

Melody Maker

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FEBRUARY 5, 1955 EVERY FRIDAY—6d.

DANKWORTH TURNS DOWN £10,000 TOUR OF S.A.

STARS THROG TANNERS BALL



JOHNNY DANKWORTH has turned down a £10,000 offer for his orchestra to tour South Africa because of that country's colour-bar policy. He feels that he would not be happy taking his band to a country which aims at the suppression of a race which gave birth to the very music he and his musicians play and believe in.

"I don't want to appear a 'hero' in any respect," says Johnny. "But I feel it is time to make a stand on this colour prejudice."

"It upset me to see the way some of the natives were treated when I was out there touring solo last year."

"For instance, a musical student at Johannesburg University mentioned that he was unable to attend classical concerts because of the 'Whites Only' ruling. He even missed Menuhin when he played there."

"A coloured band who wanted to attend a concert I gave at Johannesburg City Hall, dressed in dshabees and carried brushes and pails in an endeavour to get in as cleaners but they were prevented from doing so."

Back Page, Col. 5

Jimmy Young back in Variety

Singer Jimmy Young returns to Variety next Monday when he tops the bill at the Empire, Middlesex.

Jimmy has been recuperating for a few weeks after an operation for appendicitis.

HEATH TO MAKE 13-WEEK SERIES FOR NBC

NEW YORK, Wednesday.—National Broadcasting Company officials confirmed this week that as a result of the tremendous reaction to the special broadcasts made by the Ted Heath Orchestra over the Christmas holidays, Heath and his band have been signed for a 13-week series of half-hour programmes.

"The shows will be recorded by the BBC especially for use in the States at what is described here as a 'choice time spot.' The first programme will be broadcast in late June or early July.

"This is believed to be the first time that such a series has been commissioned by an American network from a British orchestra.

"Many people did not realise that such a great band existed," said an NBC official.

Beverlys to open Palladium season

The Beverly Sisters have been booked for the opening programme of the London Palladium's next Variety season. Commencing on March 28 for two weeks, this will be their fifth return to the theatre.

Before going to the Palladium they play Nottingham Empire (February 28), Newcastle Empire (March 7) and Leeds Empire (21st). Following the Palladium, they appear at Pinbury Park Empire (April 11). They air in Henry Hall's "Guest Night" tonight (Friday).

Eve Boswell records with Parnell Ork

Eve Boswell has made two titles for Parlophone accompanied by Jack Parnell and his Orchestra. The record has already appeared, as Eve and the Parnell Band will be touring South Africa together in March, and it is the first time Jack's band has accompanied a solo artist on a recording session.

The girls who helped raise £200 for charity at Wimbledon Palais on Tuesday with some of the celebrities who made the "Gala of The Stars" such a success. Yes, it's Francis Turner (front) with sister Stella (above) and (L-R), Eddie Calvert, Carl Barratall. (See centre p. 5).

LEWIS ORK FIXED FOR JOHNNIE RAY



Vic Lewis said "hello" to Philips this week by recording "Don't Say Goodbye" and three other titles. At Vic's elbow are (L-R) Hubert Hughes (commercial manager), gripsters Reg Mitchell and Bill Oliver, Vic, and record chief Jack Philips.

VIC LEWIS and his Orchestra have been booked to accompany American "cry-baby" singer Johnnie Ray on his forthcoming tour of Britain.

The Lewis Orchestra has not worked with Johnnie Ray before, but it accompanied Frankie Laine when he visited Europe in 1953 and 1954.

It played for him in Britain and Paris, and on a series of recorded broadcasts for the BBC. It also accompanied Nat "King" Cole when he visited Britain last year.

Johnnie Ray's tour, embracing Variety dates and concerts,

Page 11, Col. 3

CARLTON STAR POLICY

The Carlton Rooms at 140, Madeira Walk, W.9, have inaugurated a big-band policy on Saturday evenings. Tomorrow (Saturday), Vic Lewis takes the stand. Future attractions include Rosaline Scott (19th), Ted Heath (25th), and Johnny Dankworth (March 5).

Meet Miss Marlow



A refreshing "Spring is near" smile from June Marlow, featured with Eric Winstone's Orchestra, which plays at Rustin's Albert Hall Reception Festival this week.

Cogan & Calvert in Winstone pic

ERIC WINSTONE is already finalising an all-star line-up for his 30-minute CinemaScope film short which Exclusive Films, Ltd., will begin shooting in April.

Tentatively entitled "The Eric Winstone Band Show," the film will feature the full Winstone Orchestra, together with Eddie Calvert, Alma Cogan and the George Mitchell Singers.

Eric told the MM: "I will again augment it with brass, which is my standard instrumentation for all eight sessions."

Page 10, Col. 1

EXTRA ECKSTINE DATE

Billie Eckstine will appear at a concert at the Odéon Theatre, Plymouth, on Sunday, June 12.

He is expected to arrive at London Airport on April 12, and opens his tour at the De Montfort Hall, Leicester, on April 17.



Selmer



It all started in St. Louis, traditional home of dance music, when the first Selmer

Paris model to be seen in the United States won a gold medal at the St. Louis Exposition way back in 1904. Since then, though Selmer instruments have been adopted by most of the highest paid players on both sides of the Atlantic, successive generations of the Paris craftsmen have worked unceasingly towards their goal of producing still finer instruments. The climax of their endeavours—the Mark VI range of Saxophones is announced on page 9 of this issue.

Selmer

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The knock knock from the sides

IT might be thought that Jim Davidson, having announced the forthcoming BBC Festival of Dance Music, would for once find himself popular with the whole of our profession.

Not a bit of it. Already the "knockers" are at work. The knockers come this time from an unexpected quarter. Some concert promoters don't like the scheme. Davidson, they say, is competing with men who put on concerts for a living; he enjoys a privilege that is denied to them—broadsheet.

Because of its all-powerful position, the BBC can knock at lower fees than the ordinary promoter. And, if they demand more, where will the profits go? Will they be used to put on other big concerts which will peak us out?

Target
So, once again, Jim Davidson finds himself the target for criticism. He thinks of a project that he obviously had to sell to the BBC, one that must have taken months of patient explaining, and still he finds that it is the man who can do nothing for those who let us take a look at the complaints about the BBC Festival of Dance Music. We have to concede at once that they are not without some substance. It looks as if from one, and only one, point.

The BBC does have a privileged position; it can lecture of the prestige it offers, book bands at lower fees than concert promoters have to pay, and so on. It can put on a big and attractive bill. But, as I've pointed out repeatedly, the various sections of the dance music business are interdependent. The concert promoter needs "name" bands; "name" bands need broadcasts to retain and build up a national following.

Undaunted
For years the complaint has been that the BBC has not been doing enough for dance music. Jim Davidson, at the very least, everybody—undaunted by criticism from just about every quarter—has been quietly fighting for our rights for a long time. The advantages of the BBC's time are readily seen by any man whose eyes are not immediately blinded by his own words and his own acrobatics.

It stands full-scale recognition of the entertainment value of the dance band, and will attract an even bigger radio audience for those who play a particular style of arrangement tend to stick to the solid.

Another thing which has helped to retard free improvisation is the fact that it is a live solo in the first place. It is a live solo in the first place. It is a live solo in the first place. It is a live solo in the first place.

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JIM DAVIDSON

I had a talk with Jim Davidson last week. The Dance Music Festival, he said, would provide a valuable platform for the promotion of music. Honoured by selection for the Festival, they would find themselves in a position to do so much unfair criticism in the past. He cannot, because of his position, be constantly being invited into print in his own defence.

New deal
In putting on the Festival, Jim Davidson stands to gain nothing, except, perhaps, personal satisfaction. And he is taking a very heavy burden on his shoulders. It is his venture, and it is his risk. He believes that it is his duty to take this risk further to implement the New Deal for Dance Music, promised last year. We

From page 3
These men create prompts. Theoretically, there are many other equivalents to this statement, because of the vast number of critics that can spring through, harmonically, even prompts.

KENNY BAKER:
I FEEL, in fact, less scope for improvisation these days, especially in the "big band." The scoring and style of arrangements tend to stick to the solid.

STANLEY DANCE:
JOHN JOHNSON is unquestionably right in suggesting that too much jazz is too closely described as improvised. When a musician plays what is virtually the same solo every time he plays a particular number, he cannot be said to be improvising.

WALLY FAWKES:
IMPROVISATION is one of the ingredients of jazz, and not too much importance should be placed upon it. King Oliver's prepared "Dipper" Mouth Chorus seem to me to make better jazz than say, Roy Fox's "Improvising" with JATP.

BRUCE TURNER: "Improvisation is jazz in its special character," he says. Others disagree. I think that improvisation (in the true sense of the word) is really only possible when there is just one player. Two or more players must have some pattern to work on, or otherwise chaos would result.

JACK PAYNE writes about the man who bears the brunt at the BBC

There has already witnessed other results of his determination: the BBC show band is now a great success. He has heard jazz at peak listening times.

Who knows?
I believe that he brings sincerity and altruism to a well-kept, shake-up, task—thankless because people judge him all the time on what he has done for them personally. A handi-capped composer of discrimination but the men who make instruments and those who teach music.

Sam Browne's story
I WANTED a job with Ambrose; went to his flat for an interview; was ushered into a room which seemed to me then to look like a Chinese opium den!

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dance music, the fire comes from the other side. In fact, he is living proof that you cannot please all the people all the time. No man is perfect. Jim Davidson's front is so wide that he is bound to be vulnerable at some point.

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Sir Francis and the Squawze

AMBROSE and his orchestra... the May Fair Hotel, London... the names became almost synonymous, at least among people who listened to dance music in the early thirties.

And, among our dance musicians, Ambrose's behaviour on the stand has become a kind of legend. Humour, quick repartee and an ironical turn of mind were Ambrose's qualities which appealed to players and patrons alike.

One night, at the May Fair, a kindly old gentleman requested a waltz. When Ambrose had played it, the old gentleman called the cigarette boy over, gave him the two-and-six, took a box of matches and handed it courteously to the old gentleman.

A new song
"I suggested to Law that he take them home and go through them," Joe continues. "And next night he said there was one gorgeous tune among them. He played a few bars. It was beautiful—but it was slow one, and I said, 'You know how Hammy dislikes that type of song,' the reason being that the May Fair clientele found slow-tempo numbers hard to dance to!"

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continuing Maurice Burman's story of the Amazing Ambrose

were working side by side in Ambrose's brass section. "The May Fair, was the place where "Body and Soul" was first heard. JOE BHANNELLY, now with Peter Maurice, but for many years Ambrose's banjo and guitar player was leader when Bert was at the stand, and he tells how "Body and Soul" was discovered.

Look-out man
As for Joe Brannelly, he already had the self-imposed duty of sitting up half the night listening to America on short-wave radio. He was on the look out for new tunes, would get one down roughly after the first hearing, and often the Ambrose band would be playing it the very next evening.

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MAURICE BURMAN

returned I told him about it, adding with tongue in cheek: "One thing, Bert: it's a very slow tune; you cannot play it. But I think you will love it." "As there were not a lot of people in the restaurant that night, Bert said: 'Let's try it.' "Only enough, he went for it in a big way, and later used to feature himself on radio in the numbers. In a few weeks the song became so popular that Jack Harris, who was leading at the Embassy, was inundated with requests for it.

Saturday nights
As time went on, the Ambrose band increased in size. Elsie Carlisle came in as a vocalist. Max Goldberg on trumpet, Billy Arnold on tenor and, later, Sid Phillips on baritone and clarinet. Those were the days when broadcasting bands had their regular nights, and Ambrose's night—was Saturday.

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FOSTER'S NEW BAND MAKES SWINGY DEBUT

THERE were some of the manifestations of premature presentation in the new Teddy Foster band's performance at the Orchard Room, Purley, on Tuesday. Nevertheless, it left us with the impression that, given the will and the work, this could become a very good band.

says TONY BROWN

There was occasional over-blowing from the trumpets which inevitably ruins section balance and distorts intonation. The drummer, too, no doubt feeling his responsibility in such a big band, was noticeably heavy in some numbers. In the trombones, Teddy has a very promising section.

TOP TUNES

- THIS copyright list of the 25 best-selling songs for the week ended January 29, 1955, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Inc.
1. MISTY SANDMAN (A) Duke Ellington
 1. THE FINGER OF SUSPICION (A) Duke Ellington
 1. MAMBO ITALIANO (A) Duke Ellington
 1. HAPPY DAYS AND LONELY NIGHTS (A) Duke Ellington
 1. THE HAUNTY LADY OF SHADY LAKE (A) Duke Ellington
 1. I CAN'T TALK (A) Duke Ellington
 1. FROM A YAMBO (A) Duke Ellington
 1. SOFTLY, SOFTLY (B) Duke Ellington
 1. NO ONE BUT YOU (A) Duke Ellington
 1. COUNT YOUR BLESSINGS (A) Duke Ellington
 1. HOLD MY HAND (A) Duke Ellington
 1. THIS OLD HOUSE (A) Duke Ellington
 1. I STILL BELIEVE (B) Duke Ellington
 1. VENI-VIDI-VICI (A) Duke Ellington
 1. I GIVE MY HEART TO YOU (A) Duke Ellington
 1. HAPPY WANDERER (A) Duke Ellington
 1. SMILE (THEME FROM MODERN TIMES) (B) Duke Ellington
 1. HEARTBEAT (A) Duke Ellington
 1. SOMEBODY (B) Duke Ellington
 1. A BLOSSOM FELL (B) Duke Ellington

Continuing Lew Stevenson's guide to Latin-American rhythm sections

THE SON RUMBA

A B with last week's mambo example, we continue against the use of certain terms in two senses. Although the rumba, afro, son and guaracha were originally distinct forms and are still distinguished in Cuba by distinct dance steps—they are virtually identical now in international dance music.

The only thing which distinguishes them is tempo: Afro being the slowest, son medium, rumba faster and guaracha fast.

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Dallas

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smoothly. A happier sequence would have produced the arrangement, then the musicians and then a full month's rehearsal. It is a shame that his coming was not more widely advertised as thousands of accordionists would have been thrilled with his playing.

One of the most famous Russian accordionists, Yuri Kazakov, has recently been to this country on a tour. It is a shame that his coming was not more widely advertised as thousands of accordionists would have been thrilled with his playing.

Later trends
Could we then blame the musicians for taking notice of the same things? Could we criticise them for being influenced by later (and, indeed, earlier) trends rather than attempting a serious copy of the late 'twenties classic?

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REGENT CLARINET

—Ivor Beynon

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CHICAGO ACCORDION SPOTLIGHT

THE 1955 Coupe Mondiale (World Championship) of the International Confederation of Accordionists (CIA) will be held at The Dome, Brighton, on September 23, 24 and 25. This championship is being organised on behalf of the CIA by the National Accordion Organisation (NAO) of Great Britain.

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CHICAGO

"WITH Chicago-style," said my mentor, when I was Learning About Jazz some time before the war, "you do know where you are."

And so we did—or so we thought. We expected of Chicago-style a first chorus presenting something very like the melody on trumpet or cornet, the clarinet playing neatly off it, the trompet, a third above, we expected solos, usually of sixteen bars, roughly welded together by two-bar eruptions from all the other front-line instruments; we expected all front-liners to adopt trumpet-phrasing. And we expected The Last Chorus.

WE were not surprised if the whole band called a sudden halt at the end of the second eight (or first sixteen) bars of it, paused for a beat, and then, apparently refreshed, led off again.

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The Corner welcomes guest reviewer PETER LESLIE

COLLECTORS' CORNER
edited by Max Jones and Sinclair Truill

Rocking rhythm
George Wettling's group contribute "Bugle Call Rag," "Bitter Kate," "Darktown Strutter" and "Five Found a New Baby."

Later trends
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REGENT CLARINET

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Head Office and Showrooms: 222 Regent Street, W.1. Longman 2494
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£24.0.0 TAX PAID

Over 100 models, accessories, with case and accessories. (List on the back) Available from your local dealer.

BOOSEY & HAWKES LTD

114 CHARING CROSS RD. LONDON W.C.2

Now in stock at all first class dealers.

I am not fond of Wettling's tina-tina-tonk-tonk drumming, but over a Polo solo in "New Baby" he admirably contrives a crescendo effect leading into the last few bars—an effective little and adds device our traditional drummers might profitably attempt more often.

Familiar ground
With the McPartlands, Chicago addicts are at once on more familiar ground and in more convincing jazz company. From the opening fanfare of "China Bay" through the neat clipped drummers who lead into the released first chorus, the ensemble moves far more easily, gaining impetus and tension until it finally sheds Bud Jacobson's swinging clarinet solo out like a bullet.

Rocking rhythm
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50 YEARS to develop these new wonder saxophones

HERE are features you can SEE on the new MARK VI—new leverages and roller dispositions which shake the lead out of sluggish low tones—a micro-balanced octave yoke which bounces over awkward jumps—an improved octave arrangement for the left hand thumb, and a comfort contour adjustable thumb rest. Features that make six hours' playing seem like three!

What you CAN'T see is the new upper bore which smooths out tuning on the left hand upper tones and "off-range" harmonics—the overall scale smoothness made possible by re-disposition of tone holes.

★ YOU'LL NEVER KNOW your own technique till you try a Mark VI. Write "52" on a P.C. and we'll put your name on waiting list for 1956 catalogue now in print.

Selmer

114 CHARING CROSS RD. LONDON W.C.2

MARK VI

Now in stock at all first class dealers.

WEIR FINDS 3 NEW SINGERS



STEVE MARTIN REPLACES RICH WITH PREAGER

VOCALIST Steve Martin joins Lou Preager's Orchestra, resident at the Hammermouth Palace, London.

Elle Williams to leave Harry Gold

Vocalist Elle Williams leaves Harry Gold's Five of Hearts on Sunday week after a stay of a month.

Gracie Cole signs drum discovery

BANDLEADER Gracie Cole is shortly signing a girl drummer whose technique she describes as 'phenomenal'.

'Third Force' in French jazz

PARIS, Wednesday.—A third force of jazz has been started in Paris by M. Joseph, who was president of the Jazz Club Paris.

Bohm to leave Phillips Agency

Charles Bohm, managing director of the Phillips Agency, Ltd., has resigned.

WINSTONE

From Page 1. 2 shall also feature a large string section.

NEWS IN BRIEF

LARRY ADLER, Eve Roswell and Alma Coplan are among artists taking part in a charity concert at the Victoria Hall at the Royal Albert Hall at the London Coliseum on February 20.

NO CONTRACT ARTISTS ON CUT-PRICE RECORDS

SOON you will be able to walk into a chain store and buy a 10-in. LP record for 9s. 6d. And it will contain up to 12 hit tunes instead of the normal eight.

This is the "Big Deal" offered by U.S. cut-price record king Manuel Kopelman, who plans to flood the British market with his cheap records. They will be pressed at a plant in Wolverhampton, and the first issues will be on sale in about a month.

Bill McGuire is likely to be one of the first British artists to be recorded by Mr. Kopelman.

"Tutti Camarata introduced me to McGuire," Mr. Kopelman told the MM. "I've heard him play and I think he's great."

Mr. Kopelman said he will use star musicians in six-up bands, but will also record "unknowns" and build them up for issue here and in the States. He expects to sign a British A and R man who will help to discover new talent.

Four tunes—five bob. Mr. Kopelman's four labels—Canteo, Manhattan, Parliament, and Whitehall—which already cater for 15 per cent. of America's record-buying public, will feature jazz, swing, pop, and classics.

Other Kopelman prices will be 5s. for 10-in. 78-rpm (featuring four tunes); 7s. 6d. for 10-in. 10-rpm; and for less than 2s. 6d. for 7-in. 78-rpm.

Direct sale. He also said: "We may even market a record for less than 5s. All the tunes, including the 78s, are unbreakable. They contain more numbers than the standard disc, as the recording technique enables more lines to be cut to the inch."

Mr. Kopelman explained he was able to market low-priced records because, as his artists are not under contract, he has no artists' royalties to pay; he will set direct to the public; the volume of sales will enable him to work on a lower profit margin.

The discs will be sold in such stores as Mackays, Debenhams, Littlewoods and British Home Stores.

Rush operation on Eddie Carroll. Pianist Eddie Carroll collapsed shortly after leaving the Savoy Theatre, London, on Saturday night, and was rushed to Park Royal Hospital, N.W.10, where an operation on duodenal ulcer was immediately performed.

His condition on Wednesday night was described as "quite comfortable."

Carroll spent another week in hospital, followed by a three-week rest.

He and Norman Percival have been providing two-piano interlude music to Angela Christie's play, "Spider Web." Eddie's place is now being filled by Desmond.

Barry Barron, head of Television at McCann-Erickson, flew to New York last Saturday for a series of special meetings in connection with the agency's commercial television operations in Great Britain.

During his visit he will participate in the production of a number of TV commercials.

KIRCHIN TENOR LEADS NEW CLUB GROUP. Tenorist Norman Goodall will lead a small group drawn from the Kirchin Band at the opening of the Jay Club, at the Hoeback public-house, in Chiswick Great Road, on Monday.

Norman will lead Brian Haden (alto), Fred Douglas (trp.), Ronnie Seabrook (bass), Johnny Strickland (drum), and a drummer.

Best leaves Eve. Read-man Stanley Best will be leaving Sid Wrigley's Band, resident at the Eve Club, W., as soon as a suitable replacement can be found.

Stanley has been with the Wright Band since it commenced at the Eve Club in June, 1953.

NEWS IN BRIEF. Arna, Shorditch on February 12. The club will hold sessions every Sunday from 12 noon until 2 p.m.

John Haddock, jubilee king of America, arrived in London on Wednesday to promote sales of his AMI matches on Monday.

Ronnie Carr's drummer, Peter Bier, was married last week to Miss Betty Ross.

The many Joyce Orchestra plays at the Vic-Wells Ball at the Lyceum Ballroom, Strand, on Monday.

Tenorist Don Oliver will not now be joining Frank Drummond's band as planned in last week's MM, but is expected to work with his freelance activities.

The Eric Delany Band has its first evening broadcast on February 12 at 8.45 p.m. in the Light Programme.

Stan Bowles' Jazz Ensemble has its first evening broadcast on February 12 at 8.45 p.m. in the Light Programme.

Stars Come Out at a Tanner a Time!



The Royal Society for the Blind Children's Home and Battersea Boys' Town feature on Tuesday's "Gala Ball of the Stars" at Wimbledon Palace.

NATIONAL AWARD TRIO

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New Sutton-Lyttelton offices will be opened at 8, Great Chapel Street, W.1 (phone Gerrard 7649), on Monday.

In the album world for the past four years, John Rowe previously edited the "collectors' magazine" Jazz Tempo and was co-author of "Junkshopper's Directory"—a collectors' guide.

Wilson in Bergen

Bergen, Tuesday.—Pianist Willie Wilson opened tonight at the Chianti Cabaret on a month's contract.

He returned this morning from a 14-day holiday in London, following his season at Navis. Contracts in Denmark are lined up for April.

MITCHELL BAND FIXED EXCEPT LEAD TENOR

MALCOLM MITCHELL has now filled four of the five remaining vacancies in his 14-piece band, which opens a one-night-stand tour at Nottingham Astoria on February 25.

Only man still to be fixed is the lead tenor. Second tenor will be Joe McKenna, now with Leslie Douglas at Nottingham Astoria.

Baritone-saxist will be George Quinn, from Eric Lay's band, Wimbledon Palace. The trumpet section will be completed by Ronnie Hesman, currently with Gerald, and the pianist will be Stan Tracey, who was with the Kenny Baker Quartet.

Malcolm, who will front the band on electric guitar, will be the only male vocalist at present, but he plans in due course to form and feature an all-male vocal group.

Arrangers booked to write for the band include Jimmy Watson, Alan Roper and Rex Owen.

The band's first record for Decca, made last week, is due out within a few days. Titles are "Debut," an original by lead-trumpet Jimmy Watson, and "I'm Gonna Be Like You're In Love With Me," arranged by Alan Roper.

The band has another Decca session a few days before opening in Nottingham. It is already fully booked until the end of May.

WINIFRED ATWELL back again

Don't miss her latest great hit on DECCA records

SONG OF THE SEA; THE BLACK MASK WALTZ with FRANK CHACKSFIELD and HIS ORCHESTRA

This week's hits on Decca-gro records

DICKIE VALENTINE. The finger of suspicion; Who's afraid I 10394

BILL HALEY & HIS COMETS. Shake, rattle and roll; A.B.C. boogie 10338

THE DE CASTRO SISTERS. Teach me tonight; It's love HL 8104



Someone's obviously been pulling Johnnie Gray's mousetrap! Seen joining in the general merriment with Josie Johnson are: (l-r) Frank Holder, Marion Ryan, Clio Leine and Gita Martin. A few more of the stars who assisted a charitable cause.

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Laurie Henshaw's Platter Chatter

LISTENING to the yearly spate of revival "Albums" from the pre-war Golden Era that help bolster the sagging output of the Pan-Alley—have always been baffled by one omission.

Why has no one made a recording of SAM COSLOW'S "Moon Song"?

Although the film was not exactly a smash hit, the song was it. It topped the hit parade for something like six months back in 1935.

And here was one time that someone had the audacious idea that the discographic world should make his head in mute admiration, the lyric an appealing quality far beyond the June-moon school.

It has remained for LES BRITAIN and his Band of Renown since to give it the attention of a new generation, and he has given it a treatment that is a masterpiece.

Often, on hearing a song favoured in our past, we are disappointed by a new recording. This is not the case here. Happily, Les Britain has made a new "Moon Song" in this vein.

And would there be a recording of "Moon Song" in this vein. It is a mixture of two Kerouac albums. It is a mixture of two Kerouac albums. It is a mixture of two Kerouac albums.

What Sam will think of this beautiful treatment of his song is another matter. Imagine he would ever something such by the JAMES CAGNEY, MARY MCGRAW or MELANCHOLY.

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BOBBY TROUP is the American singer with the "cool" response mentioned in the fairly recent "St. Louis Blues March" does not correct an extensive record of these rhythmic embellishments on C. Handy's classic.

There is nothing wrong with the selection, but in my opinion it would be more improved by the inclusion of "Whistle To Do" which is very different from the "Sometimes" (with Sonny Terry and Brownie McNeill) on BRUNN, LP LAR62.

"Get off Me With" (Phillips PB99) are perhaps the best songs in this record and to SUBV (LARRY'S) "A Star Is Born" possibly the best. It is very close to the version on BRUNN, OVEE.

But Judy continues to project themes with the vibrant she brings into most of her song performances.

Max Jones reviews

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Judy Garland in "A Star is Born"

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But the fantastically brave brass sounds me—a always. Where to the world old Cuban trumpeters ever learn to blow this way.

FRANK EIGS "Oh Oh Mamba" "Ya Don't Hated Here" "Ain't Nothin' But a Good Thing" (Columbia MG344)

Throughout the disc, too, Butterfield is conspicuous for his excellent tone and accomplished musicianship. His style, inevitably, rather than his, is not likely to worry those who are still partial to hard and unorthodox styles, but by no means unorthodox, certainly, as good as it was in the pre-pop era.

THE band with the unorthodox and invariable name pops up again with four songs played ingeniously on a sound recorder.

"Long Hair" is a mambo based on "Bell's Pigeon" in that I don't object in principle to this kind of thing, but here it is so positively and so savoury that it is a shame to see it so often.

There is a fine vigorous brass piece, sound good, rhythm, a very effective blue note, sound like a ball on Ray Morley, and the "Puff" is a mambo played ingeniously on a sound recorder.

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Burns scores for sax giants

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DS, VOCALISTS TO DR MAJOR LABEL

Monday.—This week sees the first moves in a plan which will give Ireland's dance musicians and vocalists a long-awaited break in the international market.

At the same time, a major label is to announce its intention to produce the goods of the home market. The nation's 30 dance bands are to be given a chance to record on the home market. The project is "strictly Irish music." Apart from the company, only three people have been involved in the details.

Strong competition

The reason: the strong competition which has sprung up in Ireland since the rumormongers followed Philip's entry into the recording field.

Decca and HMV are now scouting for Irish talent. Jack Manager has just completed a 1,000-unit trip to Ireland searching out recording talent. And Decca announces the signing of the nation's best-known close harmony group, the Four Ramblers.

19 bands booked in 18 Yorks towns

In the six weeks from January 28 to March 10, Gerald Cohen is to present 19 different bands in 18 Yorkshire towns, covering no fewer than 40 concerts and dances.

The list of bands embraces every facet of the one-night stand business, including traditional, modern and swing. Included in the attractions are Orca Cole and her All Girls' Orchestra and the new Malcolm Mitchell Band.

BILL LAMBERT TO COACH BEAVERS

Glasgow band leader Bill Lambert, resident at the University Hotel, is to coach the Beavers, a famous 15-piece group.

Beavers' secretary, trombonist Eddy Johnson: "We are endeavoring to regain our title as MM Scottish champions and have asked Bill Lambert to school the band."

Ceilidhe music on the Home service

For the BBC's weekly dancing programme on Wednesday (9th) all Home Services will switch over to Northern Ireland and listeners will join the dancers in an Irish ballroom at 10.15 p.m.

The programme will be presented by the famous band of the Miss McQuaker Brothers, with vocalist David Holmes.

Who's Where

- (Week commencing February 6)
- Jerry ALLEN Trio
 - Monday: The Grosvenor, W.
 - Gracie COLE and All-Girls Orchestra
 - Sunday: Coliseum, W.
 - Monday: Coliseum, Southampton
 - Wednesday: Drill Hall, Lincoln
 - Thursday: Coliseum, Grimsby
 - Friday: Grand, Goswell
 - Saturday: White Gardens, West
 - Billie DOTT and Band
 - West: The Grosvenor, W.
 - Teeny GORMAN and Orchestra
 - Sunday: De Montfort Hall, Leicester
 - Friday: Sidney Hall, Weymouth
 - Saturday: Town Hall, Torquay
 - Joe HANLEY and Band
 - Sunday: MOO Club, USAF, Kensington
 - Wednesday: Bath Hall, Warrington
 - Thursday: Savoy, Oldham
 - Friday: Plaza, Derby
 - Saturday: The Grosvenor, W.
 - Eric DELANEY and Band
 - Sunday: Wharfedale, Harrogate
 - Tuesday: Cambridge Road, Bath
 - Huddersfield
 - Friday: Queen's Hall, Preston
 - Saturday: Town Hall, Birmingham
 - The KILGIMM Band
 - Sunday: St. George's Hall, Bradford
 - Thursday: Hanson and Hercules, Harrogate
 - Saturday: Festival Hall, East
 - Joe LEWIS and Orchestra
 - Sunday: Empire, Cliverton
 - Tuesday: City Hall, Cardiff
 - Friday: Town Hall, Leeds
 - Saturday: Pavilion, Brighton
 - Ken MOULLE Seven
 - Sunday: De Montfort Hall, Leicester
 - Saturday: Royal Forest Hotel, Chislehurst
 - Penny NICHOLLS
 - West: Palace, Halifax
 - Big PHILLIPS and Band
 - Sunday: Hippodrome, Dudley
 - Monday: Hippodrome, Birm.
 - Richardson and Band
 - Tuesday: Albert Hall, Cambridge
 - Saturday: Technical College, Hatfield
 - One SWINELL and How Many
 - West: Palace, Slough
 - Liza HELL
 - Monday: Hippodrome, Coventry
 - Tuesday: Town Hall, Hove
 - Friday: Savoy, Brighton
 - Saturday: Coliseum Hall, Bristol
 - TAMMIE SLATER
 - West: Empire, Finsbury Park
 - Monday: Café Royal, W.
 - Wednesday: Travlers, W.
 - Saturday: Cumberland Hotel, W.
 - Deanna VENTURA
 - West: Empire, Heston
 - Jimmy YOUNG
 - West: Empire, Middlesbrough

Midland BBC to build up local bands

THE bands of Sonny Rose, Brian Fearall and Cliff Dealey are to be given a big build-up by Midland Region producer Alan Waterman.

This is in addition to his plans to feature extensively the Orca Cole Orchestra, which he considers to be the world's greatest girls' dance band.

Douglas and Rose

Leslie Douglas, who leads the Nottingham Saxons outfit, has also caught Alan's attention, and has been given a big build-up with Jimmy Day's band.

Scott and Gray at Coventry Hip.

Coventry Hippodrome's series of Sunday concerts will include the Bonnie Scotts Orchestra and Johnnie Gray and his Band of the Day this Sunday.

IFM clamping down on tape 'pirates'

Dublin, Wednesday.—Following the detection of a limited function which "taped" music was used to guarantee the Irish Federation of Musicians has written to Irish landowners: "Watch out for tape-recorder carriers who ask you to allow them to tape your show. Your customers are being deceived when they come into the hall."

In an effort to combat the practice on legal grounds, the IFM will now include in its Dramatic and Musical Performances Act, 1962, under which British artists are protected against practices of this nature.

ART JENNINGS UP TO 11-PIECE

ON Monday last it was announced by Torquay entertainment chief Bob Roberts that the room led by Art Jennings is to be stepped up from a sextet to an 11-piece from tomorrow (Saturday).

Both told the MM: "The Corporation feels that a sextet is too small a combination for the Ballroom, particularly as the area for dancing was increased last year."

New name

Art's new outfit, the largest-ever resident group at the Spa, will comprise Dennis Watson, Ivor Radford and Norman Drew (sax), Jerry Medland (trumpet), Lee Weed, Ernie Hicks and Art Jennings (drums). Don Brewer

Bass goes aboard

Band leader Colin Blitham, whose band took second place in last year's MM North's Championship, has joined Geraldine May and is now aboard the Queen Mary.

The Norwich Jazz Club passed its 1,000 membership mark last week.

Ray Dickinson (trp.) is to join Tommy Smith at the Barry Ballroom, Oldham. He replaces Ginger Carson, who has returned to Andy Curry's Band at the Bobby Jones Ballroom, Ayr.

BACKSTAGE

The Other Norman

by Tony Brown

WHEN Norman Wisdom walked out to the microphone to sing his chorus of "Together" he was feeling a little nervous—but happy.

The musicians behind him watched him and listened closely until Norman got halfway through the first line. Then happily they chorused: "Sit down, sit down."

Of course, he laughed it off. It was just another band gag—no offence intended. He was beginning to see that he could make But Norman had rather screwed himself up to sing. He'd practised that one song seriously.

"It knocked the enthusiasm out of me

(3) WISDOM THE SINGER

for a long time," he says. "It didn't make me dry up entirely. Let's say that I didn't sing with much confidence any more."

This happened when Wisdom was depicting almost unconsciously three separate occupations. He was playing tenor sax in the unit band, Royal Corps of Signals; he was beginning to see that he could make audiences laugh at his on-the-stand fooling to sing. He'd practised that one song seriously.

Those who enjoy the Wisdom voice now-adays can congratulate Norman on his persistence. He is the first to congratulate himself—for the best of reasons. It saved his career as a comedian.

A flop!

The friends he made in the Army persuaded him that he should take a crack at being a professional funny man. He was given a chance at a Black-burn theatre—a week's booking, second turn on.

After the first performance, the manager came to him. Norman can't recall the exact words, but the gist was: "If you can't do any better than that, I'll pay you off."

It was a worried Wisdom who made his way back to his dressing-room. He had flopped. He gazed despondently about the room, possibly figuring that he wouldn't be seeing it much more.

Then he caught sight of a couple of song copies. He was a couple of Sinatra numbers—"Nancy" and "Some Other Time," a nice song that didn't get very popular. I was willing to try anything that might save my act. I asked if I could do the songs and the manager agreed, said that I could open the second half of the show with them.

"Of course, I didn't have any band parts. I turned the pianist in the orchestra to accompany me."

Cagey grin

Wisdom went out in front of the fans and started singing. People were moving back to their seats from the bar and other places. It was not exactly an attentive atmosphere.

Wisdom worked desperately on the songs to project himself. Ask him now if the audience reacted favourably, and he grins back at you cageily.

"I finished the week out," he says.

This explains why Norman Wisdom is happy to sing—why he is determined to sing. And perhaps why today he sings so well.

The fact is, Wisdom could now earn a handsome living as



More dates for Ronnie

SINGER Ronnie Harris, who is now touring in Variety, makes his London debut at Chiswick on February 14.

He is now booked through to the end of April, with dates at Dublin (this week), Belfast (February 7), Hackney (21st), Finsbury Park (28th), Hull (March 7), Nottingham (14th), Portsmouth (21st), Sunderland (28th), Leeds (April 4), Edinburgh (11th), Glasgow (18th), and Manchester (25th).

RAY'S DOING OKAY!



Ray Anthony, who has been signed for the new Hollywood musical, "Daddy Longlegs," seems to be doing all right for himself. The young lady on the left is Edie Fisher's betrothed—Dobbe Reynolds. On the right is Peggy King.

NO ENTERPRISE

TWO musical stars provide the highlights of the touring version of TV's Emney Enterprises, which opened at the Theatre Royal, Portsmouth, on Monday. But though neither of these turns is particularly outstanding, some idea can be gained of the standard of the rest of the show.

First "highlight" is Dorothy Carless, who is featured in a dozen popular songs, put over in her usual polished manner. She is warmly appealing in such old favourites as "Without A Song" and "Moonlight Serenade" but somehow her performance lacked sparkle.

Suggested improvement: the use of a stage accompanist, instead of relying entirely on the pit orchestra.

Second "highlight" is electric organist Robin Richmond, who also plays safe in his selections for a family audience, and is given little scope to show his ability as a rhythm stylist.

In contrast to Dorothy Carless, he has a drummer accompanist—Jack Hazel—but this added mark lends little support to Robin's own playing.

There is plenty of droll clowning from Fred Emney and Edwin Styles, but the show is lacking in what is supposed to be foremost—"enterprise."

Gerald Didymus.

PROVINCIAL ROUND-UP

By Jerry DAWSON

band on the Queen Mary. His piece is taken by Peter Hart, who was recently on the same ship.

Blackpool Tower organist Reginald Dixon will provide the music for the first week of the National Trade Exhibition at Bingley Hall, Birmingham, starting on March 30. The Big Phillips Band appears from April 18 to 25.

Johnnie Gray and his Band of the Day pay a return visit to the Wicker Gardens, Malvern, tonight (Friday).

The Eric Delaney Band plays at the Windsor Theatre, Blackwood for the first time this Sunday. The next band to be featured in the theatre's series of fortnightly concerts will be that of Frank West.

Harry Roy's Mayfair Orchestra plays for the opening of the new

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RANDALL & DINAH DEE BOOKED FOR SUMMER IN GUERNEYSEY

DONEGALL DIXIE BAND DEBUT



LORD and Lady Donegall are presenting their own Dixieland jazzmen, who made their debut last Saturday. Personnel comprised: Freddy Tomasso (sax), Ernie Tomasso (cl), Harry Brown and Leonard Bloom (trumpet), Harry Walton (piano), Bob Smith (drum) and Ken Henson (bass). Guests were Mrs. Hapshill, Kenny Baker and Bill McGuire. The band's regular bassist is Geo. Young. See above: Lord and Lady Donegall, Freddy Tomasso and Bob Smith at the debut.

THE bands of Freddy Randall and Dinah Dee have been booked for the summer season at St. George's Hall, Guernsey, in the Channel Islands. The management's decision to engage two name bands for the summer arises from the success of recent brief bookings of star attractions, starting with the Sid Phillips Band in December.

Freddy Randall, with his band augmented by one instrument to eight strong, opens on July 24 for the five-week peak season. It will be Freddy's first resident summer engagement.

Dances, concerts
Dinah Dee, for whom the season is a big break in view of the fact that her band was formed only three months ago, will front an 11-piece outfit, starting on July 3.

Both bookings have been negotiated by the Alfred Fresser Organisation. The bands will play for dancing six nights a week and a concert on Sunday.

Before going to Guernsey, Freddy Randall plays eight days of one-night-stands in Scotland, starting on June 25 and two weeks at Greeny, with his band augmented to 15, commencing on July 6.

Vocalist Joan Williams, who has been with the band at Brighton's Aquarium Palace, has joined Dinah Dee, who has also signed vocalist Mary Chamber to replace Dorothy Steele.

Fuzz and Fierstone



Drummer-leader George Fierstone wears a wide-brimmed hat as he makes a fuss of Fuzz, puppet star in TV Children's Hour programme "Jigsaw." George's Quintet is resident group in the show.

Tommy Trinder is Star Show compere

TOMMY TRINDER will compere the sixth Annual Celebrity Concert of the Songwriters' Guild of Gt. Britain at their "Our Friends The Stars" show at the Victoria Palace, London, on Sunday, March 20.

The Jerry Allen Trio will open the programme at their own request.

DANKWORTH
From Page 1
Most of my concerts were charity affairs in aid of Father Trevor Huddleston's funds. And it was Father Huddleston who made a plea in the Observer for a cultural boycott of South Africa.

JOHNNIE SIGNS PUPIL
Saxist Roy Bentley, once a pupil of saxist-leader Johnnie Grey, joins Johnnie's band of the Day at Mervyn tonight (Friday), replacing Bob King. The band Agency, has been appointed Johnnie's personal secretary.

Buddy Rich waxes as ballad singer

New York, Wednesday—Buddy Rich has embarked on what may become an entirely new career for him as a ballad singer.

He cut his first sides this week for Mercury, accompanied by Lou Castle, a string quartet, Lou Slonoff, Sam Herman, on piano, Billy Cronk on bass, and Louie Bellon on drums.

Tommy Dorsey, who listened to the tape of the recording, is reported to be so pleasantly surprised by Rich's vocals that he may let him drop from the orchestra.

The Dorsey band, before leaving town this week, recorded no fewer than 33 numbers for Liberty on the forthcoming Dorsey label.

Hylton to present Royal Variety

Jack Hylton is to present a Royal Variety Performance before the Queen and the Duke of Edinburgh at Blackpool's Opera House on April 13.

Jack told the MM on Wednesday: "I am very pleased to have secured this honour. It is too early to say which stars will be appearing in the show."

AMERICAN OFFER FOR PIANIST JUTTA HIPPI

New York, Wednesday—Great excitement surrounds the proposed immigration to this country of German pianist Jutta Hipp, whose first LP was released here recently on RCA.

She has already been offered a job to play at the El Comodoro at the Hickory House, after Marian McPartland leaves to go on tour, and she has received a substantial offer from the Rubens.

Jutta expects to arrive in New York within the next six months.

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TONY KINSEY 4 SIGNED FOR OSCAR-ELLA TOUR

Buddy De Franco collapses



The Buddy De Franco group pictured at the opening concert of Jazz At The Philharmonic's European tour at Stockholm this week. L.-r., guitarist Herb Ellis, bassist Ray Brown, and clarinetist Buddy De Franco. MM photographer Bengt Malmqvist took this photograph only a few minutes before Buddy collapsed.

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Page 11, Col. 3

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The modern clarinet act had been feeling ill before the concert began, but had insisted on playing.

Page 10, Col. 5

Ronnie Scott jumping on big-band wagon

RONNIE SCOTT is the latest leader to jump on the big-band wagon which have been circulating for some time culminate this week with the news that Ronnie is disbanding his nine-piece band to form a 20-piece orchestra.

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It will have to be more commercial than my present band, but we will play as much jazz as any big band.

It's too early to talk about personnel. The present Scott band plays the Kenton for BBC DANCE FESTIVAL?

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The name of Stan Kenton has already been mentioned in this connection.

While he could not confirm the Kenton report, the BBC's Jim Davidson told the MM: "We are sending out inquiries to see whether we can contact any American dance music celebrities who may be on the Continent."

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EUROPE'S GREATEST ACCORDIONIST
Here is Camilleri, genius of the Accordion, master of jazz and symphonic styles, whose talented fingers produce Accordion magic.

England only six months ago he is already an established star of Stage and T.V. Currently playing at the Windmill Theatre, he is also frequently on the air and you can hear him in "Variety Playhouse" February 12th.



APPEARING IN BELL ACCORDIONS' LUXEMBOURG PROGRAMME

"ACCORDION TIME" ON FEB. 23
When questioned about Camilleri, Arthur Bell, of Bell Accordions Ltd., said "Camilleri is a great player—a joy to listen to and obviously a star with a great future. He has already appeared in Arthur Bell's 'Accordions Time', and by special request he is appearing again on February 23rd, at 7 and 9.30 p.m. This is a treat in store for all accordionists. Incidentally, Bell Accordions have an amazing display of over 5,000 Accordions on show, and you are cordially invited to call and have a look round. If you had far less than 100 notes to spend for your accordion, together with details of lists of secondhand Accordions, which can be had for less than 100 notes, or on deposit terms to suit your personal convenience."

Bell's are open all day Saturday. The address is BELL ACCORDIONS LTD., (Dept. MM2) 157-159 EWELL ROAD, SURBITON, SURREY

RANDALL & DINAH DEE BOOKED FOR SUMMER IN GUERNSEY

DONEGALL DIXIE BAND DEBUT



THE bands of Freddy Randall and Dinah Dee have been booked for the summer season at St. George's Hall, Guernsey, in the Channel Islands. The management's decision to engage two name bands for the summer arises from the success of recent brief bookings of star attractions, starting with the Sid Phillips Band in December.

Freddy Randall, with his band augmented by one instrument to eight strong, opens on July 24 for the five-week peak season. It will be Freddy's first resident summer engagement.

Dances, concerts
Dinah Dee, for whom the season is a big break in view of the fact that her band was formed only three months ago, will front an 11-piece outfit, starting on July 4.

Both bookings have been negotiated by the Alfred Preezer Organisation. The bands will play for dancing six nights a week and a concert on Sunday.

Before going to Guernsey, Freddy Randall plays eight days of one-night-stands in Scotland, starting on June 28 and two weeks at Green's, with his band augmented to 10, commencing on July 4.

Vocalist Joan Williams, who has been with Alan Hurst at Brighton's Aquarium Palais, has joined Dinah Dee, who has also signed pianist Mary Gamble to replace Dorothy Steele.

LORD and Lady Donegall are presenting their own Donegall Jazzmen, who made their debut last Saturday. Personnel comprised: Freddy Tomaso (td), Fannie Tomaso (ct), Harry Brown and Leonard Bloom (sbs), Harry Watson (pno), Bob Smith (tr), and Ken Hodgson (bass). Guests were Vera MacArthur, Kenny Baker and Bill McGuire. The band's regular bassist is Geo. Young. L-r above: Lord and Lady Donegall, Freddy Tomaso and Bob Smith at the debut.

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Fuzz and Fierstone



Drummer-leader George Fierstone wears a wider-than-ever smile as he makes a pass of Fuzz, puppet star in TV Children's Hour programme "Jigsaw." George's Quintet is resident group in the show.

Tommy Trinder is Star Show compere

TOMMY TRINDER will compere the sixth Annual Celebrity Concert of the Songwriters' Guild of Great Britain at their "Our Friends The Stars" show at the Victoria Palace, London, on Sunday, March 20.

The Jerry Allen Trio will open the programme at their own request.

DANKWORTH

From Page 1

"Most of my concerts were charity affairs in aid of Father Trevor Huddleston's fund. And it was Father Huddleston who made a plea in the Observer for a cultural boycott of South Africa by musicians, dancers and entertainers in general who believed that racialism was wrong."

"I believe it is wrong. Under these circumstances, it would be hypocritical for me to accept a tour that could be regarded by only a section of the South African population."

Miss Del Milton, who has been working with the Harold Davison Agency, has been appointed as Johnny's personal secretary.

JOHNNIE SIGNS PUPIL

Saxist Roy Bentley, once a pupil of trumpet-leader Johnnie Gray, joins Johnnie's Band of the Day at Merton tonight (Friday), replacing Bob King. The band has a broadcast on February 19 at 11.30 a.m. (L).

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"It will have to be more commercial than my present band, but we will play as much jazz as any big band."

"It's too early to talk about personnel."

The present Scott band plays its last date on Sunday, April 10, at Colston Hall, Bristol. Its last major London date takes place at the Royal Albert Hall on March 20 in a concert promotion.

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PROFILE

KEEPER OF GIANTS

IF a dictator is a man who believes that his opinion is right, then Norman Grant is a dictator.

He is a man with strong, unshakable opinions on jazz, racial problems, the record industry, and anything else you like to discuss.

He has made a fortune from jazz, but will discuss coarser points of view with the fervor of the keen collector.

Key of dynamite

He is a big man. And his physical dimensions match well his conversational punch.

Last Monday, he played into Stockholm for his umpteenth Jazz At The Phil tour. He has toured his brainchild for 14 years, yet still gets nervous before every concert he is a man on edge. He is a key of dynamite ready to explode at the touch of a band.

The hand might belong to an over-sensitive fan, an inquisitive reporter, a diligent photographer. He won't let his musicians be disturbed before a concert. And will protect them with the ferocity of a lioness childbearing cubs.

He treats them with respect, and pays them enough in a short tour to keep them in luxury for a year. As a result, they are rarely tempted to leave his Empire.

Business and tennis

When Grant tells you about the great musicians—the ones he personally admires—he is usually telling you about the musicians who record for his Cad label.

But this is not sales talk. Grant doesn't regard his musicians as the best because they work for him; they work for him because—in his opinion—they are the best.

He works hard and is usually at his Hollywood office an hour or more before his show arrives. If you make an 8 a.m. call to the Dutchman when he is in London, they'll usually tell you that Mr. Grant is out walking.

By ten o'clock he has seen up several business deals and has played a sharp game of tennis.



He admits that his main reason in buying The Cad was not a charitable one. He wanted to be the first man to do what seemed the impossible.

Such things boost his self-esteem.

At a recent session, he will allow no one in the studio but himself and two technicians. He supervises most of the Chief Engineer's personality and personally stamps the record before it is pressed.

When probing the strength of this keeper of jazz giants, you are to consider his leniency, his doggedness, his pride.

He is a man who will take a fight to his last punch: who will exert the last ounce from an argument without flinching.

He founded the Students Union to get JATP into Britain and overcome super-human barriers to do it.

And he believes that this unorthodox often leads to a freshness that would not otherwise be forthcoming.

Listening to his many records, you are inclined to accept his premise.

STEVE RAGE writes

OPINION varies as to the reliability of the BBC's Audience Research figures.

Some people are convinced that the Gallup Poll kind of survey is a genuine guide to public opinion. Others feel that one cannot take a reliable handful of people, multiply their stated opinions (which may not even be their private opinions) by the magic number, and arrive at the way the whole country feels on a given subject.

Take an example near to our hearts. A statistical worker is asked to make a survey on the subject of jazz. He has a certain number of calls to make in areas representing different income groups and professions.

Do you like jazz? Mrs. Smith has at last succeeded in accidentally bumping her nose on her favourite record, Maxine Tergem's "All The Things You Are". There is a knock like the door.

"Excuse me, madam," says the statistical worker. "I represent the Popular Music Foundation. Do you like jazz?"

Mrs. Smith looks out her door in his face and crosses him with an empty milk bottle. "No," she replies pointedly. "I don't."

Nothing daunted, he tries the house of Mrs. Brown, who still hasn't got over her tangent with Billy Cotton's broadcast yesterday. She's never laughed so much in all her life.

"Excuse me, madam," says our hero. "I represent the Popular Music Foundation. Do you like jazz?"

Mrs. Brown beams at him. "Yes, yes, the very best," she says. "I love it."

She minutes later he is in the High Street stopping passer-by. See, brother, my secretary loves Kenny Graham and keeps a sack of his hair under her bed. It is out with the best catch of her.

"I should say not," she tells our hero. "I don't like it. Really, what a pest!" And stalks off to the public library with her Leona.

Survey of minors As I say, opinion varies as to the reliability of the BBC's Audience Research figures. One thing is certain: the BBC's figures are not accurate.

That is why a recent hand-out from the BPO Press Service is of

such great interest to read this paper. It concerns the interesting habits of minors.

The BBC's Audience Research Department has conducted a survey of the 5-20-year-olds in the last time, making it the first time that the listening and viewing figures are given in separate columns. Over young people were interviewed. They were of various ages, 100 local schools, 100 local clubs, 100 local youth centres, 100 local Scotland and Northern Ireland, and 100 local substantially representative samples.

Pair enough, the BBC has the figures. The question is, what do they tell us about the results? The figures in which we are most interested occur on the second page. I quote:

Most children and young people said they liked jazz. They were asked to give a term that they liked to specify the kind of music they liked. Some results are given below.

YES, WE LIKE IT Then follows a table of results. It shows that 70% of the boys and 60% of the girls like jazz.

BOYS 8-11 12-15 16-19 20-24 25-29 30-34 35-39 40-44 45-49 50-54 55-59 60-64 65-69 70-74 75-79 80-84 85-89 90-94 95-99 100-104 105-109 110-114 115-119 120-124 125-129 130-134 135-139 140-144 145-149 150-154 155-159 160-164 165-169 170-174 175-179 180-184 185-189 190-194 195-199 200-204 205-209 210-214 215-219 220-224 225-229 230-234 235-239 240-244 245-249 250-254 255-259 260-264 265-269 270-274 275-279 280-284 285-289 290-294 295-299 300-304 305-309 310-314 315-319 320-324 325-329 330-334 335-339 340-344 345-349 350-354 355-359 360-364 365-369 370-374 375-379 380-384 385-389 390-394 395-399 400-404 405-409 410-414 415-419 420-424 425-429 430-434 435-439 440-444 445-449 450-454 455-459 460-464 465-469 470-474 475-479 480-484 485-489 490-494 495-499 500-504 505-509 510-514 515-519 520-524 525-529 530-534 535-539 540-544 545-549 550-554 555-559 560-564 565-569 570-574 575-579 580-584 585-589 590-594 595-599 600-604 605-609 610-614 615-619 620-624 625-629 630-634 635-639 640-644 645-649 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The SIXTH Joker

Flanagan
Suttons

INTRODUCING Ross Parker, at 340 lb., the heavyweight songwriter of Show Business. Ross writes the lyrics and music for all the Jack Hyton revues and also for the George and Alfred Black Summer Show at Blackpool, and he has developed the happy knack of providing the right song for any particular situation at a moment's notice.

Hubert W. David writes about ROSS PARKER

This keeps him pretty busy the whole year round, so that today, he has little opportunity of concentrating on his first love—the popular song.

He gives grateful thanks to Louis Douglas who patiently gave him the money to start a publisher—but it was Harry Charles who took the risk with his first song, "The Girl in the Blue Dress"—an immediate hit.

First song

The next day a polite letter arrived from Ross's mother to say that it would be quite impossible for her to give him anything at all. He was declined with thanks.

The first song he ever remembered writing, he dedicated to his mother when, at the age of 12, he wrote "The Girl in the Blue Dress" and "The Simple Thing."

So, in between school lessons, sleeping, and the necessity of singing, Ross had only one thought in his mind.

With school days behind him, he could devote his time to his music. He went to the Royal Albert Hall in Edlington as a per se music market. And he couldn't read a note of music!

Songwriters!
This column enables you to get free advice on any matter you may have written, or are interested in a songwriting career. All sent free name and address of the writer, and must be accompanied by S.A.S. The writer must accept no liability for loss of copyright in any article. This column is published in British Melody Maker for writers and colonial writers.

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broadcast several times, and his command of the piano keyboard is something quite remarkable.

It was his father's wish that Ross embarked on a long course in Civil Engineering at Manchester University. Parker Senior had no interest at all in the musical side of his son's education, and it was Mrs. Parker, who eventually taught him great deal about popular music.

At 11 years of age, he could sit down and play any popular tune of the day on a first hearing. His only piano lesson recalls a venerable old gentleman in top hat and frock coat who came to his mother's residence at the key of a natural.

He joined up in 1940, having volunteered before he was accepted for the Queen's Royal Regiment. He served in an entertainment unit, he toured the home front, and he was in the broadcasting, playing and fronting the band at the time.

In 1947, on demob, he was invited to return to Irish Deaf, but thinking hard as to fresh

He took a six-month contract with the Peter Secombe Music Co. This produced only one hit, "I'll Make Up For Everything," and even then it wasn't the flyer it should have been.

At that time he ran up against Collyer Knox, who had just in the Forum, out East. A write-up by Knox had considerable bearing on Ross's future, for it was immediately after this that he was approached to start his own music company with Reginald Charles and Jack Hyton. Ross did not quite materialize, but he was present at a dinner for Hyton, and Ross got his first commission for the Chazy Glee club, "Kathie of Madras."

Since then he has supplied the music for "Take It From Me," "You'll Be Lucky," "London Moments," "Happy as a King," and "Mind Out The Back."

"Jokers Wild" may at last have given him another big score, for Bobbie Minns are publishing the score, and his two songs, "London Belongs To Me" (a

rather unattractive perversion on both versions.

Justin King was recording music on the Great O. I have never been happy about the Great O. I do not think that he was the best vocalist, and I do not think that he was the best singer in any capacity. It might be said that he was the best singer in any capacity, but I do not think that he was the best singer in any capacity.

However, there does seem to be another possibility, as I see in the October issue of his book, "The Great O. I see that Justin King was recording music on the Great O. I see that Justin King was recording music on the Great O.

Therefore, I suggest that the personnel for Blind Willie Dunn's Old Bottle Four is as follows: King Oliver, cornet; Canada Hopwood, trombone; Eddie Lang and Lonnie Johnson, guitar; Justin King, percussion; Lonnie Johnson, violin; Justin King, vocal (probably the former the Chief).
—Max Jones and Sinclair Freil.

FROM this week's collectors' material, Eric Tivney takes over—hoping he is not too late to get in on the Corner.

In 1951 I obtained the BUTLER and at about the same time I obtained the "Bottle Blues" by Clarence Williams. Now 4 on APRIL. As the personnel given in (1) seemed to be correct and I took the matter up with Dan Mahoney and Walter Allen, they sent me the following points:

The percussionist on (1) is the Bottles Blues was a gentleman named Justin King. Justin King was never used on any recording session.

There is no doubt that Clarence Williams' name as he is easily identifiable by the mark "On page 41, etc." and the bottle blues would be such other that it is not Honey Williams' name. This affects the WYDEN's record, which seems from aural evidence that the record group is responsible for the

COLLECTORS' CORNER

TOP TUNES

THESE copyright list of the best tunes for the week ended February 5, 1935, is supplied by the Popular Music Publishers' Association, Ltd., 1, MILLER LANE, W.C.2.

MORRIS CANOPII CUNNELLY (A) (2/-) ... Pickwick

1. THE FINGER OF SUSPICION (A) (2/-) ... Pickwick

2. HAPPY DATES AND LOVELY NIGHTS (A) (2/-) ... Pickwick

3. THE NAUGHTY BUT SHADY LANE (A) (2/-) ... Pickwick

4. SOFTLY SOFTLY (B) (2/-) ... Pickwick

5. I CAN'T TELL A WALTZ FROM A TANGO (A) (2/-) ... Pickwick

6. NO ONE BUT YOU (A) (2/-) ... Pickwick

7. HOLD MY HAND (A) (2/-) ... Pickwick

8. COUNT YOUR BLESSINGS (A) (2/-) ... Pickwick

9. MISTY (A) (2/-) ... Pickwick

10. THIS OLD HOUSE (A) (2/-) ... Pickwick

11. IF I GIVE MY HEART TO YOU (A) (2/-) ... Pickwick

12. I STAY (A) (2/-) ... Pickwick

13. LET ME GO (A) (2/-) ... Pickwick

14. A HAZARD OF HEARTS (A) (2/-) ... Pickwick

15. HEARTBEAT (A) (2/-) ... Pickwick

16. SOMEBODY (B) (2/-) ... Pickwick

17. HAPPY WANDERER (F) (2/-) ... Pickwick

18. VHSI-VHSI-VHSI (A) ... Death

—Chorus: —Bristol; —Chorus: (All rights reserved.)

Two new models

Heavy Metal Silver Finings give these new models a smart look and allow them to clear. The new trumpet is even better than the 1933 one and whose, the new trombone model type favoured by the "big boys" is now being had to get because of demand, but stocks are now being dispatched to the best dealer.

Selmer

Trumpet in clear lacquer 19 gns.

Cornet in clear lacquer 20 gns.

Write D. Selmer Ltd., London, W.C.2



from page 3

A plain, simple blues in a rocking medium bounce tempo, with Bellon showing immediately that he was capable of an extremely solid beat, and that he could swing a band wonderfully.

Peter's uneventful opening chorus were followed by a very restrained solo from Bill Harris—the sort of offering that makes you suspend judgment until you have heard more later. But from the very first bar, "way up high for a trombone, it was evident that he had quite exceptional technical accomplishments.

Enter, then, Diz—wily that fantastic, uplited trumpet, and Strides moving the mike up to the six-foot-six level to catch the music from the bell. Gillespie

Good music, this—but there seemed to be something lacking. There was a spark missing. Even in Diz's closing chorus, when the other front-men began rattling quickly behind him, the expected excitement was unexpectedly lacking.

It was left to Herb Ellis to fire the train. Ellis sits cross-legged, head swaying to the rhythm, eyes closed, his lips mouthing some inner soliloquy as his fingers conjure jewelled runs and startling accents from fret and string.

And, as he played them, some commensurable jazz tension bared through the group, so that by the time Pip Phillips took over, the men on stage were demonstrably "sent," with fingers snapping, feet shifting and the occasional shout of approval.

Excitement spread, out into the audience, back, redoubled to the musicians. And Pip Phillips, inspired by trombone-trumpet riffs glowing in the background, began his characteristic maxonette-like jerking in time to his own phrases.

Middlebridge led the final chorus, beginning in a workmanlike way, quiet and low, building always building—both in volume and in excitement—until eventually he urged the group into an absolutely monumental climax, letting out a run of ascending figures which virtually buried the number in a storm of cheering.

After that, we had the famous

OUTRARIY HERB ELLIS, "MOUTHING HIS OWN INSTRUMENT," AND ASSISTANT GUY EDWARDS, PERFORMING AT JATP'S KURSKA DEBUT AT STOCKHOLM.



The delicate whirlwind

"Battle Of The Trumpets." Another fast blues, this rather suffered by comparison with the six-minute opener—although a contained use of that old "Lords Dooms Shortbread" dirge, once featured by Beale in "Swinging The Blues," was effective.

Bill Harris, too, showed up here as a jazzman with a most personal style, harmonically complex, full of distinguished little melodic phrases, sailed with twists of dry humour, a style no other like a lot or couldn't care less about.

I liked it a lot. Ray Brown and Roy Eldridge then came forward to the front mike and, with Roy's trumpet lightly muted, presented a delightful dose of restrained jazz, full of excitement.

But the actual "battle," beginning with a facile solo from Diz in his most modern mood, and continuing with a series of chase choruses between him and Roy, was disappointing.

In theory, the mutual carrying inspires both artists to higher and higher flights of inspiration. On this occasion, it merely inspired them to higher and higher noise.

More interesting was the difference in the way each played. Eldridge stands rock-steady, like a statue, the effort and force of blowing making not a whit of difference to his impassive face.

Gillespie, on the other hand, is a dynamo. His chest balloons out fearfully, and a double bass slide adds even the flesh at the side and back.

The first "half"—the so-called "jam session"—closed with the perennial drum feature. "Skin Deep," of course.

Whatever one's feelings on drum solos, one cannot but admire Bellon. This marathon exhibition of technique, and a contemporary cliché for once in its proper sense, really fabulous.

Particularly as it generally is entirely different each time he plays it. I heard him do it three times in Stockholm—and there was no resemblance between them as all one started with a most inventive and delicate tonal improvisation on the left hand.

The concert closed to an end with "How High The Percentage" — an accompaniment with De Franco and Ella adding a couple of bars, but otherwise on the blast of excitement we have come to associate with Oran.



BELLON—A SOGGY, HEAT, AND AT THE FINAL "PERDIDO"

sticks in Bellon's hands lost all semblance of single objects and were only discernible as yellow fans), there was extreme composure of cross-rhythms—and there was a great deal of humour.

And that's the magic thing: one notices about Louis: the fact that he seems so much to enjoy what he is doing.

The Peterson Trio was deservedly singled out for special praise by the Swedish critics. It was so very good that it is hard to find words adequate to commend it.

Ellis and Ray Brown made wonderful foils for Peterson's peculiar genius: a kind of whirlwind delicacy, never straying far from the melody, respondent with light and shade, deft in execution.

Peterson himself, who presides over, rather than sits at, the piano, excelled in an imaginative rendering of the old Astaire Rogers' favourite, "I Won't Dance." Discovering new approaches to the familiar tune, wandering off in little explorations with the right hand—

always to be brought back with a touch of the left hand. The concert closed to an end with "How High The Percentage" — an accompaniment with De Franco and Ella adding a couple of bars, but otherwise on the blast of excitement we have come to associate with Oran.

There was power, there was dexterity (at many times, the

Teddygram!

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WECK STOP SEE YOU = TEDDY POSTER

BANDS DO HAVE A FUTURE ON TELEVISION

JACK PAYNE'S BANDBOX

I HOPE that the rising generation of television producers missed Eddie Fola's comments on the possibilities of bands on TV in the MM two weeks ago. Eddie didn't think that bands had much to offer visually.

"After you've shown a close-up of the brass, the leader, the drummer and the pianist's fingers mirrored in the keyboard lid, what then?" he asked.

Eddie's opinions were based on personal experience of TV in America. Many of us might feel reluctant to contend them. My own view is that the visual verdict came from experience of the stage.

If the best that can be expected is that the visual presentation was a few close-ups, then the future prospect would be gloomy indeed.

But I don't regard as presentation of all!

PERSONALITY

The truth is, TV is still in the infant stage. It makes its mistakes because it lacks the hard way—of experience to be right. So far, TV producers have failed to put bands to their best.

But that doesn't mean that bands are poor TV material.

LET ME SAY THAT THE ENTERTAINMENT VALUE OF THE DANCE BAND ON TV IS MERELY ADVERTISING THE BAND'S OWN IMAGINATION.

Take a surface look at the problem and it is immediately obvious that if a band can have something to offer on the variety stage, then it can't be an absolutely hopeless prospect on the TV screen.

Present a band which sets out to be visually entertaining can't sit and play. It is the old, old story of being able to catch the eye as well as the ear. And, of course, TV is a Lilliputian.

GUESTS

Nowadays, it must be accepted without argument that the public is interested in popular songs. It is interested in popular songs, and it is interested in popular singers. It is interested in popular bands, and it is interested in popular bands.

It is not surprising, therefore, that the public is interested in popular bands. It is interested in popular bands, and it is interested in popular bands.

MY CHOICE

TOP OF THE WORLD
DUNE ELLINGTON AND HIS FAMOUS ORCHESTRA
Twelfth Street Rag—March/Chloroform
(Suggested G. K. 4222)

COULD it be that Duke Ellington is sitting back in his chair, waiting for the day when he will be called "the greatest of all time" (as he is called in the "Jazz Times")? It is very likely that he is. He is a man who has deliberately set himself to be the greatest of all time.

We have seen the Kenyon type of music, the Kenyon type of music, the Kenyon type of music. We have seen the Kenyon type of music, the Kenyon type of music, the Kenyon type of music.

SOLOS

SOLOS are plenty visually. The band leader or conductor could discuss the hows and whys of the particular instrument chosen. For instance, Walter Page, who plays like a "tenderly" how many viewers know that it was written by Stan Walcott? Or, how many viewers know that it was written by Stan Walcott? Or, how many viewers know that it was written by Stan Walcott?

SIMPLICITY

There is, you see, such a thing as over-production. The band leader and studio space in such short supply, this is a fundamental matter. Paraphrasing the words of the late Sir John Gielgud, "Simplicity is the keynote of all true greatness."

MAILBAG

I HAVE long felt that white musicians should oppose the racial hatred of South Africa with a show of human sense.

How pleased I am to be writing a letter, not from my soap box—appealing for action—but from my heart, with the support of the stand on this question.

BRASS BUSES

I AGREE with Mr. L. M. Vickers (Mailbag, 29/1/55) that brass buses should be a feature of jazz and dance orchestras. But not as a rhythm instrument.

The string bass swings more and, if played properly, can hold its own against any brass section. Fred of this line in the wonderful playing of Eddie Safranski, with Max Kenyon on the piano, records as "Concerto To End All Concerts."

Balanced section

M. L. VICKERS' argument that the string bass is quite unqualified. Admittedly, most present-day bands sound unbalanced. But

Yes, I know that it takes time and money. So does any good production. And I submit that a band-show on TV is a potentially popular weekly programme.

Moreover, it would be one that thousands of viewers between the ages of 15 and 30 would stay at home to enjoy.

MY CHOICE

TOP OF THE WORLD
DUNE ELLINGTON AND HIS FAMOUS ORCHESTRA
Twelfth Street Rag—March/Chloroform
(Suggested G. K. 4222)

COULD it be that Duke Ellington is sitting back in his chair, waiting for the day when he will be called "the greatest of all time" (as he is called in the "Jazz Times")? It is very likely that he is. He is a man who has deliberately set himself to be the greatest of all time.

SOLOS

SOLOS are plenty visually. The band leader or conductor could discuss the hows and whys of the particular instrument chosen. For instance, Walter Page, who plays like a "tenderly" how many viewers know that it was written by Stan Walcott? Or, how many viewers know that it was written by Stan Walcott? Or, how many viewers know that it was written by Stan Walcott?

SIMPLICITY

There is, you see, such a thing as over-production. The band leader and studio space in such short supply, this is a fundamental matter. Paraphrasing the words of the late Sir John Gielgud, "Simplicity is the keynote of all true greatness."

MAILBAG

I HAVE long felt that white musicians should oppose the racial hatred of South Africa with a show of human sense.

How pleased I am to be writing a letter, not from my soap box—appealing for action—but from my heart, with the support of the stand on this question.

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Peter Leslie gets in on the dressing-room briefing

Jazz on Backstage

BEFORE a jazz concert, says our Profile writer on page 2, Norman Grams is "a man on the edge." The inaugural performance of JATP's current tour proved an exception to this rule—for Grams was in a particularly gay mood, and even the Swedish photographers, fishing of bulbs within six inches of his eyes for close-ups, failed to draw more than a good-natured remonstrance from him.

He was in the dressing room, that holy-of-holies briefing of the paperman who's ever been in on this inner circle stuff." Grams told me. And the experience was an eye-opener.

We went into the dressing room, that holy-of-holies briefing of the paperman who's ever been in on this inner circle stuff." Grams told me. And the experience was an eye-opener.



Dizzy Gillespie spent most of his backstage hours playing chess.

Swedish Opinion

BY SVEN WIKQUIST

(MM Stockholm correspondent)

FOR four years I have been watching Norman Grams and his units—and I really feel that 1955 is the best year of them all.

One of the critics here refers to Dizzy Gillespie's former concerts in Stockholm as "being something unforgettable." Personally, I am afraid I cannot share that opinion. I remember Dizzy from his concerts here about two years ago, but I can't say I was impressed too much. His music may still be influenced by the "top style" characteristic of him, but somehow he seems now to have become a far more experienced musician. There was certainly much to be learned from the music in what he played this time.

Bouquets

Some critics here were not satisfied with Louis Bellson when he did do anything worth while. If he did do anything worth while, it was the result of the acoustics in the Concert Hall here, which greatly overpraised his performance. Grams and his drum solo was something I liked very much.

Oscar Peterson's Trio and Ella Fitzgerald's bouquets from all critics here. They deserved them all.

Perhaps here say that Norman Grams has already decided to return to Sweden again next year. Believe it or not, I can't suggest one single change in his present unit which would possibly result in a better concert next year.

Audience out front

—more discerning than ours

If one is used to jazz concerts in London and Paris, the Swedish fans come as a distinct surprise—and a pleasant one, too.

The Stockholm enthusiasts are far more discerning than their brethren farther South. To begin with, and even the non-fan accepts jazz in the same manner.

When I had got used to hearing JATP pronounced "pre-est-dip" and could speak without self-consciousness, I talked with at least some knowledge of jazz. One patron stopped me in the street when the crowd was milling about the entrance to the Concert Hall and asked what the attraction was.

"It's a concert," I told him. "A jazz concert?" he asked. "With coloured and white?" he asked again. I said "Yes." "So, then it will be a good concert." And what of the fans themselves? THEY DRESS in a more dignified fashion; roving round the entire hall, I saw only three girls in "typical teenager" garb. THEY APPRECIATE more than do our fans—and the whistling is always in admiration, never as a jeer. THEY CHECK in a far freer, less inhibited manner. THEY DO NOT SMOKE in their auditoria. THEY STAMP with great restraint, if at all, during a number. After it, they applaud with a "typical teenager" garb. THEY APPRECIATE more than do our fans—and the whistling is always in admiration, never as a jeer. THEY CHECK in a far freer, less inhibited manner. THEY DO NOT SMOKE in their auditoria. THEY STAMP with great restraint, if at all, during a number. After it, they applaud with a "typical teenager" garb.

What the Press said

FROM THE STOCKHOLM PAPERS

DAGENS NYHETER (classical critic):

JAZZ music has now become an industry—an industry which is unable to deliver anything of value or artistry that big scale which should be expected from a fast-growing industry.

But I must mention Oscar Peterson as an outstanding pianist with an elegant rhythm and his great strength.

Louis Bellson's solo number was an interesting study of rhythmic variations and, at the same time, a study of the performance of her artistic ability.

It was a very good solo, though she had some of the same old-fashioned jazz in it. It was a very good solo, though she had some of the same old-fashioned jazz in it.

Poor duel

THE bad acoustics in the Concert Hall, as mentioned above, result in the drumming of the other musicians being completely lost. It is spilling the other musicians' music into the air.

The duel between Dizzy and Bellson was a very good one. It was a very good one. It was a very good one.

No inspiration

FOUR years in succession has JATP given concerts here. It has been the same idea. This is a danger that could make people after the same, feeling: "It was the same old-fashioned jazz in it. It was a very good solo, though she had some of the same old-fashioned jazz in it."

STOCKHOLM-TIDNINGEN: Ella Fitzgerald was still the best. She had a tough time, however, in London. Bellson, sitting behind his six drum set, however, in London. With these two exceptions, the concert was a very good one. It was a very good one. It was a very good one.



Roy Eldridge had a big smile for Europe when the MM photographer flashed a bulb just after Norman Grams's Jazz at the Philharmonic touched down at Stockholm late on Sunday night. MM correspondents from London and Stockholm were at the Swedish promoter Nils Hellstrom to welcome Grams and his troupe at the airport when their plane arrived from New York on the first stop in the current JATP tour. Copenhagen was the next city to see the show, which finally winds up this trip in Paris, just before the Peterson-Fitzgerald series in Berlin.

ROYAL ALBERT HALL
THIS SUNDAY, February 13th
Commencing 10.30 a.m.

All-Star Parade Concert
Starring 4 Great Bands plus Britain's top vocal stars and instrumentalists

TED HEATH * JOHNNY BARKWORTH
ERIC DELANEY * RONNIE SCOTT
AND THEIR ORCHESTRAS

DICKIE VALENTINE * "STARGAZERS"
LITA ROZA * DENNIS LOTIS

The All-Star Group of Top-Winning Instrumentalists:—
ERIC DELANEY (Musician of the Year), KENNY BAKER (Trumpet),
BILL MCGUFFIE (Piano), TOMMY WHITTE (Tenor), JOHNNY BARKWORTH (Alo), DON LUSHER (Trombone), BERT WEEEDON (Guitar), JOHNNY HAWKSWORTH (Bass), RONNIE VERRELL (Drums), VICTOR FELDMAN (Vibes), HARRY KLEIN (Baritone),
VIC ASH (Clarinet).

TICKETS: 12/6, 10/6, 7/6. Gallery (unreserved) 3/6. Obtainable from Royal Albert Hall (KEMington 8212). All leading Theatre Ticket Agencies or by post on morning of concert.

THE NEW B&H REGENT TRUMPET

LACQUER FINISH £22.0.0
(The price includes mouthpiece)

Designed and manufactured at the Edgware factories of BOOSEY & HAWKES LTD
Head Office and Showrooms: 205 Regent Street, London, W.1. — Loughborough 200-201
Wholesale and Export: Frederick Eason, St. Dunstons Place, London, W.1. — Post 2084
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Obtainable from your local dealer

VALENTINE'S DAY WITH SKYROCKETS

MITCHELL PAYS £500 FOR TWO SAXISTS

MALCOLM MITCHELL is the first band leader for many years to take part in a transfer fee deal involving musicians, on similar lines to the system employed by football clubs.

He has paid Eric Law, resident leader at the Wimbledon Palais, the sum of £500 for the release of baritone George Quinn and tenor Duncan Lamont from their contract, which runs until the end of October.

They will both join Malcolm's new band, which opens a one-nightstand tour at Nottingham on February 23, and complete his 14-piece line-up.

EX-CONTESTANT

The transfer fee was agreed on by Malcolm when Eric Law pointed out that both men were signed by him for 12-months when his band opened at Wimbledon last October, and that good saxophonists are extremely hard to get.

Duncan Lamont originally played trumpet and led his own semi-pro band in Scotland, where he started in Malcolm's Maxx contest, in 1951.

He also won the Glasgow and West Scotland Championships (A and B sections), and was second in the All Scotland Final. Duncan won an individual award in the first of these two contests and an honourable mention in the second.

They will both join Malcolm's band and went over to tenor-sax with the Eric Law band before the arrival of Eric Law.

Mitchell has issued a strong denial that some of the men signed for his band are not new recruits. There were periodic rumours to this effect in London last week, but Malcolm points out that all the musicians whose names have been mentioned are already contracted for six months.

The Malcolm Mitchell Orchestra will make its appearance in London at the Royal Albert Hall on March 20.

Bill McGuffie on Phillips only

Show band pianist Bill McGuffie will be unable to record for U.S. low-price records being marketed in Britain as he already has a contract with the Phillips label and a Phillips spokesman said this week.

Johnny France, A and R chief at Phillips, told the M.M.: "We are happy to see that Bill records exclusively for us, he is under contract."

Manuel Kopelman, U.S. record chief recently in Britain, had expressed interest in recording McGuffie and a rhythm band which he is making an LP for Phillips entitled "Jazz With McGuffie". We are hoping to schedule it for April release, said Johnny France.

Buck Washington (OF BUCK & BUBBLES) dies in New York

Born Ford Lee Washington in Louisville, Kentucky in 1907, he teamed up in 1917 with the great "Hot" singer, John "Bubbles" Sublett, who was in Britain only last year. Killed in Britain in 1934. It was released here on Parlo. R187.

They appeared in the films "Cabin in the Sky" (1943) and "A Song Is Born" (1948).

Buck, whose style was not unlike Earl Hines, led the band accompanying Rosale Smith's last session in 1953.

He was on Armstrong's "Dear Old Southland" and "My

PIA & BERYL 'CORNER' MAX

Dutch singer and pianist Pia Beck (L), here on a brief holiday, returned to The Hague last Friday. Bidding Pia goodbye are Max Jones, of Collectors' Corner, and blues singer Beryl Bryden. Beryl will be flying to The Hague this Sunday for concerts the same day there and in Amsterdam.

Weir Rehearses New Band



THE BROTHERS HOLLAND

FRANK WEIR, caught by the M.M. camera rehearsing his new young band in London this week, is preparing for its Radio Luxembourg debut on February 25.

Line-up: (L-R): Bernard George, Don Savage, Johnny Evans and Terry Palmer (reed), Bernard Jones, Charles Evans, Bill Burton and Colin Wright (trp.), Charlie Messenger (tbl.), Alan O'Donnell (bass) and Jimmy Benson (dr.). Andy Dunstan (pno.) and Brian Murray (tbl., vcl.) are not in the picture.

BBC to honour Lawrence Wright

Lawrence Wright, "The Daddy of The New Alley," will be the subject of "Close Up" on the Programme on February 27.

Celebrating taking part will include Jack Hyton, Alvin Shelton, Jack Payne, former champion tenor Len Harvey, Lilla Jackson, Thorpe Bates and William Foyle.

Extractions from Lawrence Wright's most famous songs, which he wrote under the name of Harold Mitchell, are featured.

This year, Lawrence Wright celebrates half-a-century as a composer and publisher. He will be 67 next Tuesday (15th).

SQUADRONAIRE FIX TENORIST

Tenorist Will Balligan, who was to have joined the Squadronaire, has decided not to leave Newcastle, where he is resident with saxist-leader George Evans at the Oxford Galleries.

Instead, the Squadronaire, have booked Jack Sparrow, currently with Ronnie Carl, at the Strand and Heron's in London, and Norwich, and previously with George Evans for five years.

Jack, who is a far clearer, which will also continue to be backed by Carl's band, who moves over from tenor to baritone, replacing Ken Kidder, who is joining Ted Heath.

Dixieland Jazzmen at Festival Hall

The Dixieland Jazzmen, the band sponsored by Lord and Lady Donsell, will play at the Royal Festival Hall on February 27. Personnel comprises Freddie Tommaso (trp.), Harry Tommaso (cl.), Harry Brown and Leonard Brown (pno.), Bill Smith (dr.), and Bill Brown (bass).

Eric Silk and his Southern Jazzband are also on the bill.

DE FRANCO From Page 1

appearing with his trio to avoid disappointing the fans.

After a short break had been called, and had disappeared that De Franco was suffering from a form of acute enteritis. Norman Oranz offered to call off the De Franco spot in the second house. But De Franco, who was still looking unwell and ill, managed to complete the session.

The first-house audience had been totally unaware of anything was wrong, and one Stocktonian, who had been taken the trouble to go backstage, writer of De Franco's, who had written and thus did not know of De Franco's illness, had criticized the clarinetist for his "lack of manner" and "not to take a bow for his applause."

There, for "Wonderful Town," De Franco was considerably better.

MARKS & SPENCER DENY DISC DEAL

Marks and Spencer have denied that they are selling the Manuel Kopelman low-priced records. M & S told the M.M.: "We have a stock of records since 1938, and we do not propose to sell records you quote as our own."

Ambrose All Stars will wax 24 sides a year for EMI label

AN experiment by Ambrose to re-create the famous "Ambrose sound" in up-to-date style has proved an unqualified success.

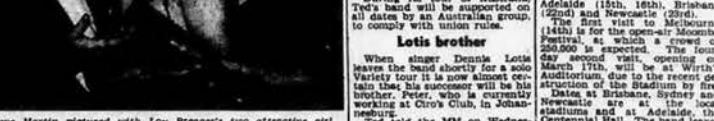
As a result of an experimental session last month, Ambrose has now signed a contract with EMI International to record 24 titles a year.

The discs will be released in the United States and throughout the world. They will also be available in Britain.

Ambrose told the M.M. on Wednesday: "I am looking for the right tunes. I may record some evergreens or include some of my old hits."

The initial session, made under Denis Preston's supervision last month, featured Ambrose with a 10-piece all-star orchestra. The titles, orchestrated by Laurie Johnson, were "Chelsea," from Paul Walker's "London Suite," and a revival of the Glenn Miller favourite, "My Guy's Come Back." They are being made available to the International market immediately.

Martin makes radio debut with Preager



Steve Martin pictured with Lou Preager's two attractive girl singers, Hazel Day and Tina Vaughan.

LOU PREAGER'S new male vocalist, Steve Martin, makes his first broadcast with the band next Friday (13 p.m. L.). His professor, Paul Rich, who has gone into semi-retirement to run a chain of shops, will guest on the airing playing guitar.

Roost EMI deal is rumoured

New York, Wednesday.—It is rumoured here that Roost Records is making a deal with EMI for distribution under their label in Britain and the Continent.

Roost have a new piano arrangement called Bonhomme, as well as Stan Getz and Johnnie Smith, who was voted No. 1 guitarist in Down Beat and Metronome polls.

Smith, described by many as "Scopio with a beat," is now appearing at the Embury Jazz spot.

OSCAR ELLA From Page 1

gerald will still comprise a two-hour show as previously.

The tour is now finalised at 10 dates, and tickets can be obtained for Glasgow, Leeds. However, the British Joan Bagan disc is considered a strong contender if released here.

NEWS IN BRIEF

THE "British Jazz" Monday night BBC airings have been extended from 20 minutes to half-an-hour (10.20 to 10.50 p.m. L.).

Ambrose, whose amazing story has been recounted in the M.M., has moved into new offices at 31, Regent Street, W. (RESENT)

Beryl Bryden is featured in two concerts in The Hague and Amsterdam on Sunday along with top U.S. musicians including Lil Armstrong, Doc Hayes and Nelson Williams.

Pianist-arranger Johnny Arthey joins Hammermith Palais leader Paul Tite on February 21, replacing Dave Milne.

Barnet Jazz Club has enrolled its 500th member.

Pianist Chuck Oster replaces Basil Jait in Paul Adams' band, resident at the Miroly Club, W.

Tenorist Norman Hunt and Norman Goodall will be resident at the Roostebk public-house, in Chiswick High Street, on Monday.

Max Cooper and her brother Dave, who have just united in a new singing act, have their first

GRECIAN BEAUTY



Graham pens suite for Heath tour

KENNY GRAHAM has written a special jazz suite for Ted Heath's trip to Australia.

Entitled "Australian Suite," it consists of five movements, and Ted hopes to play the composition in Britain before his departure "down under."

During his tour of Australia, Ted's band will be supported on all dates by an Australian group, to comply with union rules.

Lotis brother

When singer Dennis Lotis leaves the band shortly for a solo variety tour it is now almost certain that his successor will be his brother Peter, who is currently working at Ciro's Club, in Johannesburg.

Ted told the M.M. on Wednesday: "I am very keen on getting Peter. Apart from his singing, he plays bass, and tenor-sax, and is a good-looking youngster."

The full itinerary of the Australian tour is as follows (March 11, 12, 24, 25, 26, Melbourne; 14th, 17th, 18th, 19th, 21st).

NEW GIRL SINGER FOR HARRY GOLD

Twenty-seven-year-old vocalist Roberta Barnes joins Harry Gold's Strings of Light on Monday at Sydney.

She replaces Ella Williams, who, as reported last week, has left to join a big band-name band leader who wishes to remain anonymous.

For the past five years Roberta has been singing with a semi-pro trio led by her husband, Ray Barlow.

EDDIE CARROLL DUE TO LEAVE HOSPITAL

Pianist Eddie Carroll, who was operated on last week for a duodenal ulcer, hopes to leave Tempo Royal Hospital, N.W.10, in about two weeks' convalescence.

Eddie and Norman Festival have been providing two-piece interlude music during the play, "Soldier's Wife," at London's Savoy Theatre. Desmond Chapp has been deputising for Eddie.

BACK TO THOSE 'GOOD OLD DAYS'

PIQUET ex-members of Jack Hyton's famous orchestra fished back to 1924 this week. As members of a 10-piece group, they recorded old Hyton favourites for "Scrapbook" in 1924 to be released on February 23. L.-C. inst.: E. O.

JILL ALLAN TO LEAVE DON JUAN BAND STAYS

VOCALIST Jill Allan hands over the leadership of her band, which is resident at the Don Juan Restaurant, W., to alto-clarinettist Bernie Stanton on Tuesday.

Jill told the M.M.: "I handed in my resignation last Tuesday week but my band has been retained by the Don Juan management."

Don Smith signs MM Contest star

Drummer Jackie Dougan, who won three individual awards and was adjudged outstanding musician in Melody Maker's dance band contest in Scotland in 1951, has been signed by Don Smith, resident leader at the Orchid Ballroom, Purley.

Twenty-four-year-old Jackie, who comes from Greenock, was playing with trumpet-leader Duncan Lamont at the time of his contesting successes.

His most recent job has been with the Alan Higgins Orchestra, currently playing at the Star Ballroom, Richmond.

Jackie joins Don Smith at Purley on Monday week, replacing Dinah Dee changes.

Two changes in the rhythm section of the Dinah Dee Band bring in bassist Miriam Wood from the band of the late Bobbie Jones, and tenor saxophonist Josephine Wood. Both newcomers come from Gracie Cole's band.

They join Dinah at Loveston on February 19.

A Superc Ballad from the film "YOUNG AT HEART"

HOLD ME IN YOUR ARMS. Recorded by FRANK WEIR and JILL DAY. CINEPHONIC MUSIC CO. LTD. 17 BERNERS STREET, W.1. MUS 5000 7475

MAJORCA - the New Mills Hit. NOW FROM NEW PREMISES MILLS MUSIC LTD. 20 Denmark Street, London, W.C.2 Telephone: COVENT Garden 1745 (5 lines)

BIRMINGHAM DRUMMER AND NEW VOCALIST JOIN GRACIE COLE

GRACIE COLE has made an outstanding capture for her All-Girl Orchestra in attractive 29-year-old Birmingham drummer, Jerry Conner. She takes over the drum chair from Shelagh Pearson at Burtonwood UBAF Camp on Saturday, February 13.

Conner has also made vocalists Bert Shaw, who started with the girls last year, and Conner, who started with the girls last year with Felix Mendelssohn.

Modern drummer Jerry Conner has been featured at the Birmingham Music Club for some time and it was there, a few years ago, that Gracie first saw him in action.

She was so impressed with her rhythmic handling of the local "cool" music that she immediately asked Jerry to join her band.

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ECKSTINE DEBUT WITH FOSTER AT LEICESTER

WHEN Billy Eckstine comes to Leicester, he will be accompanied by the Teddy Foster Orchestra.

On the following Sunday (24th) Don "Mold My Hand" Carter will appear at the same venue.

Prior to these concerts, Leicestershire has will see and hear Duke Ellington (February 20), Duke Ellington (February 20), Duke Ellington (February 20).

Midlands quartet to tour Continent

Midlands quartet to tour Continent

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Lita Roza to sing with the Champions

LITA ROZA is to sing with Jimmy Heyworth's All-Britain Champions when she appears at a Young Conservative Ball at the Astoria, Rastropia, on February 18.

On the same night the young turtles will also hear Bury singer Dave Henderson, who recently joined the Heyworth band. Dave has been with the North-West Variety Orchestra and with Bill Haines, former leader at Bury Palace.

Albert Hammond, lead trumpet with the band, has been away for six weeks. His chair is temporarily occupied by Ken Taylor.

Denchar in den of Dundee trads.

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AKT

RUDY VALLEE LOOKS AT THE SINGERS

WHILE at the American Forces Network studios here recently Rudy Vallee had something to say about the current crop of singers, how quickly they you help forget in show business, and the approaching demise of radio.

Because Vallee was the man responsible for bringing the crooner into his own, AFN reporter Pfc Joe Bassett asked him his opinion of the top singers of today.

Replied the Vagabond Lover: "I'm happy to say that most of the boys today sing excellently, especially Fisher and Damone... and, well, Sinatra, I've never felt that he is particularly outstanding; however, as a stylist he's very good."

Vallee, looking up at his beautiful young wife as the room, confided to AFN listeners that Perry Como is their favourite and probably "the favourite of the average person for his relaxed and easy singing style."

He also had a good word for one female vocalist, saying he thought "Jill Southern was 'sort of a female Nat 'King' Cole."

In discussing some of the stars he has introduced and discovered, the "Heigh-Ho" man said he almost "loved" Edger Bergen when he introduced him by suggesting he use the country-dummy, Mortimer Snerd.

Bergen used Charlie McCarthy instead and Vallee said he feels sure that Bergen would never have made as big a hit on his first show with Mortimer as he did with McCarthy.

He reckoned he had introduced just about everyone on his programme in the thirties except Jack Benny. Few people who will touch longer vest their dollars in radio when they can get sound plus vision on a television screen."

At for entering TV himself, Vallee said he must be sure he has the right vehicle before he takes the dip because "you can get hurt easily in TV. If you don't make good quickly they drop you pretty fast."

The American star, who has just finished film work on Gentlemen Prefer Blondes for United Artists in London and Paris, said that if he ever got a chance to do Rodgers and Hart's All Points West, for which he holds the film rights, then all Broadway would be talking about it the next day!

Vallee has been doing the night club circuit lately, but he says it is getting rougher and rougher all the time.

Leach adds brass for radio series

TIMMY LEACH is to use brass for the first time on radio when his group is heard in the Home Service "Club Night" series featuring Dave Morris, which returns to the air at 7.05 on March 2.

Which himself on organ, Jimmy's line-up will be drums, bass, trumpet, trombone, clarinet, and saxophone.

The orchestra will be in the studio on Friday, and will be heard on Saturday, Sunday, and Monday.

Fourth summer at Weston for Trevor Brookes

MIDLAND leader Trevor Brookes is to spend his fourth summer at Weston for the Winter Gardens, Weston-on-Trent, from Saturday, May 28. He will appear on his radio from the Air Force Station on the same dates.

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3 name bands booked for Scarborough

MUSIC, music, music will be the theme at the Spa Ballroom, Scarborough, this summer. For, in addition to the Blue Croze and the Blue Mariners, Charles Eshadwell and Eugene Pini will each be featured with their orchestras on each night in the Grand Hall, and local leader Geoff Laycock will appear at the Spa Ballroom.

During the summer season, Croze and Pini appear each afternoon in the ballroom; Charles Eshadwell and Eugene Pini appear each evening in the Grand Hall, and Geoff Laycock will play evenings only on the ballroom or, if wet, in the Sun Court Lounge.

Geoff Laycock and his Music will be heard in a series of "music" visitors prior to George's opening.

Where they play

Where they play

Where they play

Where they play

Where they play

Where they play

Where they play

Where they play

Midlands quartet to tour Continent

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Thorpe re-signed at Beach Ballroom

Leslie Thorpe and his Band, resident at the Beach Ballroom for the past six years, will provide music there for another year from May.

The committee which made the appointment said that the band should be re-signed under an agreement of providing a regular programme of music, and a combination comprising Percy Fyfe (piano), Oscar (drums), Johnny Dunlop (trp.), and Bill Beveridge (pno.).

Edinburgh Club has first anniversary

Edinburgh Club has first anniversary

Edinburgh Club has first anniversary

Edinburgh Club has first anniversary

Edinburgh Club has first anniversary

Edinburgh Club has first anniversary

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Edinburgh Club has first anniversary

Who's Where

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NATIONAL JAZZ FEDERATION

SPECIAL OFFER TO MEMBERS NO.1

Upon the affiliation of 'MUSIC MIRROR' to the N.J.F. a new 'B' subscription of 10/6 is offered which includes Associate Membership (5/6) PLUS a year's issues of this monthly (12) and a popular music magazine (9/6).

The National Jazz Federation Ltd. is a non-profit-making body devoted primarily to presenting concerts of the best jazz, both in London and the provinces, with the aim of widening the performance and appreciation of the music.

All who wish to encourage jazz are strongly invited to become Associate Members of the National Jazz Federation and thus help to increase and widen its activities.

The amount 'A' subscription is only 5/- and includes our quarterly magazine 'JAZZ TODAY' and notification of all our activities.

Write now enclosing 10/6 ('B' sub) 5/- ('A' sub) or a S.A.E. for particulars to The Members' Secretary, N.J.F., LONDON JAZZ CENTRE, 14 Greek Street, W.1.

PROVINCIAL ROUND-UP

by JERRY DAWSON

NEW members of the Crescent Club in Junction, re-formed from the Bob White Jazz Band, are Albert Jenner (cornet), Gerry Crook (trp.) and Eddie Anderson (drums).

Leon Salt takes over the tenor chair at Paul Vaughan at Great Park Ballroom, Liverpool on Saturday (Saturday). Leon last week week, and will appear on the Grand Hall, Liverpool, on the same dates.

Rebush to hospital on Wednesday last week Morris Mack, bassist Frank Street is now recovering after an emergency operation for acute peritonitis.

Northern Ireland band leader Ray McIntyre is to appear as the special attraction at a Home Variety programme on February 15, which will also feature Joe Glover, Belfast pianist and organist.

Dundee leader Dave Glover presents the Freddy Randall band at the Fiesta Ballroom, Dundee, on the following three nights at Warrington, Perth and Newcastle (W. Ireland).

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ROYAL FESTIVAL HALL

7.45 pm "MODERN JAZZ WORKSHOP" No. 12 MONDAY 14th FEB. BERT COURTLEY (trumpet) KATHLEEN STOBART (sax) BRUCE TURNER (sax) STAN TRACY (piano) KENNY NAPFER (bass) EDDIE TAYLOR (drums) and introducing JASPER LIVSEY (vocals)

"New Orleans Encore" No. 14 TUESDAY 15th FEBRUARY featuring the CHIEFS BARBER DIXIE LANE and Columbia recording stars and is composed by REX HARRIS (B.B.C. solo and editor of 'JAZZ' in the People's Magazine).

"Dixieland Showcase" No. 2 TUESDAY 22nd FEBRUARY featuring the ALEX WELSH DIXIE LANE and GEORGE MULLY (B.B.C. solo and editor of 'JAZZ' in the People's Magazine).

Musical stars at Chiswick

FOUR popular recording artists met the audience in Record Rendezvous at Chiswick Empire last week. They were singers Betty Reilly and Kirk Stevens, comedian Sam Costa and pianist Dolores Ventura.

Blinky Dolores, clad in a tight blue sequin gown, with platinum blonde hair framing petite features and rolling down her shoulders, looked like a mermaid. She played a varied repertoire—including her boogie and L-A specialities—with plenty of fire and feeling, but her offering lacked warmth, possibly due to a rather toneless piano.

Kirk Stevens, curly-haired Scot, alternates his singing from feathery close-to-the-mike style to something approaching shouting. Some might find this switching about rather irritating, but it felt it gave his act unusual appeal.

Sam Costa, famous vocalist who turned comedian, knows how to handle subtle jokes without offending the audience. He is deceptively popular and proved that he can still sing surprisingly well.

Finally came U.S. singer-comedian Betty Reilly, making her variety debut in London, accompanied by pianist Barry Brenton and percussionist Ken Gordon—not to mention her own guitar playing.

Known for her recordings on Columbia, Betty is far better seen than heard, since she has a rare sparkle which conceals the fact that she is not a great singer, although she has good pitch and intonation—Chris Hayes.

Betty Reilly—girl with the prettiest voice and shrouded delivery—has terrific pep, says Chris Hayes.

Her other partners of last week are appearing elsewhere. Kirk Stevens, who is at Hume Hippodrome; Sam Costa is fulfilling private engagements.

Dave throws a nifty dart

THE tumultuous reception has grown louder every night at the Grand Theatre, Wolverhampton, yet this has no affected the off-stage manner of David Whitfield (sings George Bartram).

David is literally rocking the town with his 30-minute spot in Aladdin, and Wolverhampton will undoubtedly be a quieter town after tonight's final show.

Whitfield: The Fabulous likes to mix with ordinary folk. Slip across the road from the theatre to the Greyhound pub any night, and there you would find David and his conductor, Reg Warburton, challenging all-comers to a game of darts.

These two are champions, and the landlord knows it. Business is certainly brisk when the two are fighting it out—and they like nothing better than to play anyone willing for a game.

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FEBRUARY, 1955

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All the things you say, The Soul Brothers, 12th Street Rag; Elsie's Blues; Don's Day.	12th Street Rag; Elsie's Blues; Don's Day.	Big Showers; 24th by Starlight; Hurt Covers; My Darling.	EPV 1042 BOB DYAN WITH MARY L'U WILLIAMS
EPV 1034 MUSIC IN THE MAKING, Vol. 2, Part 2, featuring the Louis Armstrong Quintet in London.	EPV 1035 PETER ANDERSON (Piano with Rayburn Sextet) featuring the Louis Armstrong Quintet in London.	EPV 1040 GEORGE SHEARING QUINTETS	O.W. Mary's Waltz—Moochlog; New Musical Express.
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JIMMY WITHSPROOK AND HIS ORCHESTRA	W 2341—Falling by Deception	W 2342—The Grand	W 2343—The Whoopee
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AUBREY JEANS · BILL MAYNARD
3/- to 6/- — L22 1251

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ED. W. JONES presents
JACK PARNELL ORCHESTRA · RONNIE HARRIS
EDDIE ARNOLD · FOUR JONES BOYS · FRANK COOK
3/- to 6/- — HOP 1344

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THIS SATURDAY, FEB. 12th, at 7 p.m. 1 Performance only.
GERALD RUSSELL HARDY'S
& his All-Star Orchestra
"Search for a Singer" Contest
2nd Prize — "Holiday in Austria"
3rd Prize — "The Blue Danube"
4th Prize — "The Blue Danube"
5th Prize — "The Blue Danube"
6th Prize — "The Blue Danube"
7th Prize — "The Blue Danube"
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99th Prize — "The Blue Danube"
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Featuring Europe's Sensational Drummer ERIC DELANEY at his
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Film Notes

by TONY BROWN

idea of all the best Westerns, too sudden, and an indelible hero-plus-After rescuing Glenn Ford's brooding inactivity practically throughout the first half of the film one finds that the climactic impact is all the greater when he explodes into action.

Singers
"SINGING with a dance band is hard work," declares Betty Grable. "But it is a wonderful experience. I would trade the conditioning I gained that way for any other type of career break." It prepared me for motion picture work, and the same has been true for other singers who found bands an excellent prep school for stardom.

There are one or two singers over here who might feel that they have reached the graduation stage. British producers, unfortunately, look like being the last people to see popular music as a film subject.

As for the star material that Hollywood mined from the band world, we can quote Doris Day (Les Brown's band), Sinatra (Tommy Dorsey and Betty Hutton), and Whitey (Whiteman), Rosemary Clooney (Tony Pastor), Gloria de Haven (Les Brown), Fred MacMurray (Lus Arnelm), Dorothy Lamour (Herbie Kay) and Tony Martin (Tommy Dorsey's band). Betty Grable herself made appearances with husband Harry James's band a long time ago in Chicago.

Remember that stars throughout the 1940s, such as Andrews and Philip Harben, were started in "Variety" through other ways, I blame provincial Variety for stalling itself in the back.

But I do not think Variety is dead. At the worst it's a bit sickly.

I am convinced that there is plenty of Variety talent available. The snag is that too few are given an opportunity of developing their talent.

Linked with George Wood about this. He has no illusions about the possibility of a sort of RADA for Variety talent. But he does believe that Variety could form an advisory committee, consisting of nobody but people as Charles Henry and himself.

"Without boasting, I consider that Charles and I probably know more about Variety than any other two men in the country," he told me.

Chances
This committee would help new artists in creating chances for them and advising them. After that the Variety theatre themselves must be the artists' RADA.

Is there another answer? Many people think that cinema Variety is the answer. But persuading folk to leave their TV sets for a night out. This argument is built on two points: (a) Not enough Variety artists to fill the bill. (b) Not enough Variety artists to fill the bill.

Longer films may well sound well in the cinema double-feature programme, which has been so solidly popular for so long.

A cine-Variety bill obviously does not need as many artists as a full-scale bill. But surely the object is not to provide fewer opportunities for artists, but more.

Is cine-Variety the answer to the TV threat? A HANDFUL OF SINGERS WON'T SAVE VARIETY

says Dick Richards

I blame many artists themselves. They are slack in getting their material. They often rely too much on wandering on to the stage in lounge suits (as opposed to the "character comedy" outfits which the true Variety comedian, such as Billy Bennett, Max Miller, Robb Wilton and so on, have always specialised in), telling a few corny jokes pinched from the radio, and finishing up with a song.

They no longer bother—or rarely—to find songs which are exclusive to themselves. Real Variety was not built up on crooning the latest hit Parade song into a microphone.

Sickly
I blame impresarios for not looking for the essential difference between a touring revue and a Variety bill. Yes, in these times of other ways, I blame provincial Variety for stalling itself in the back.

But I do not think Variety is dead. At the worst it's a bit sickly.

I am convinced that there is



Bringing down the number of acts required over a year may weed out some of the "dull" stuff, but it will also prevent new talent developing.

It is also by no means an established fact that the double-bill is losing favour with the average family audience. Not a large enough percentage of cinemas is equipped to cope with the new wide-screen, stereoscopic, fashionable epic.

Longer films may well sound well in the cinema double-feature programme, which has been so solidly popular for so long.

A cine-Variety bill obviously does not need as many artists as a full-scale bill. But surely the object is not to provide fewer opportunities for artists, but more.

The tremendous success of the young singing stars has made some people believe that the local Variety theatre is the future.

Who will get the custom? The cinema round the corner—if the film it is showing is good, popular entertainment. But also the local Variety theatre if the bill is sufficiently attractive.

Who will get the custom? The cinema round the corner—if the film it is showing is good, popular entertainment. But also the local Variety theatre if the bill is sufficiently attractive.

Who will get the custom? The cinema round the corner—if the film it is showing is good, popular entertainment. But also the local Variety theatre if the bill is sufficiently attractive.

Golden
ON January 22, Johnny Douglas raised his baton before a 50-strong orchestra assembled to record the title song of a *Prize Of Gold*. Also submitting to the stick were Joan Regan and the Peter Knights singers.

Johnny was the man chosen also to arrange the Washington and Lee number for three separate sections of the film.

Originally, the song was scheduled for an ordinary soundtrack chorus. But so impressed was the executive producer that he rearranged the opening and closing sequences to give Joan Regan's singing greater emphasis.

Prize Of Gold stars Richard Widmark, Mai Zetterling, Nigel Patrick, George Cole and Donald Woods.

Drama
The daughter (Diane Foster) neurotically knows All, but tortures herself to partial silence out of affection for her father. The hero (Glenn Ford), a Civil War hero, only came West to recuperate from his wounds and now wants to go East with his fiancée (May Wynne). But, though eager to move, he doesn't like being bullied out of possession of his acres by the big, bad baron.

His girl friend's come-East-or-else dictum, backed by a couple of dastardly shootings, decide stepped in dramatics. Gattie baron (Edward G. Robinson) doesn't really want.

Enough drama here to sustain a Western. A *Rough Company* has the virtue of being henned in by

Rough
Rough Company is a case in point. It is based on a novel by Donald Hamilton positively stepped in dramatics. Gattie baron (Edward G. Robinson) doesn't really want.

Enough drama here to sustain a Western. A *Rough Company* has the virtue of being henned in by

Knock three times—

PARIS, Tuesday.
Linda Gloria, the singing dancer who has stepped into Mistinguett's timeless shoes and carried on where Josephine Baker left off at the Casino de Paris, is some girl (writes Jerry Kan).

A fervent jazz fan, she piles records up ceiling-high and brought that same ceiling down with two songs, "I Like Men" and "It Takes Two To Tango" (Val Parnell and Jack Hylton tried to throw a net over her, but she had already signed up for the Casino).

Linda is not superstitious, or so she says. Nevertheless, three is her favourite figure. On her face there are two little beauty spots so she has added a third of her own. Before taking the stage she kisses her fiancé, Rex Richard, who wrote the lyrics of the Casino revue three times, and on the second finger of her left hand she wears three engagement rings.

"Of course, I'm not superstitious," she says testily and then, before answering her call, knocks on wood, three times.

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THE CLUB CALENDAR

FRIDAY—contd.
LUNETHINE JAZZ at 12.45 by Fred O'Connell, Royal Hotel, 100 Shaftesbury Lane, E.8.
GANG BANG at 12.45 by Fred O'Connell, Royal Hotel, 100 Shaftesbury Lane, E.8.
MICK DANIELS BAND, also 12.45, 100 Shaftesbury Lane, E.8.
SATURDAY
BAR OF MUSIC, 12.45, 100 Shaftesbury Lane, E.8.
LUNETHINE JAZZ at 12.45 by Fred O'Connell, Royal Hotel, 100 Shaftesbury Lane, E.8.
GANG BANG at 12.45 by Fred O'Connell, Royal Hotel, 100 Shaftesbury Lane, E.8.
MICK DANIELS BAND, also 12.45, 100 Shaftesbury Lane, E.8.
SUNDAY
LUNETHINE JAZZ at 12.45 by Fred O'Connell, Royal Hotel, 100 Shaftesbury Lane, E.8.
GANG BANG at 12.45 by Fred O'Connell, Royal Hotel, 100 Shaftesbury Lane, E.8.
MICK DANIELS BAND, also 12.45, 100 Shaftesbury Lane, E.8.

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TITO BURNS AGENCY TO PRESENT TUBBY HAYES



Tito Burns (2nd l.) pictured with Tubby Hayes (r.) and Mr. H. O. Dickinson and Miss Alice Woods, of Whittones Enterprises, Ltd.

Hayes to tour & record with 9-piece

TUBBY HAYES, 20-year-old tenor-saxist, whose brief musical career has brought him rapid recognition in the field of modern jazz, is to go out on tour with a small all-star group under the aegis of Tito Burns.

His nine-piece outfit will seek a fresh sound with the unusual instrumentation of three tenors doubling baritone, two trumpets doubling melophones, three rhythm and a girl vocalist.

STANLEY BLACK TO ADVISE ON COMMERCIAL TV

Stanley Black, conductor, composer and musical director of the popular musical "The Sound of Music," is to advise on commercial television.

Granada Theatres try cine-variety

Granada Theatres are to experiment with cine-variety at two of their theatres in London.

Two changes at May Fair Hotel

Trumpeter Ian Cameron and tenorist Michael Monger will be leaving Albert Marshall's band at the May Fair Hotel.

DE MONTFORT HALL, LEICESTER SUNDAY, FEB. 20th, at 6.15 p.m.

THE EDDIE CALVERT SHOW

Starring "The Man with the Golden Trumpet" EDDIE CALVERT • THE "KORDITES" JOHNNIE GRAY & HIS BAND and BIG ALL-STAR SHOW

FRANK WEIR & HIS NEW ORCHESTRA RUBY MURRAY • AUDREY JEANS

THEATRE ROYAL • CHATHAM SUNDAY, FEBRUARY 13th, at 7.30 p.m.

THE RONNIE SCOTT ORCHESTRA The Nation's Poll-Winning Small Band With STEVE WISE, BOBBIE KING and featuring THE VICTOR FELDMAN TRIO

A Peep at Patti



Surprised by a Peeping Tom MM cameraman is Patti LaBelle, Canadian singing star who started a cabaret season on Monday at the Coconut Grove, where this photo was taken.

BARRITEAU ADDS CANADIAN TRIO

CLARINETTIST-LEADER Carl Barriteau has signed a Canadian vocal trio as a specialty act with his band.

PARNELL GETS THE NEEDLE



Jack Parnell got the needle and no wonder. He and his band had just been inducted as residents for the South African tour.

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Miss Brown takes a Bow



Here's sweet Georgia Brown—the girl with a future, according to American songwriter Sam Coslow. In conjunction with the new and Leslie Grant office, he has signed Georgia to a personal management contract.

KINSEY SENSATION ON EVE OF ELLA & PETERSON TOUR

SENSATIONAL developments almost disrupted the Peterson-Fitzgerald tour at the eleventh hour.

Then, on Wednesday morning, came the news that: (1) The tour would run as planned; (2) The Kinsey Quartet would not have its own spot on the bill; and (3) Columbia would be releasing five Peterson records to link up with Ocor's appearances here.

Hit-Man at Hit Parade Ball



Lawrence Wright, Tin Pan Alley's "Grand Old Man" (r.) was one of many celebrities attending the Trade Music Guild's annual ball at the Empire Rooms, Tottenham Court Road, London, last Friday.

Star names to feature in Rank film musical

STAR British singers and bands of the stature of Dickie Valentine, Ronnie Hilton, Ted Heath and Ken Mackintosh are being lined up for the J. Arthur Rank Organisation's biggest musical, based on the best-selling book, "An Alligator Named Daisy."

IVY BENSON TO FOLLOW GERMANY WITH DUTCH TV

Ivy Benson and her Orchestra will play in Holland for two days after completing their month's residency at the Tabaria in Dusseldorf, on May 31.

'Hot' trumpet

Vic Mustard has joined Billy Terrett on lead-trumpet, replacing Harold Luff, who has been with Billy for four and a half years.

Vogue Records sign Don Rendell

Tenorist-leader Don Rendell has been signed by Vogue Records. He makes his first sides next Tuesday.

THREE 'GOLDEN' VOICES



There is also talk that Steve Allen (one of America's most popular television comedians) may be offered the part of Benny Goodman in the clarinet king's film biography.

Johnnie Ray may play Garmichael

New York, Wednesday—Johnnie Ray is under consideration for the role of Hoagy Carmichael in the movie biography of the songwriter, which will be called "Harold."

Hamish on U.S. label

New York, Wednesday—Singer- pianist Hamish Kennedy has signed an exclusive contract with Columbia Records.

Yet another provincial top liner plays—

GRAFTON ALTO-SAX



Ivory and Gold 51 GNS. Silver and Ivory 56 GNS. H.P. FACILITIES AVAILABLE

FREE Art Brochure of the Grafton Saxophone. Name: Address: M.M. 1955

Top Tunes

- 1. RAMBO (Champion)
2. MISTER SANDMAN (Gene)
3. THE FRODO OF BUS-PICION (A) (C)
4. SCOTTY, SCOTTY (B) (C)
5. THE HARBONY (L) (C)
6. I HAVE BEEN AND I LOVE YOU (A)
7. NO ONE BUT YOU (A) (C)
8. MAMBO (A) (C)
9. I DARE YOU TO WALK FROM A (A) (C)
10. A BLOSSOM (A) (C)
11. LET ME GO (A) (C)
12. HEAR ME (A) (C)
13. I STILL BELIEVE (A) (C)
14. SORBORE (A) (C)
15. THIS OLD HOUSE (A) (C)
16. HOLD MY HAND (A)
17. COUNT YOUR BLESSINGS (A) (C)
18. BURNING (A) (C)
19. TOMORROW (A) (C)
20. IF I GIVE MY HEART TO YOU (A) (C)
21. A-Loveless (A) (C)
22. Others. (All rights reserved.)

JACK PEARLE'S Handbox

IN a world that abounds with historians, commentators and reporters, it is strange that jazz terminology is so primitive.

Recently, I had a letter from a teacher of dancing who, confronted with the growing demand for tuition in "live" steps, quite intelligently wanted to find out something about modern dance music.

PROGRESSIVE?

And so, reasoned the dancing teacher, the current demand for new dance routines, coming as it does from the younger generation, is influenced by progressive jazz.

Wise Valentine

So far, Dickie Valentine has not recorded anything in mambo style. Wise man, he sticks to the sort of number his fans expect of him. A pity some of our other vocalists don't do the same.

Song search

NOW that I have further details of the "Wister Search for Songs" which will be broadcast in the Northern Ireland Home Service on Friday, February 25, as originally stated, it will run weekly with a grand finale in the seventh week.

BIRTHDAY Greetings

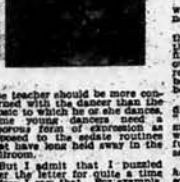
To Jack and Jackie on the 21st, Richard Afton and Leslie Grayson on the 22nd, Harold Geller and Johnny Farrow (23rd), Bob Long and Pat Kirkwood (24th), Vic Miller (25th), Vic Miller (26th), Vic Miller (27th), Vic Miller (28th), Vic Miller (29th), Vic Miller (30th).

Songwriters!

This column enables you to get free advice on any one song which you are writing, or an answer to a songwriting query. You must send a stamped address of the sender, and must be a resident of the U.K.

RECORDING TAPES

Mr. D. W. Allison, M.Sc., M.B.E., of Gramophone Records, writes of the Bib Recording Tape System: "As a test I selected a well-known piece in each tape and, after a couple of practice plays, pressed tape pieces were made. A really useful subject. Jobs are done really easily, quickly and without 'clicks' or breaks in the recordings. Send stamped addressed envelope for helpful leaflet on tape recording."



The teacher should be more concerned with the dancer than the music to which he or she dances. Some people have even more confusion if the dancing teacher had asked me to define jazz.

Finger of "Bungalon," was recorded by the Valentines in 1954. The record was issued by Decca Records. The Valentines Music were busy employed with yet another hit. This Ole Grove it was eight weeks before Dickie's record got a spin on the radio.

MEMORY MAN

IT'S a pity that for one of the least published and the most useful men on the British musical scene Brian Rust works in the Gramophone Department of the BBC and he's the Memory Man.

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will strenuously contest the notion. I don't want to get involved in the argument. It seems to me that so-called jazz is where you find it all depends on one's own conception of what jazz really is.

But I admit that I puzzled over the letter for quite a time before I saw that. For example, was the teacher referring to progressive jazz as a musical term, or was he under the impression that all jazz is progressive?

TELEVISION

SINCE I wrote last week's article about dance bands on television, I have appeared on several of the programmes. I still believe that the dance band leader should be able to present an entertaining programme, but believe that those who are a terrifying experience to watch.

BRITAIN'S BEST

WITH the Johnsons, Brothers and the Roland Shaw Orchestra, who provide excellent backing to the colour-bar, here are two sides which show more than that.

Wetter and better

THE human voice is, in our opinion, the best instrument for making music. And if it belongs to Ella—then we can think of no greater musical satisfaction.

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Met Genevieve playing Armstrong-style trumpet and with Eddyroy "Hot" Williams on piano. Brian consulted his memory and then his reference books and told me he was right. Unfortunately, the record was not in the Bib's possession.

But that was merely the exception that proved the rule. After all, it is not a machine and even he can make mistakes. But, if I ever saw a square peg in a square hole, Brian is it. The irony is that he is a man, not a machine, and he is a man of his own virtue.

MY CHOICE

TOP OF THE WORLD (MCA)
"Inside the Bottle" (MCA)
TO review this record properly, one must require that I should remember having been more satisfied with a record and the music it contained than those who appreciate the music.

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AUDIO by MAURICE BURMAN

OUR German master at school was an Irishman. When he was in a rage—a daily occurrence because of his small tormentors—he relapsed into his native brogue. And so today, we speak German with an Irish accent.

When English pianist Denis Aronoff came home, after working on the Continent with the Hazy Osterwald band for a year or so, he spoke an English like that of the Hazy boys—broken!

There are clear-cut, if not logical, reasons for these peculiar accents. In any case, it doesn't really matter. But there are no reasons why our two singers should persist in using popular American accents. It makes very much when they do so.

But let us hope that the Corporation recognises in him the man-in-the-street; they will also correct the national pronunciation committee's frequent errors. My wish, I am likely to be very grateful, too!

JOHNNY DANFORTH AND HIS ORCHESTRA
8.45 a.m. 19.55.
ELLA FITZGERALD AND OSCAR PETERSON
10.45 a.m. 19.55.

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JAZZ PHOTO ALBUM (3) OSCAR PETERSON

OSCAR PETERSON, who arrives in London next Monday for his British tour with Ella Fitzgerald, is renowned for his rocking beat and tremendous technique. And although his vast output of jazz piano on the American Clef has for many years been unavailable here, recently imported recordings, the two famous Flood Piano Concerts, and a few radio spots have earned him a big reputation with British enthusiasts.

These action pictures, which typify Peterson's rollicking attack and good humour, were taken in the States and on the Continent—where he is now touring with Jazz At The Phil. From next Tuesday, you will be able to hear Oscar on his tour—and you might even win some of his records (see announcement on page 11).

WORLD OF JAZZ
8 a.m. 19.55.
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Songsheet

AND just like the Fairy Story—so it all came true! Just before Christmas we danced mambo in this column (27/11/54), and I concluded my remarks by saying I predicted that the first real commercial success in mambo rhythm would be one that had a catchy lyric—semi-comedy. Every time there is a change in the public approach to popular music, it is a catchy tune with comedy lyrics that rings the bell.

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GINGER ADDS SCOTTISH SINGER

JOAN REGAN and the Ray Ellington Quartet with Marion Ryan have joined the star-studded bill scheduled for the second BBC Festival of Dance Music at the Royal Albert Hall on March 14.

Joan Regan and Ellington group in BBC Festival

JOAN REGAN and the Ray Ellington Quartet with Marion Ryan have joined the star-studded bill scheduled for the second BBC Festival of Dance Music at the Royal Albert Hall on March 14.

Johnny Douglas signs for Decca

MANAGEMENT Johnny Douglas has signed a two-year contract with Decca Records, starting from March.

Bands, soloists

The programme is completed by the bands of Joe Lora, Ken Mackintosh and Jack Parrell (all with singers).

CELEBRITIES AT HIT PARADE BALL



More guests at the Trade Music Guild Ball... Joan Regan, Mrs. and Mr. Leslie Conn, Bob Brown, Johnnie Brown, Percy Williams, and Astoria Bonifant.

WINSTONE WILL COACH YOUNG CAMPERS

ERIC WINSTONE plans to give musical tuition to young campers during his summer season at Butlin's Holiday Camp, Cleethorpe, which commences on May 14.

Mick Mulligan re-forms band

Mick Mulligan has re-formed his band on full-time basis and starts a residency at London's famous Club de Paris on February 27.

BMI-PRS deal opens-up market

NEW YORK, Wednesday.—Mr. Jean Geiringer, attorney for BMI (Broadcast Music, Inc.), has arrived back in New York after finalizing negotiations with the Performing Rights Society which have continued over two years.

MM Contest star is now Foster lead

Atotal Colin Bradford, winner of many individual awards in his country, has been signed as lead also for Foster's new 20-piece orchestra, currently playing at Green's Ballroom, Glasgow.

Now it's 'Tito Burns Presents'

The new guest-night name-band policy inaugurated between Wharfedale Entertainment, Ltd., northern ballroom owners, and Tito Burns, in his new capacity of agent, starts tonight (Friday) at the River Park Ballroom, Chester.

Buddy F's jazz at Edinburgh cafe

Buddy Featherstone, resident with his nine-piece band at the London ballroom, has been signed by Conter to provide a jazz quintet each Sunday at Edinburgh's West End.



The committee of the Trade Music Guild obligingly line up for Seymour (trade manager, of the Guild) (left), George Williams (President - electric), Harry Moore (President - acoustic), and George Williams (President - piano).

Klooger Klip-Ons



Those carries really should be on 'What's My Line?' and the glamorous girl scoring them is Klooger, who was called the queen of Manchester's Hippo-drome last Sunday.

PHILIPS TO PUT IRISH ARTISTS ON WORLD MAP

DUBLIN, Wednesday.—The terse "We will wax Irish vocalists and bands shortly" statement last week from 27-year-old George O'Reilly, managing director of Irish Record Factors—distributors in Ireland for the Philips label—ended the fortnight of speculation which followed the MEX story announcing that "a major label" planned to give Irish musicians a break in the world-wide pop market.

Singing colleens click in the States

NEW YORK, Wednesday.—There is big news here of four Irish vocalists and instrumentalists who have been signed by Philips to act for them, and it is a pretty big job. There is and I must attend to this first, said O'Reilly, for two and a half years manager of Dublin's Crystal Ballroom.

Davies leaves Ros to lead club group

PASSIST Jackie Davies of the New Orleans resident Ros Orchestra, is getting a terrific spin by the D-3.

ROWE RETURNS TO DISC BUSINESS

OSCAR-ELLA From Page 1

WORLD NEWS IN BRIEF

THE Waldron Sisters, vocal and instrumental trio, make their Variety debut on Monday when they appear for the week at the New Royal Theatre, Burnmouth.

TANGO KING PLAYING THE KING OF TANGOS! BERNARD MONSHIN & HIS CONCERT TANGO ORCHESTRA. TANGO BOLERO on POLYGON F.1145. Also Recorded by: SIDNEY TORCHI on Parlophone R.3118, PIERO TROMBETTA on Columbia D.C.Q. 68, MANTOVANI (L.P.) on Decca F.L. 1625.

GERALD COHEN (HELANA PRESNTATIONS) KEN MACKINTOSH & ORCH. GOOLE Boths Halls Tuesday, February 22nd. DONCASTER Baths Thursday, February 24th. SNIFFIELD City Hall Saturday, February 26th. RONNIE SCOTT ORCHESTRA. TOWN HALL, MOBLEY Sat. Feb. 26th—8pm—7.50 to 12.

U.S. disc firms cut LP prices. New York, Wednesday.—RCA Victor has made a drastic price cut in LPs, throwing a bombshell into the record industry. Columbia, Decca, London, MGM and Mercury have already indicated that they will fall in line to a four-dollar level.

Watts at Greyhound. Trumpet-voicist Cecil Watts is now resident at the Greyhound Club in Heath, where the guests next Monday include Kenny Ball, Charlie Galfrith and Dave Jones.

TOP-SELLING DECCA-GROUP RECORDS. "TENNESSEE" ERNIE FORD GIVE ME YOUR WORD; River of no return CL 14005*. DEAN MARTIN MAMBO ITALIANO; That's all I want from you CL 14227. BILL HALEY & HIS COMETS SHAK! RATTLE AND ROLL; A.B.C. boogie 05358. THE DE CASTRO SISTERS TEACH ME TONIGHT; It's love HL 8104. THE FONTANE SISTERS HEARTS OF STONE; Bless your heart HL 8113. SLIM WHITMAN ROSE MARIE; Standing at the altar HL 8061. BRUNSWICK LONDON. *All records except the one marked with an asterisk are available in either 78 or 45 r.p.m. form.

HAPPY BIRTHDAY TO—RONNIE ALDRICH!



Squarona's leader Ronnie Aldrich (r.) responds to a toast on the occasion of his birthday last Tuesday. With him "happy returns" (l-r) are Squads' newcomer Jack Sprague (l-r), Cyril Beaudin (l), and Decca studio manager John Hoffman.

Syd to be 'sent off' by Brighton's Mayor

SYD DEAN and his band will have an official send-off by the Mayor of Brighton before their short visit to Scotland the week after next.

'Ghost girl' cuts two more titles

'Ghost girl' Anita Ellis has two more titles to record for the States to record two more titles for the Philips label.

Gipsy singer gets £10,000 contract

DANNY PURCHES' 22-year-old gipsy, who was discovered singing in the streets of London by Vocalist, has signed a £10,000 contract with the States to record two more titles for the Philips label.

KALLEN TO FILM

Kitty Kallen, ex-Nancy James singer and recording star, who has been touring Britain, this spring, has signed for a Hollywood film role.

Randall drummer weds

Freddy Randall's drummer, Stan Bourke, marries Miss Sylvia Towler at St. Mark's Church, Cleethorpe, tomorrow (Saturday).

TWO BIG HITS! WHERE GOES MY HEART. Recorded by NAT "KING" COLE on Capitol. TWO STEP, SIDE STEP. Recorded by SUZI MILLER (Decca) and BONNIE LOU (Parlophone). FRANCIS, DAY & HUNTER, LTD. 138/140 Charing Cross Road, London, W.C.2. TEL 9351/5.

READYING FOR THE ROAD

JACK CHAPMAN HOLDS SILVER JUBILEE AT THE ALBERT

New contract and series for George Evans

Former members of the band at the Albert Ballroom, Glasgow, returned to their old places on the stand last night (Thursday), when Jack Chapman celebrated his silver jubilee as Bandleader at the hall.

Among those who returned for the evening were pianist Billy Hill, drummer Rennie O'Neil, vocalist Jess Barron, bassist Sam McKay, vocalist Ian Clouray of the BBC Scottish Variety Orchestra, who also brought his tenor sax, trumpeter Bill Thomson, trombonist Ivo McEneaney and saxist Bill Eadie, who is now a postman in Larva.

ARNOLD BAILEY ENDS RUN AT HARROGATE

ARNOLD BAILEY, who was a star to broadcast from the Grand Hotel, Harrogate (York), on March 3, has had to cancel the date as the hotel has closed doors.

TURNER TO SUMMER AT FELIXSTOWE

Ken Turner is to spend the 1955 summer at the Pier Ballroom, Felixstowe, Essex. Booked by New Oxford Promotions of Manchester, he opens on June 11 for a 12-week season.

Who's Where

Week commencing February 20: FRED BRINT, Ipswich, Suffolk; ALAN DODD, Ipswich, Suffolk; GENE GALE and AS-DIV Orchestra, Ipswich, Suffolk.

CHICK SMITH TO START FIFTH EIREANN SERIES

DUBLIN, Monday.—On March 19, Chick Smith commences his fifth series of Eireann, which will be pre-recorded, and broadcast on Saturday for an indefinite period.

Greengrass leaves Burns to lead

VINCENT Eric Greengrass has left Norman Burns to form his own outfit in the Thames (Kent) area. He has secured the services of Alan Clouston, Kevin-Erwin, Jack Club and Dumpton Country Club, Thames.

Douglas Band and vocalists on air

Next Monday (21st) the "Let's Sing" Douglas Band Show will be heard at 11.30 in the midlands. The band will be led by Douglas, who will be accompanied by vocalists Geoff Graddon, Lesley and Lesley.

New Brighton Pier dancing threatened

OPEN-AIR dancing at New Brighton Pier—which started in 1937—may be banned. The threat to this popular rendezvous comes from local residents led by the Wallace Deputy Mayor, Alderman J. P. Ashton.

THIRD BRID. SEASON FOR VERNON ADCOCK

Midland leader Vernon Adcock is to spend his third consecutive summer season at the Spa Royal Hotel, Malvern. He commences there at Whitstun with his 11-piece outfit.

Theatre orchestras is now gig band

The closure of the Empire Theatre, Swindon, on January 24 has resulted in a complete change for the theatre orchestra. The orchestra will play at the Regent Cinema, Swindon, and give private functions in and around Swindon.

Dannell Porthcawl contract extended

Porthcawl Urban District Council have extended the contract for Harry Dannell and his Orchestra for a further two years at the Grand Pavilion.

Jack Owens sailing for Australia

Coveyard leader Jack Owens, who has been resident at the Grand Pavilion for the past five years, is leaving this country on Wednesday (23rd) for Australia. His band will be taken over by partner Harold Stanley and will be known as Paul Stanley and his Orchestra.

7th anniversary for Freddy Webb

Drummer-leader Freddy Webb this week celebrates his seventh anniversary at the Grand Pavilion, Cambridge. He leads a six-piece augmented to 11 for outside dates, which include appearances at Uxley House.

Coe goes from Kenya to Kent jazz spot

Nineteen-year-old saxist-clarinetist Tony Coe will appear in a solo spot when the Martines Jazz Band debuts at the Marine Hotel, Tarkenton, Kent, tonight (Friday).

PROVINCIAL ROUND-UP

THE Trevor Brooks Orchestra make its initial appearance in Birmingham on March 3 and 4, when it plays at the Council House, the Lord Mayor's Banquet, and the Gasometer.

By Jerry DAWSON

Folkstone saxist Jimmy Kean is to appear with the Case Orchestra aboard the Queen Mary.

Calteau REEDS

For Clarinet and Saxophone, these reeds are outstanding. Made from selected French cane and hand finished by skilled craftsmen.

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275 Regent Street, London, W.1. Loughan 2900 optic service.



THERE'S A LOT OF TALENT WASTING HERE

IF ever there was a living example of abundant talent being grossly wasted, it is surely Karen Greer. Karen Greer, the lovely 27-year-old four-octave singer, should be taken in hand by a leading impresario.

Tonia out East



PHOTOGRAPHER Derek Shuff, serving with the RAF in the Middle East, sends us this picture of singer and film actress Tonia Bern. The picture was taken when Tonia appeared with other British stars in a touring revue which has been entering British Forces abroad.

Million dollars

In the words of a provincial theatre magnate: "She looks and sings like a million dollars." She toured with the Ambrose Octet just three years ago. TV claimed her for the first Norman Wisdom show and she was a panel member in Know Your Partner.

Supreme artist

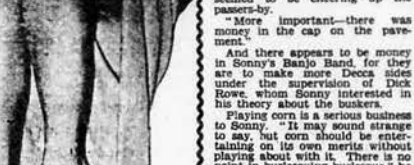
I saw her filling-in for Lita Roza at Dudley Hippodrome recently. From popular songs to classics, she is the supreme artist. Why this girl is languishing in despair must remain one of the mysteries of British show business.

PHIL TEAMS WITH INA

New York, Wednesday.—Phil Moore may join Ina Ray Hutton as a producer, director and arranger for a big new television series. Ina Ray, who visited New York 30 programmes in colour, in Hollywood, for use on both colour and black-and-white TV stations.



Corn means big business to Sonny. CORN sells when it's properly played. That was the thought behind the unusual Decca recording of the new hit, "Somebody," which the Stargazers made with Sonny Farrar's Banjo Band.



Karen Greer—gross waste of talent. She branched out into variety and was leading lady in a revue called The Peep Show, seen in the Provinces last year. Since then she has virtually dropped out of the public eye.

Back in 1929, when his chief interest was in the band world, he joined Jack Hylton's Band, in which he stayed seven years before leaving to form his own outfit. At the outbreak of war, Sonny switched back to the stage in Jack Hylton's famous Band Wagon, and since then has acquired quite a reputation up and down the country for his skill with a banjo and as a comic.

Advertisement for Joan Regan's album '7 Brides for 7 Brothers' on Decca records. Features the title 'WHEN YOU'RE IN LOVE' and 'Sung by JOAN REGAN'. Includes Decca logo and record numbers F10432 & 45 F10432.

Advertisement for VOGUE - CORAL, America's Best-Selling Recording Stars. Lists various artists and their records, including Terese Brewer, Don Cornell, Eydie Gorme & Steye Lawrence, McGuire Sisters, Bernice Parks, and Bernie Wayne & His Orch. Includes contact information for VOGUE RECORDS LTD.

MAGISTRATES STOP FOSTER JAZZ SHOW IN NEW CASTLE

COGAN GIRLS AT CLUB OPENING

JAZZ fans in Newcastle have been deprived of the opportunity to hear a Sunday concert by the new Teddy Foster Orchestra at their local Empire Theatre on February 27. On Monday, Newcastle magistrates refused an application from the Broadway Theatre for permission to hold a jazz concert, at which Teddy's band would have been the star attraction.

The solicitor appearing for the theatre said that the Water Committee had granted permission for the show. It would have been the first Sunday concert at the theatre for many years.

The City Hall Theatre has been closed on Saturdays and only on Sundays, with occasional other variety acts on Sundays.

3 MORE SIGNED BY TUBBY HAYES

TWO members of the Four Coronas Band are leaving to join the new Sunday concert at the theatre for many years.

They are pianist Harry Booth and trumpet-player Les Condon, who will also be Tubby's chief arrangers.

Another capture is drummer Leslie Jenkins, one of the stars of the Rex Moule Seven.

As already reported, Tubby has booked pianist Pete Hannan and saxists Mike Bonn and Jack Sharkey. He now has to sign another trumpet-player and a girl vocalist.

He will audition girl singers and vocalists.

The Tubby Hayes All-Stars, pianist Bill McGuire and guest artists open their first Sunday concert at Streamham Baths Hall on February 27.

STAR NAMES AT PETERBOROUGH

FOR their seven or eight week season of live entertainment, Peterborough Amusement Ltd. have selected a number of top-line vocalists and musicians to appear at their Embassy Theatre.

The theatre shows CinemaScope films for most of the year, and live shows for the remaining season end on until April.

Starting on February 21, David Whitfield appears for one week, with Billy Hayes in the supporting cast. Other artists booked to appear are Dickie Valentine, Alvin Cogan and the Billy Cotton Band.

Davies takes over Wimbledon relief

Basist Sturman Davies has taken over the leadership of the relief quartet at the Metropolitan, Edgeware Road, London, on Monday for the opening of the Max Miller show, owing to a taxi-cab accident.

Sturman now leads Bill Cole and (next), Rev. Mrs. (Mrs.) and a drummer to be named.

The group, which will play opposite Eric LaVa's Orchestra on week-ends, will freelance the rest of the week.

Owen Walters hurt in taxi accident

Owen Walters, Musical Adviser to Variety Theatres Consolidated, was unable to appear at the Metropolitan, Edgeware Road, London, on Monday for the opening of the Max Miller show, owing to a taxi-cab accident.

While travelling in a taxi last night, he was involved in an accident which resulted in his being taken to hospital. He is now on sick leave, and his duties are being performed by Frank Fletcher.

you asked for it!

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La Ronde Rendezvous



Girl with the leopard skin look is Rosemary Shires, show girl at the Piccadilly Restaurant, Piccadilly, W. Rosemary has just signed a six-month contract, which means she will be featured as a cabaret artist at London's La Ronde restaurant from February 28. Rosemary was discovered by Woolf Phillips, who heard her singing in a nightclub.

Joe Daniels offered tour Down Under

JOE DANIELS and his Band have been offered a four-week tour of Australia starting in November. In addition, negotiations are taking place for the band to play in Australia for six months following the tour, which will take the form of "fly-by-night" stands.

Joe told the MM on Tuesday: "I received the offer by telephone from Australia. I can't say yet who will be sponsoring the tour, but terms have been fixed and the contract should be signed soon. The band will fly out."

Joe was offered an earlier tour of his band, but had to refuse owing to prior commitments.

Trumpet change in Norman Burns band

Trumpeter Dennis Row has left Norman Burns' Band and joins the Bob Miller Orchestra, resident at Streamham Baths Hall on Monday. He replaces Alan Gibson, who has joined Chris Curtis at the Broadway Theatre.

Dennis told the MM: "I'm tired of touring and wish to settle in town."

Dennis played the summer season with the Norman Burns Band in the Norman Burns Band at the May Fair Hotel.

MELODY MAKER INCORPORATING "BITTEN"

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Melody Maker

WORLD'S LARGEST SALE OVER 97,000 COPIES WEEKLY
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LONDON CHEERS OSCAR & ELLA — BUT TOUR CUT



Harold Fielding, who is the British partner in this Anglo-U.S. deal, told the Melody Maker on Wednesday that he was sorry to disappoint Lester Faith, but stated: "There are still a limited

JOHNNY KEATING IS NEW HEATH STAFF ARRANGER

JOHNNY KEATING, who has played trombone and arranged for most of Britain's top bands, has been appointed staff arranger for The Heath.

His first major work for the Heath band is a Decca LP directed specifically at the U.S. market, entitled "Gerwyn For Moderns." The band cut the last of the 12 titles on Monday.

Johnny gives his piece on arranging on p. 6.

U.S. mamboist to write for Mitchell!

Benji Tinsell, one of America's top mambo composers and arrangers, will compose and arrange for Malcolm Mitchell's new orchestra, which debuts at the Astoria, Northham, today (Friday).

Tinsell, composer of "Mambo In The Moonlight," is currently writing in Hollywood.

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- Alto, Soprano, Alto, L.P. £1.00
- Alto, Soprano, Alto, L.P. £1.00
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On Wings of Song



If lovely Lita Ross looks on top of the world, maybe it's because her current variety tour originally scheduled for 40 weeks has been increased to 50. Also, she's just spent a week in York recording a new series for Radio Luxembourg.

Ian Stewart new Savoy Hotel MD

IAN STEWART, pianist-leader at the Berkeley Hotel for nine years, is to take over as musical-director at the Savoy Hotel some time in April, the MELODY MAKER understands.

This means that the present Savoy Hotel Orchestra, directed by Jimmy Miller, will be thinning out, doubling the Doc Young with the downstairs Casanova Club, to concentrate solely on the Casanova.

The Denis Band's personnel is Frank and Laurie Denon (tr.), Jules Ruben (pno.), Sid Rich (bongoes), Kataban (maracas, vcl.), and bassist Jackie Davies, who recently left Edmundo Ros.

Next week they record four sides for Columbia scheduled for release next month.

Hermanos Deniz at Don Juan

The Hermanos Deniz Cuban Rhythmic Band opened at the Don Juan Restaurant, Grosvenor Street, on Wednesday night. This enables Dennis Wright to concentrate solely on the Casanova.

NAVY SWEETS COMPETITION

FIRST PRIZE: A Magnificent 1955 FORD CONSUL (Value £700)
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Additional Entry Form of local Retailer

P-USA

THE search for last talent is so competitive nowadays that they're grabbing the newcomers of the assembly line, fresh out of school.

A new series to keep you up to date with the American LP world—by Leonard Feather

Typical of this trend is a new Bethlehem LP, "The Compagnons Of Sable Feet" dedicated to the 13th-century band who made his debut with a set of fine 10th-century ballad-like originals are performed by Hal McKusick, alto; Ronny Wellman, trumpet; Bobbi Bert, trombone; Al Epstein, baritone; Matt Hinton, bass; and Ode Johnson, drums.

This is the first in Bethlehem's "Sable Coast Jazz Series," a sort of contemporary answer to the California Sound of the Second East Coast movement from Bethlehem features a new quartet of Matt Hinton, piano; Ronny Wellman, saxophone; Bobbi Bert, trombone; and Al Epstein, baritone. The group is led by Matt Hinton, piano.

AARON SACHER forms Horro and Hinton clarinet and tenor leads with a very fine quintet on Bethlehem with the group, trombone; Danny Hank, baritone; Barry Caldwell, guitar; Ode Johnson and Clyde Lombiano.

A pianist who can sound more warmer than Carmen Binetti is DEBORAH DONAHUE. Her LP appeared on RCA this week, and she's really swinging. The ubiquitous Gene Johnson helps her plenty. Also on RCA is "The Music of the Marching In," a Dixie set by Max Roach, featuring himself singing the title song. No personnel is listed on this one, but Maxie says the sides were made two years ago and never released. The group includes the well-known Peanuts Hucko, clarinet and tenor; Eric Clapton, baritone and clarinet; Dick Cary, piano and alto horn; Alfred Casamassina, guitar; Joe Jones, drums; and Bob Magary, splitting the dates with Jack Leary, tenor. (See Melody Maker, 2/21/55, "Saucy Me," "Saucy Joy Blues.")

SEBASTIAN CHALOFF, now on the long road back to health in a Boston hospital, after another break-down, has a disappointing new LP, "The Fab Four," which includes "The Fab Four" and "The Fab Four." It was recorded in 1954 and written originally by the composer, who also plays piano and wrote the title number. A spontaneous cry about Herb Pomeroy, trumpeter from the last session, contributed to the noise, was: "How that we've proven how advanced we are, let's show the people that we can still exist." Let's hope he'll prove worth points on recovering his health, because his hasn't with this set.

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RADIO

WE are gazing, with fond pride, at the colourful, contemporary programme cover of the forthcoming EBO Festival of Dance Music.

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THE BECHET-ROY REUNION

PARIS, Monday. IT was a mystery to no one behind the long, yellow drops at the Champs Elysees Theatre on Saturday when JATP played so much better at the second concert than in the afternoon.

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PENALISED!

From Page 1. number of seats unsold for next Monday's concert at nearby Sheffield, and those who are quick enough may be able to get in there.

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Men gathered at the party on Monday to see Oscar and Ella. Here, "Oscar" surrounded his colleagues for the benefit of photographers.

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Just the set-up for the modern drummer!

A modern Shell Drum 14" x 5" shall with 20" cymbal, snare, bass and all the features that make drumming a pleasure for only £14. cash. Black or White finishes with chromium plated metal parts.

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RECORD COLLECTORS' CORNER

IN one of our record reviews, recently, a new magazine was mentioned. It was the name and the magazine appeared late in January.

Now Folk is a thing we know something about, because Max Jones called the first magazine of this name and published it in February, 1953. As a publishing proposition, the venture was a success.

But a few people continued to buy that same number—and do so even to the present day—and some showed a kind of morbid interest in the distinct publication.

In the latter group was Charles Chastava, once chief of the "Folk" section. This is the hand guiding the destinies of the magazine's Folk Music Central, a compact and bearded figure known for years ago, and following lengthy negotiations—has produced his first number.

Now Folk is an International Review Of People's Music, Dance And Drama, this first Folk Music Review by A. Lloyd.

EDITED BY MAX JONES AND SINCLAIR TRAILL

the piece on John Henry, by Rex Norton, which we previously mentioned; an article on London street songs and games, by Christine Jones; about Lord Kitchener, by Denis Preston; also "American Folk Music" by Rex Norton; "Musio Of Hall," by Ernest Bornemann; and "A Backward To Planchino," by Pete Senzler. Printed as it was in 1953, at 2s. 6d., the new Folk magazine should be addressed to 17, Raleigh House, Albion Avenue, Leighton Buzzard, B. U.K.

The other booklet we have to get with this week's set is important one devoted to King's records. It is a collection of Giuseppe Saragatta, who was introduced in these columns a few weeks ago.

THE "WAR YEARS" OF DICK SULLIVAN: An up-to-date discography of Dick Sullivan's work from 1942-1945. It was published by the New York Public Library. It is a very good book, and it is a very good book.

THE first small number of old collectors who themselves have been collecting records has no more to add to the record collection of the largest possible amount of data on Dick Sullivan's recordings to date.

As a general index to his small but tremendously expanded booklet "Assisted" number, with title of the recordings (single or album), arranged in alphabetical order. This is the first of the recordings in chronological order, by continuing to add the initial only, he gives the person's name, the title, the year, the name of the orchestra, and the name of the conductor. This is a very interesting and useful book, and it is a very interesting and useful book.

In this chronological section, the records are each given a progressive number (the recording number in full to 1957), the matrix number, the title, the label, whenever relevant, and the name of the person, with underlined initials to indicate the soloists on the record, the catalogue number of the original label, the denomination of the cut, on the label of the record, all the releases arranged in chronological order, with each of them either (a) label or (b) matrix number, and (c) name of the orchestra and conductor. When an LP or EP is listed, all the recordings included on the same side as well as on the reverse are listed.

At the end of the work, a "Key to Symbols" helps to trace the name, surname and nickname of the musicians, as well as the instruments played, a "Key to Orchestras" gives the clue to the several names and nicknames of the record labels (including the USA and U.K. brands are covered).

The index, however, far too much for the average collector, makes large distribution difficult. It is available from the publishers, 25, Gainsborough Road, London, N.W.2.

NEW LIGHTWEIGHT "JIFFY" STAND

32/6

Improved version of famous "JIFFY" stand. One of the best of its kind. High back, foldable, easy to use. Complete with standard 10" x 10" x 10" stand. Available from the publishers, 25, Gainsborough Road, London, N.W.2.

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- Feb. 27. De Monfort, Leicester
- Mar. 1. Orchid Ballroom, Purley
- Mar. 4. Drill Hall, Gainsborough
- Mar. 5. New Ballroom, Guildford
- Mar. 6. Winter Garden, Eastbourne
- Mar. 11. Plaza Ballroom, Derby
- Mar. 12. Corn Exchange, Peterborough
- Mar. 13. Theatre Royal, Chatham

Broadcasting Royal Luxembourg.

March 11, 18, 25

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COVent Garden 2011/23

STRICTLY INSTRUMENTAL

Johnny Keating, staff arranger with the Heath band, gives his views on—

ARRANGING

AMERICANS are definitely "masters" in every field of popular music—from the technical capabilities of playing an instrument to the highly skilled business of producing music that will be enjoyed by millions.

But, for some time now, the gap between British and American instrumentalists and arrangers has been narrowing and in a great number of cases, Britishers are equally good.

This is a healthy sign in Britain's quest for world recognition. Unfortunately, one important ingredient is often missing—originality.

No copies
The British groups have proved that Americans will accept American music styles.

Copy Americans by means of their high standards and to try to produce the best that generate in the minds of music-lovers.

Johnny Keating, staff arranger with the Heath band, gives his views on—

along these lines: "He's playing wonderful, also these days—sounds just like Lee Konitz."

I blush
When I did arrangements and played trombone for Vic Lewis, I recorded two trombone solos.

Mambo mood
The Glenn Miller version of "Mambo" is an excellent example.

THE BOLERO
Slow Tempo

Musical score for 'The Bolero' featuring various instruments like Trumpet, Clarinet, Saxophone, etc.

WITH the bolero (above), famous Argentine drummer Lew Stiefferson continues his series illustrating the basic patterns employed by rhythm sections for the commoner Latin-American dances.

NOW YOU CAN SEE IT AS WELL AS HEAR IT!

M-G-M's record-breaking Musical "7 BRIDES FOR 7 BROTHERS" WILL BE IN YOUR LOCAL CINEMA SOON.

Advertisement for the film '7 Brides for 7 Brothers' listing cast members like Jane Powell and Howard Keel, and local cinema listings.

The created horror of Annie's 14

houses. Ambrose toured like this for six months. Then, in the West End was approached by Henry Sherratt, the impresario of the London Entertainment director of Gordon Hobsday, who wanted him to go back to the May Fair.

As Bert had been at months on tour and was weary of it, he accepted the offer. His return to the West End was quite an occasion.

Too loud!
The personnel chopped and changed due to the war and one of the trumpets sent a clerk-brother to the States.

IVOR MAIRANTS
I JOINED Ambrose in mid-1928 when the band was getting a broadcast every ten days or so.

VANDOREN
"PERFECTA" DIAMOND EBONITE

JOE JEANETTE SAYS
I JOINED Ambrose in mid-1928 when the band was getting a broadcast every ten days or so.

ALBERT HARRIS
writes from Hollywood
Bert always struck me as a man who was having a hard time of it.

from page 5
their places came Frank Weir and the Trombones (later) Bruce Campbell (trbn.).

There was more—but never mind. After a while Bert got to hear of these "lyrics" and one evening he said happily: "Oh, play me that song about Annie doesn't like it. Hates it, can't stand it, but the boys love it!"

When the May Fair job ended, Ambrose concentrated on four main shows: the "Stars of Radio," "Oscar," "Stars of Radio," "Oscar," "Stars of Radio," "Oscar."

New faces
Times had changed and there were new faces among them.

ANTONIO
ANTONIO, rightly described as the world's greatest dancer, brought his Spanish ballet company to London's Palace Theatre this week to open a limited season.

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Billy Amstell adds his piece
I HAD newly joined the band at the May Fair Hotel, full of vim and vigour.

Albert Harris writes from Hollywood
Bert always struck me as a man who was having a hard time of it.

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ACCORDION SPOTLIGHT

NAME accordionist Don Destefano has recently formed a partnership with accordion manufacturer Firmino Gaudin, in what must be a new business angle for an accordionist—that of restaurant owner.

Don Destefano was resident at the Embassy Club until Nov. 7. Ken and Firmino wish it to be known that any gastronomic or ecclesiastical problem will be promptly dealt with at the Pincinco.

COORDINATORS interested in a concert playing may like to know that the British College of Accordionists, among other things, is sponsoring a concert on Wednesday night, March 2, at the Central Hall, Westminster, starting at 7.30 p.m.

UNION IS JOY
This action is not at all sluggish as might be expected with such a large number of players.

R&B overtakes the mambo
New York, Wednesday.—The Pan Alley is littered with disc jockeys from this source.

EMPEROR
Clarinets £30.0.0. FAJAX
Complete O.D. comprising Clarinet, E. barrel covered with silver lacquer. Fully guaranteed by Henry & Hawkes.

JOHNNIE GRAY CONCLUDES HIS 3-PART ANALYSIS

In the last two weeks I have discussed the mechanical and playing qualities of the Selmer Mark VI sax.

ABOUT these saxen, and I don't think the time is far off when the saxophone section will play together and start to decide which sax instrument they will play.

NEW nightmare
I can also arrange arrangements inquiring if the band has any copy descending to low A.

ROOSEY & HAWKES LTD
Head Office and Showrooms: 292 Strand, London, W.C.2. Wholesale and Export: Frolics Lane, Strand Place, London, W.C.2. Post: 2091. Telephone: 740. Deacons St., W.1. 47 Essex Road, Aldershot.

TESTED & PROVED THE BEST

ALBERT HARRIS writes from Hollywood
Bert always struck me as a man who was having a hard time of it.

Advertisement for Rudy Muck Mouthpieces, featuring a picture of the product and text describing its quality.

TRIUMPH MUTES
SWEET-TO-EE
WHISPER
STRAIGHT
HUSH-HUSH

PRESIDENT
A new lubricant for VALVES AND SLIDES. Recommended by George Isdale.

CLEANERS
For Trumpet, Spiral wire with bound-in brushes. Each 3/6.

Dallas Building Clifton Street London, E.C.2

Dallas advertisement: TESTED & PROVED THE BEST

Advertisement for America chooses OPA PARIS REEDS

Advertisement for VANDOREN saxophones: "PERFECTA" DIAMOND EBONITE

Advertisement for JOE JEANETTE SAYS

Advertisement for ALBERT HARRIS

Advertisement for ANTONIO

Dallas advertisement: DALLAS BUILDING CLIFTON STREET LONDON, E.C.2

THE TANNERS MEET GENEVIEVE



The Tannery Quartet try not getting off on the Brighton Festival... Genevieve Howard... The quartet consists of... Genevieve Howard... The quartet consists of... Genevieve Howard...

KENNETH ADAM TO LEAVE THE BBC

KENNETH ADAM, Controller of the Light Programme, has resigned from the BBC. He is expected to return to his previous work as a journalist.

Oscar Grasso to leave Hungaria

VIOLINIST LEADER Oscar Grasso and his Orchestra, Hungaria, Budapest, are leaving the BBC on April 4.

Change of bands at Carousol Club

A trio led by pianist Revell Terry opened at the Carousol Club on Monday night.

Gray changes

Bassist Jimmy Lusk, who has recently been playing with the Norman Burns Band, has joined Johnnie Gray's orchestra.



New TRUVOICE Types V.10 for high or low impedance A.C./D.C. 200/250... £24

V.13 for 2 high impedance and 1 low impedance. A.C./D.C. 200/250... £33.15.0

R.S.A. Twin Speaker PORTABLE P.A. 15 watt chassis, A.C. or universal, milk stand—picks in 2-section casing with speakers... £49.15.0



Frankie Vaughan signs two-year Philips contract

SONG star Frankie Vaughan has signed a two-year contract with Philips Records. Accompanied by Wally Stott's Orchestra and singers, he made his first sides for the label last week.

ARMSTRONG MAY MAKE TOUR OF SCANDINAVIA

LOUIS ARMSTRONG'S long-awaited tour of Europe may materialize at the end of August.

THE BELLS RING OUT

Svend Amussen Band breaks up

Danish stalwart Svend Amussen, leader of the Copenhagen-based band, has broken up.

Dutch and Turkish offers for Danes

Danish Dan and her All Stars Band have received offers from the Netherlands and Turkey.

Wedding bells ring out

Wedding bells ring out last Saturday for Jim Brown, drummer for the post five.

Theatre men start publishing co.

Theatrical impresarios Tom Arnold and Emily Litterer are two directors of Theatre Music Ltd.

Fields move

The John Fields Music Company is moving on Monday from 20, Denmark Street to larger offices at 107/11, New Oxford Street, W.C.1.

NEWS IN BRIEF

JOSEPH MUSCANT has been booked by Falmouth Council to lead a 17-piece orchestra at Falmouth's 1,500-seater sea-front Summer Pavilion, succeeding Charles Shadwell.

S. African specials



Joe Russell and Joe Pernell chat about their forthcoming South African tour at the Parlophone recording studio.

JACK PARNELL and his Orchestra are to make a Cold Parlophone record with singer Eve Boswell next Tuesday.

CONTRACT FOR GINGER

Other stars making the trip to South Africa include the Harmonia Mundi, and the Harmonia Mundi, and the Harmonia Mundi.

New trumpet

Other stars making the trip to South Africa include the Harmonia Mundi, and the Harmonia Mundi.

Changes to Gaido

Joe Russell and Joe Pernell chat about their forthcoming South African tour at the Parlophone recording studio.

Ginger Johnson signs his contract

Ginger Johnson signs his contract with Parlophone.

POLYCON 'ADOPTED' BY PYE RADIO LIST LARGER

PYE RADIO, of Cambridge, have just announced that they have taken the Polycon Record Company under their wing.

Frank Music formed

The Frank Music Co., Ltd. was formed in St. George Street, W.I. The company was formed by U.K. composer Frank Loesser in conjunction with Chappell and Co.



Margaret Bond, vocalist with the Squadrinaires since July, 1953, is to be signed by George Erika, of the Universal Variety Agency, for a recording as a soloist.

MARGARET BOND LEAVING SQUADS

Margaret Bond, vocalist with the Squadrinaires since July, 1953, is to be signed by George Erika, of the Universal Variety Agency, for a recording as a soloist.

GINGER JOHNSON SIGNS BASSIST FROM GERMANY

BASSIST Steve Rose, who has been producing classical and jazz programmes on the German Radio for the past two years, has joined Ginger Johnson's band.

KEN-TONES AT BELFAST JUBILEE



A dress-rehearsal shot of the Ken-Tones' sound group when they appeared at last week's Diamond Jubilee.

Kirchins to record tribute to Payne

The Kirchins Band is to record on Parlophone an original composition dedicated to Jack Payne's popular radio programme, "British Band Box."

Don Cherry signed by US Columbia

Don Cherry, singer whose voice has been likened to the blue Buddy Clark's, has been signed by American Columbia.

LAMBELL QUINTET TO SUMMER IN TORQUAY

Negotiations have been completed for pianist Terry Lambell to lead a five-piece for the summer months at Torquay's Barton Hall Hotel.

Curtis augments

Bassist leader Chris Curtis has augmented his band at London's Trocadero Restaurant with two new members.

Poulton for Mason

Margaret Mason, pianist with the Grande Ode band until she collapsed in Penzance nearly four months ago, is recovering from her illness at her home in Wimblesley and will resume work in six weeks.

Scott will open up the 'Jungle'

Ronnie Scott and a group treated to the concert "White Heat" will be featured at the opening of the new "Jungle" at the Greyhound Public House, next Tuesday.

Katz Jr. in Variety

New York, Wednesday—Comedian Jack Katz, who has been signed for his London Palladium appearance (he opens there on April 11) is a son of comedy headliner Mickey Katz.

Advertisement for THE B & H IMPERIAL TROMBONE, featuring a large image of the instrument and promotional text.

Introducing the new Wein Band

FRANK WEIN, the latest passenger to board the big band wagon, is taking over the driver's seat. He is a deliberately modelling an all-purpose unit designed to appeal equally to jazz, bebop and variety audiences.

Colour motif

The band uniforms feature cherry red, creating a blinding behind beat music effect.

Useful ensemble

Two instrumentalists—Westwood and the Song Is You—put the band's tendency to provide rhythmic accompaniment to a variety of styles.

Peter Leslie

DICKIE VALENTINE TO TOP THE BILL AT PALLADIUM

Poll Result Next Week

CLOSING date for the Melody Maker national Jazz Poll is this Monday, February 28. Entries already received indicate that this will be the decisive Poll ever.

DESIGNING ONE FOR THE ROAD

What to wear for the new season. It will be produced by the Waldron Sister Unit in variety at the New Theatre, on Monday, Wednesday, Thursday and Friday. Monica poses for a creative, white, Bernadette costume.

DICKIE VALENTINE will top the bill at the London Palladium for two weeks commencing on April 11. "Dickie" has been my big ambition," said the young song-writer who left Ted Heath and his Music to venture solo into variety less than a year ago.

In one respect, Dickie is already a seasoned Palladium performer. He appeared there on the famous night of Valentine's Day in 1948 as the host of Ted Heath's many famous Swing Sessions.

Seconding a regular member of Alty Heath Orchestra, Dickie won nationwide acclaim for his singing and impressions of American swing stars. He topped the Melody Maker Poll in 1948 and 1949.

Mitchell Maiden



An attractive first post by Keri Simms, 21-year-old pianist who is joining the new Melody Maker Orchestra. First she has been with Gerry Brunson's Band for the past six months.

Stars of Festival



Three countries a country festival. Albert Hall, L. A. African and Fest.

ROBEY SUCKLEY RETURNS TO IVY BERTON

AUTUMN's youngest soloist Robey Suckley, who is featured with the Ivies at the Berton Hotel, has just returned to his home town of Berton. He is currently touring with the Ivies at the Berton Hotel.

Norman Burns has four new men

There have been four changes to Norman Burns's band. The new members are: John Hingham, bass; Gordon at the Max Hall, Richmond; John Norman in place of Gordon Langford, while trumpeter (in temporary capacity) Ian Black joins Bob Miller as Strathmore.

La Rende band cut

Trumpet leader Joe Stewart's band at London's La Rende Restaurant has been cut from 8 to 6.

Replacement is yet fixed for him

No replacement is yet fixed for him.

Derek New Band to leave Celebrite

DEREK NEWS Band leaves the Celebrite Restaurant, New Road Street, on March 20, after a residency of four years. Eva Beynon, who has been featured vocalist at the restaurant since November, also leaves on that date. She has no place ahead.

Edkstone may stay

Rilly Edkstone, who is due to arrive in April to commence his second British Variety tour, is likely to remain in Europe for six months.

New drummer with Sid Phillips

Drummer Martin Aston leaves the Sid Phillips band this weekend and is replaced by Michael Nicholson. Martin told the M.M.: "I have definite plans for the future but I can't divulge details just yet."

and Gene Cottrell (sax), Freddy Courtenay (tr.), Joe Parry (dr.) and Ronnie Berkshire (bass).

A spokesman for the restaurant commented: "Derek has given excellent service during his stay, but we feel that it is time we had a change."

Typist 9 in

Replacing the Derek New Band will be the Typist 9, who are currently resident at the Strand Lyceum, who will augment his present quartet to a nine-piece vocal unit. Lead solo: Robert Chinn; vocal: John Wickham (tr.), Peter Kelly (bass), Bob Chinn and two others whose names cannot yet be divulged owing to contractual considerations.

No replacement is yet decided for the Typist 9 Quartet at the Strand Lyceum.

April dates

Scores for Tubby's month have been contributed by Victor Page and Jimmy Deuchar, chief trumpet, will be Tubby's lead trumpet Les Condon and pianist Harry Knott.

MELODY MAKER RECORDING LISTEN

MEMBER: Andy Brown at Convention No. 21, M. 1118. EDITORIAL OFFICES: 189, High Holborn, W.C.1. Telephone: FIDUS 84 3633. ADVERTISEMENT OFFICES: 96, Long Acre, W.C.2. Telephone: TELUS 84 2427.

FIERSTONE ROBBED

Drummer George Fierstone had a briefcase stolen from his car at Hackney last Friday. It contained a telephone book with the names of all his big musicians.

Brian Short weds

Brian Short, bassist with Don Williams's Orchestra at the Old Billroom, Bristol, was married last Saturday week to Miss Barbara Spall at St. Mary's Church, Hiddington, Yorkshire.

'Le Jazz Hot' is 20 years old

Paris, Wednesday.—Two big jazz concerts will be given at the Olympia theatre on March 4 and 12 to celebrate the 20th anniversary of 'Le Jazz Hot'.

SAVOY CHANGE

From Page 1. It is thought that Ian will form a completely new orchestra for the Savoy.

Benny Goodman's

Benny Goodman's 15-piece band, led by himself, will be touring the country in the next few weeks.

Dick Sadler's

Drummership will be taken over by Dick Sadler's band.

Benny Goodman's

Benny Goodman's 15-piece band, led by himself, will be touring the country in the next few weeks.

ORCHESTRATIONS
In Great Demand — NOW READY

PAPER KISSES

(ART. RONNIE ALDRICH)

Instrumental Special Just Arrived

HAPPY HORNBLLOWERS

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GEMS OF JAZZ
15 Jazz Gems for Clarinet 4/-

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