "is being placed on popular vocal stars. The musical trail to the town was blazing last week by Alma Coogan, who headed the bill including Ochoo Show stars Peter Bellars, Spike Milligan and Max Geldray."

Who says live shows are a thing of the past? Jokers: In Manchester the previous week, Alma Coogan telephoned the railway station to book a seater. "What name?" asked the clerk. "Alma Coogan," she replied. "Right, Mr. McCogan," said the clerk!

DAVID WHITEFIELD OFF TO STATES

DAVID WHITEFIELD, who shot into the top bracket of British singing stars quicker than any of his contemporaries, goes to America on December 6. There, he will appear on the New York television show, Toast Of The Town.

With David will go the man who has accompanied him up every step of the ladder—pianist Reg Warburton.

Reg's piano accompaniments have played a big part in the Whitefield success story; David has found the popular Reg an invaluable companion.

Our picture on the right shows David at home with his young son, Lance; the song they are "studying" is the one that first put David in the big-name category.

This week, they are in Variety at Newcastle; next week at Birmingham. Our picture on the right shows David at home with his young son, Lance; the song they are "studying" is the one that first put David in the big-name category.



My nuttiest yet! says Frances Day

ONE Day—in the shape of silver-blond Frances Day—gave Oldham (Lanes) theatregoers six starry, song-filled nights last week.

But why go to Oldham . . . why go to the Theatre Royal, full of the ring of old-time triumph and throbbing with reopening pains after being closed for most of the year?

"Can you keep a secret?" asked Frances. "I'm starting a new career as a harmony singer." Frances, the incomparable actress: "It began when I went to Germany on a tour. Three sweet girls—the Charnoy Three—were on the bill and I edged into their act.

"I wanted to see if I liked the idea of close harmony work. And I said to myself, 'Yes, I do.'"

Her arranger, ex-bandleader Tommy Sampson, added: "She's now singing first harmony for locally. 'Good harmony,' beamed Frances. 'But wonderful harmony,' said Tommy, loyally.

Geoff Mitchell normally provides the vocal tonality. The Lee Brothers deputised for the first time in her life. The surprise feature in Frances Day's gap-toothed act is some perfect duets from a man identified later as Ronnie O'Dell, With Dennis Fisher on electric guitar and Barry Hamilton (bass). Ronnie gives the star discreet, detectable accompaniment.

Frances blends comedy, close harmony and supreme style into her 45-minute act. "I'll tell you something," she beamed. "It's the first time a bunch of British artists have taken over the entire second half of the show in these days of American opposition."

"We're striving for new ideas, and I'm hoping next year to bring a 'four-in-one' variety theatre."

And she added a final, irrepressible touch: "I've done some daff things in my time, but this is the nuttiest."

Next week, commencing November 29, Frances is at Newcastle.

This week-end she is in the BBC's Vic Oliver Variety Picture-house show. I should imagine that, for listeners, it will be like hearing a fireworks display—exclusive and intriguing enough to make you want to see the performance.

Geoffrey Scott.



WITH only a month to go to Christmas, I hope I've now heard all the Santa Claus permutations and other yuletide themes which will constitute this year's runners in the Christmas Song Stakes!

So far, I've not heard a single new number which—for short Christmas atmosphere—can stand up to those two old favourites, the perennial "White Christmas" and "Jingle Bells." Because of the success of the film, the former will get a better-than-usual showing of course.

I expect many people will go for Billy Cotton's rumbustious version of "When Santa Got Stuck Up The Chimney." But for my money the best Christmas disc is Frank Sinatra's "White Christmas," backed by "The Christmas Waltz."

Still, maybe there's an outsider lurking on the rails?

The Gabriel

HAD lunch with producer Julian Wintle at Pinewood, and he tells me that he is pushing well ahead with his plans for The Gabriel. It's the story of a trumpeter who goes right to the top and, says Wintle, "there's more human interest and even angle in it than there was in King of the Young Men Of Man."

There's a pretty problem ahead for the chap who writes the score. It'll have to turn out a number which, in the film, sells a million copies as a trumpet solo! Any number which will sound as good as that should be a pushover for Eddie Calvert.

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entire evening was devoted to talk. Weather, news, news, religious forum, What's My Line, play, news. Not a smidgen of a orchestra, an instrumentalist or a soloist. Even a five-minute interlude between What's My Line and the Douglas's Young Men Of Man.

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I spoke to cheery Charlie Naughton: "They're really got me at it! They're making me do things I wouldn't have done thirty years ago because I was too old!"

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With Benny Hill I caught the boys' act—Jerry (Hammond organ), Lionel Rubin (dr.), Alan Grahame (vibes) and Ken Ingarfield (bass)—a few weeks back with the Benny Hill show at the Hackney Empire.

What impressed me most was their competent versatility. Their last instrumental jump with a kind of subdued excitement; their slow and relaxed and full of pleasant tone colours from Jerry's subtle fingers; comedy numbers, put over by Alan Grahame and Ken Ingarfield, are slickly timed; and their accompaniment, in this instance to U.S. singer Lita Roza, is sympathetic.

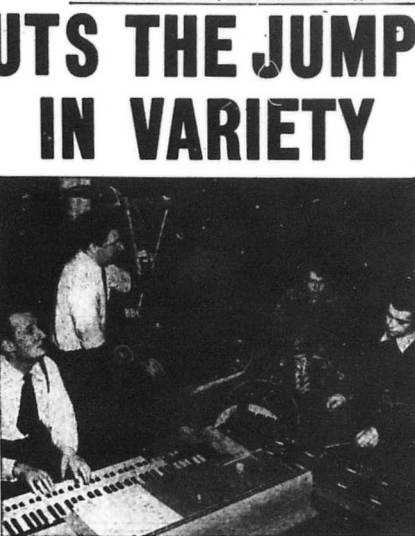
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Individually, they are all first-rate musicians. Lionel Rubin must be one of Britain's most underrated drummers. He has a wonderful beat, especially with brushes, and when he does throw in a "bomb" it's perfectly placed and in the interests of dynamics—not of Lionel Rubin.

The boys have worked hard for them. Jack Hutton.



Jerry Allen, the man who kicks out that punchy organ, is here pictured on Saturday's "Club Piccadilly" broadcast. Left to right: Jerry Allen, Ken Ingarfield, Lionel Rubin, Alan Grahame.

Dick Richards

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Er-Starzop Ronnie Miller dropped into and told his former band mates that he was a member. Left to right: Ronnie Miller, Dave Carey, Marie Bennett.

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GRUNDIG (Int. British) Ltd., Kilbucknook Park Road, LONDON, S.E.3. BRUNNING ELECTRONICS, GAS PURIFICATION & CHEMICAL CO. LTD.

WHEN 24-year-old Tilda Lee told her best friend, "I've been booked to sing at a West End club," the response was an exasperated, "Not another job!"

TRY-AGAIN TILDA . . .

She has just joined Johnnie Gray's breezy Band of the Day, after appearing with pianist Gerry Moore at Merrie's Club, touring U.S. camps, doing occasional dates with Nat Temple, and playing cabaret in Holland.

She has a deep, husky voice, and enjoys revealing that a newspaper critic in Manchester said it "syrates like an automatic egg-whisk."

Vocal stars save another music hall

WHILE a number of Yorkshire theatres are closing, or have closed their doors, due to lack of support, it is singularly interesting to note the spirit existing at the Palace Theatre, Halifax.

Unperturbed by the closures during the past year of the Grand Theatre in the same town, and two Huddersfield theatres, the Palace management are going ahead with big plans for the New Year.

Alma leads "The accent," states manager Mr. J. Frettingham, "is being placed on popular vocal stars."

ONE Day—in the shape of silver-blond Frances Day—gave Oldham (Lancs) theatregoers six starchy, song-filled nights last week.

But why go to Oldham . . . why go to the Theatre Royal full of the tang of old-time triumphs and throbbing with reopening pains after being closed for most of the year?

"Can you keep a secret?" asked Frances. "I'm starting a new career as a harmony singer."

Frances blends comedy, close harmony and supreme style into her 45-minute act. "I'll tell you something," she beamed. "It's the first time a bunch of British artists have taken over the entire second half of the show in these days of American opposition."

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DAVID WHITEFIELD, who shot into the top bracket of British singing stars quicker than any of his contemporaries, goes to America on December 6.

There, he will appear on the New York television show, *Toast Of The Town*. With David will go the man who has accompanied him up every step of the ladder—pianist Reg Warburton.

Reg's piano accompaniments have played a big part in the Whitefield success story. David has made the popular Reg an invaluable companion.

The pair will make their TV appearance on December 12, and return to London two days later. This week, they are in Variety at Newcastle; next week at Birmingham. Our picture on the right shows David at home with his young son, Lance; the song they are "studying" is the one that first put David in the big-name category.

My nuttiest yet!

says Frances Day

girl—the Charmy Three—were on the bill and I edged into their act. "I wanted to see if I liked the idea of close-harmony work. And I said to myself, 'Yes, I definitely like it!'"

Her arranger, ex-bandleader Tommy Sampson, added, "She's now singing first harmony for the first time in her life."

"Good harmony," beamed Frances. "But wonderful harmony," said Tommy. Geo. Mitchell normally provides the vocal quartet. The Lee Brothers deputised.

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I caught the boys' act—Jerry (Hammond organ), Lionel Rubin (dr.), Alan Grahame (violin) and Ken Ingarfield (bass)—a few weeks back with the Benny Hill show at the Hackney Empire.

What impressed me most was their competent versatility. Their fast instrumentals jump with a kind of subdued excitement; their solos are relaxed and full of pleasant tone colours from Jerry's subtle fingers, comedy numbers, put over by Alan Grahame and Lionel Rubin, are a little lively in the instance to US singer Yip Harburg's *Somers*, was sympathetic.

In fact, the only slight fault I could find on the night I saw them was their diction on comedy numbers. Part of the reason for their success on the Variety stage is their studied staccato. Some groups, when they go on the halls, look as interested as chess champions playing snakes and ladders.

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PREPARED, as ever, to face the most appalling dangers in the line of duty, I looked in at a rehearsal of the best Crazy Gang Show—*Jokers Wild*—which opens shortly at Oxford.

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Notes

LIKE Alfred Drake's spirited *How to Succeed in Business Without Really Trying*, will be scheduled?

WONDER when the BBC series *How to Succeed in Business Without Really Trying*, will be scheduled?

ONE in the can . . . and now the one producer, Vernon Harris, with no date.

WISH "What's My Line" would be pushed over to Eddie Calver.

When I Was In THE ARMY . . .

ON Wednesday, Pierre Dudan, a romantic French singer, begins a series of late-night shows. He is concerned because the meaning of his famous song, "Clopin, Clopant," has been "widely misunderstood."

Monsieur Dudan intends to explain it fully . . . but not until January 5. Oh, the suspense! Oh, the torment! Oh, the agony of waiting! Yawnnnnn!

No cramp!

AMONG the flood of revues in London just now, don't overlook the show at the New Westgate Theatre. It's witty, it's wise.

Surprise! Barry Sinclair, whom we've associated with big, spacious musicals such as the Novello ones, acquitting himself magnificently in cramped surroundings.

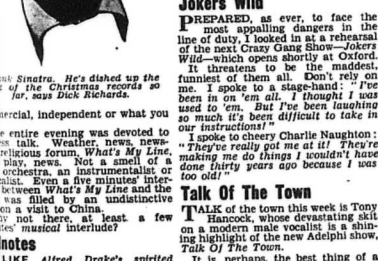
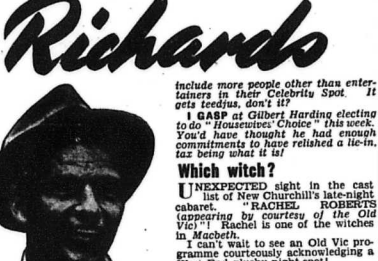
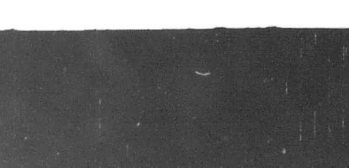
No Surprise! Barry ("Monia") Reid again showing her versatility and sharp comedy sense.

Helen Of Troy

I HEAR that everybody's been trying to dream up a musical theme song for the Hollywood film, "Helen Of Troy."

"Achilles Had A Heel," "Charge Of The Greek Warriors" and "Golden Apple Lullaby" were three suggestions. But my favourite is "The Trojan Horse."

It's a pity that the film's director, Michael Curtiz, can't have that idea. There was also an excellent instrumental number for 11 lutes and a piccolo. Anybody can have that idea. I don't want it!



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Jerry Allen, the man who kicks out that manly organ, is here pictured on Saturday's "Club Piccadilly" broadcast. Left to right: Jerry Allen, Ken Ingham, Lionel Rubin, Alan Grahame.

Similar musical laurels could be bestowed on the others, but it's their feeling for small group music that deserves most of the plaudits. Their offerings are so neatly tied up and sealed—in short, so darned pleasant to listen to.

Part of the reason for their success on the Variety stage is their studied stagecraft. Some groups, when they go on the ball, look as interested as chess champions playing snakes and ladders.

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SUNDAY, DECEMBER 5th — 6 and 8.40 p.m.
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ODEON • ROMFORD
SUNDAY, DECEMBER 5th — 5.30 and 8 p.m.
ED. W. JONES presents
DAVID WHITFIELD • ERIC WINSTONE ORCH. • FREDDIE SALES
3/- to 6/- — ROMFORD 300

ODEON • WATFORD
SUNDAY, DECEMBER 5th — 5.30 and 8 p.m.
ED. W. JONES presents
THE JOE LOSS BAND SHOW with Howard Jones, Rose Brennan, Tony Ventro
3/- to 6/- — WATFORD 2450

TROCADERO • ELEPHANT & CASTLE
SUNDAY, NOVEMBER 28th — 6 & 8.30 p.m.
ED. W. JONES presents
AL MARTINO • BOB MONKHOUSE TEDDY FOSTER ORCH.
3/- to 6/- — HOP 1344

ODEON • PLYMOUTH
SUNDAY, NOVEMBER 28th — 5.30 & 8 p.m.
ED. W. JONES presents
THE JOE LOSS BAND SHOW with Howard Jones, Rose Brennan, Tony Ventro, The Hedley Ward Trio
2/- to 6/- — PLYMOUTH 6532

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MULLIGAN'S • BARBER'S • NOVA SCOTIANS with BEUNO NEW
BOBBY NICKLEBURGH and his BOBCATS
All four bands are playing at both concerts

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BOBBY NICKLEBURGH'S BOBCATS
CHRIS BARBER'S JAZZ MEN
GEORGE MELLY JAZZ MEN

TOWN HALL, Ayr TUES. DEC. 7th—7.30 to 10.30 p.m.
BOBBY NICKLEBURGH'S BOBCATS
CHRIS BARBER'S JAZZ MEN
CLYDE VALLEY STOMPERS JAZZ MEN

THE CAIRD HALL, DUNDEE WEDNESDAY, 8th DECEMBER — 7.30 to 10 p.m.
BOBBY NICKLEBURGH AND HIS BOBCATS
CHRIS BARBER'S NOVA SCOTIANS
METHVEN SIMPSONS JAZZ MEN

CORN EXCHANGE, BEDFORD. Wed., Dec. 8, 1954 • 8 p.m. till Midnight
AL MARTIN presents The
RONNIE SCOTT ORCHESTRA with STEPHANIE WISE • BOBBIE KING
Featuring THE VICTOR FELDMAN TRIO
PHIL SEAMEN • DEREK HUMBLE • LENNIE BUSH

DE MONTFORT HALL • LEICESTER SUNDAY, DECEMBER 5th, — 6-30 p.m.
ARTHUR KIMRELL presents
MANTOVANI AND NEW MUSIC
Tickets 8/6, 7/6, 7/-, 6/6, 5/-, 4/-, from Arthur Kimrell
39 Rugby Rd., Mincinglip, Leice. (Tel. 582). Enclose remittance and S.A.E.

THE RAY ELLINGTON QUARTET with MARION RYAN
are looking forward to seeing all our friends and fans next week at the

FINSBURY PARK EMPIRE Twice nightly at 6.25 and 8.40

BACKSTAGE AT THE FILM BALL

Wild One

IT seems that we may be permitted to see Columbia's *The Wild One* after all. This super-toughie, which stars Marlon Brando, was refused a certificate by the British Censor in its American release form—a blow to the many people who were keen to hear the Shorty Rogers soundtrack.

Now, there is some possibility that an edited version of the film may be found fit for showing to our audiences. The exciting Rogers music (score by Leith Stevens) provides background colour to the activities of a gang of motorcycle thugs who descend on towns and terrorise its inhabitants.

Music from the film has already been recorded by Leith Stevens on Brunswick and Rogers (on HMV), and discs are now due for release here. Mills Music have the publishing rights.

Special

There was, apparently, some hesitation, however, in putting discs and music out when it was first discovered that the film had struck a music world either records or sheet music be a probable proposition without the plug of the Brando film?

"We had handleaders writing in for permission to use the music," says Mills chief, Fred Jackson. "The word had gone around that it was something special."

Shelley

We know that actress Shelley Winters is something of a jazz fan, with her own recordings reaching British screens confirmed his decision.

Film Notes

By TONY BROWN
Two years ago she appeared at a jazz concert at the Albert Hall. Gene Kelly was in the audience and called around to congratulate her after the show.



TWO BANDLEADERS PLAYED FOR THE FESTIVAL held at the Festival Hall on Friday. The JAZZ TRUMPETER, MICK MULLIGAN, ENJOYS THE COMPANY OF THE PAIR, CAROL CHURCH, VIKI PALMER AND HUGUETTE FOLLE. BELOW—CHRIS STONE, BOB AND JILL ADAMS.

ROYAL ALBERT HALL SUNDAY 7.30 p.m. NOV. 18
S. A. GORUNSKY announces
WINIFRED ATWELL
Playing Glig's Piano Concerto, and Shostakovitch's Piano Concerto with the LONDON PHILHARMONIC ORCHESTRA

POPULAR CIVIC THEATRE (Town Hall, Bow) ADV. 4414
SAT., 4 DEC. — 7.30
Jazz Concert
HUMPHREY LYTTLETON and his Band
with NEVA RAPHAEL
Book Now—1/6, 2/6, 3/6, 4/6

VOGUE CINEMA (St. James Place) NOV. 18
Monday, 22nd November — 5 Days
ON THE STAGE at 8.45 approx.
THE NICKI QUINTET
Introducing the latest SHARPE & SHARP
HERVEY & IRIS ADELLE
London's newest sensation.

ROYAL ALBERT HALL, SW1, DEC. 2, 1954
ALL WORLD MARDI GRAS SHOW
MUSIC! EDMUNDO ROS with Lita Roza, Bettye Joann, JERRY CLAYTON, MIRA BENTON, LITA ROZA, DANCE! NEVA, SPANISH BRITISH CAST including EL INDIO, BRUNO BONDURANT, and more.
* NEW SEASONS PASTEL *
* STAR OF THE YEAR CONTEST *
* RUSS HARBOROV *
Two winners to be chosen
BOOK NOW! (Tel. 2141) (See 87)

HE TV



A break during Monday's "Jazz" TV show. The host, Chris Stone, is seen with guests Jerry Jones and Bert Conroy.

32 FOR

NEXT week's Christmas special. The 32 For Christmas special will feature jazz tunes that are in the air.

In addition to the news and pictures, the 32 For Christmas special will feature jazz tunes that are in the air.

NEXT

WEST FOR
Gerardo he take up his 16-piece London's m

It is undaunted by heat Gerardo he much would be a West many years.

The offer London's ag- lady Ulrick

It was in made his 6 hand at during his "sars he ma- asis.

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It is in the of Gerry's "our of the" in his