

# THE NEW MUSICAL EXPRESS

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Left: Popular Queen of the Keyboard, Winifred Atwell, now starring at the London Palladium. (Above): Tenor-players Jimmy Skidmore and Bob Burns really get going in a battle at the Lion's Den, Sutton. Below (left): Vic Lewis and his full Orchestra at the Studio '51 over the week-end. (Right): Lou Preager vocalist Paul Rich in his yacht "Giselle" on the Welsh Harp. (See story on page 3.)



BEARING in mind the fact that my band is being called back from their well-earned holiday especially to help out another bandleader, I do feel that more care could have been taken by the indebted parties to express their thanks to them.

The first mention of the Parnell cancellation of his Wimbledon Palais date on August 16 did not even bother to acknowledge our appearance with Ted Heath! The follow-up letter from Parnell seemed to be more of a placation to Heath regarding status.

Personally, I have little interest in anything of that nature, believing instead that it is the public, anyway, who assess values.

However, backstage thanks should have been expressed to the public at the Wimbledon Palais. I should like to hope that you enjoy your entertainment from the boys of the Ted Heath and Nat Temple Bands.

NAT TEMPLE.

Drake House,  
Dolphin Square, SW.

### Thanks!

I REALLY want to thank you for the two wonderful write-ups in the NEW MUSICAL EXPRESS on The Weavers and myself.

Due to some urgent business, I had to return to the States ten days before I planned to, and thus found it impossible to stop off in London on my return.

Again, thanks for your kind help.

PETE KAMERON  
(Personal Manager,  
The Weavers).

Fifth Avenue,  
New York 19, U.S.A

### Heath Fan

I SHOULD like to refer to your article on Blackpool in the NME dated July 25, 1952, and in particular the paragraph on the Ted Heath Band. The following may seem insignificant to you, but being a Heath fan I very much object.

The article states "... spell-binding featurists Lita Roza and Dickie Valentine" with no mention at all of vocalist Dennis Lotis. Surely credit is to be given where due!

Having just come back from a holiday in Blackpool I assure you Dennis Lotis is still very much alive, and it is insulting not to have mentioned his name when he is working just as hard as the others of the Heath team.

If we are going to refer to "spell-binding featurists" you

# Nat Temple writes to...

should have mentioned the real star who draws the crowds (whether you appreciate his style or not), that is trumpeter Duncan Campbell, whose individual style of clowning certainly has the Blackpool holidaymakers "spellbound."

B. PARKER.

Bennett's Castle Lane,  
Dagenham.

### Hall Wrong

I WAS appalled at Tony Hall's indiscretions in this week's NME, when he lauded the playing of Don Rendall and Tommy Whittle at the expense of the far superior Ronnie Scott.

If Mr. Hall could only tell the difference between a simple diminished chord and some of the far more interesting extensions of the minor sevenths, he would realise that Ronnie Scott plays chord patterns far too complex and musically mature for the comparatively uncultured ears of Whittle and Rendall.

I wish it to be understood that I was present on both the occasions to which Tony refers, and so far from outshining Ronnie Scott, Messrs. Rendall and Whittle didn't even do justice to themselves.

As for the trombone players who played at the session and who saw fit to offer their opinions, I should have thought that after their particular offerings they would be pleased to forget the whole affair.

Neither of them even started to play. It is becoming increasingly obvious Tony Hall is incapable of distinguishing between a beat and a bleat.

EMANUEL PLOVIS,  
Camden Road, A.R.C.M.  
Holloway, N.

### The 'Titanic'

WITH reference to the "Alley Cat's" paragraph on the hymn "Nearer My God To Thee."

This hymn was sung by the passengers of the "Titanic," the



★  
Bandleader Ray  
Martin proudly  
examines the  
100,000th pressing  
of his orchestra's  
very successful  
record of "Blue  
Tango" at the  
EMI factory at  
Hayes, Middx.  
★

## WELL, ALL WRITE!

LETTERS TO THE EDITOR

singing, I believe, being led by some of the Salvationists travelling on board.

The ship's orchestra sacrificed what little chance they had to be saved to accompany the singing, thus keeping up the honoured tradition of our profession.

In the entrance hall of the London Orchestral Association there is a memorial tablet to these gallant gentlemen. Next time the "Alley Cat" passes, I suggest he raise his hat.

F. WRIGHT.

The Municipal Orchestra,  
Torquay.

[EDITOR'S NOTE — "Alley Cat's" paragraph was intended to convey his shocked feelings at the title of the hymn being used for a Hollywood film. It certainly did not in any way belittle the greatness of the occasion, or the heroism of the ship's musicians.]

### JATP

JUST to clear up a few things about British JATP would you be kind enough to publish this letter in your columns?

There seem to be many rumours about the present position of the presentation which I feel should be straightened out. First, JATP is not very upset about the postponement of the Festival Hall all-night dance.

True, this affair has caused us a lot of inconvenience and disappointment but I can assure you the project isn't going to fold because of this setback. All the members of the combine are still as keen as ever and we are in the process of negotiating for other premises.

Owing to our wish to present the attraction at suitable premises, which are naturally heavily booked, we may have to wait several weeks before putting on the show. Announcements will be made as soon as things are settled.

The response to the announcements of our Festival Hall show was overwhelming and I am

now returning no less than 1,507 lots of ticket money. These figures of support should prove that it would be foolhardy for JATP to contemplate disbanding.

Another rumour going around states that certain of the members of the unit are resigning. This is untrue. Some of the members have contracted work to fulfil and all members will continue to accept their normal type of employment.

As far as possible, all members of the aggregation will appear with the unit but, where we have to use a deputy, the public will be informed by advertisement.

Lastly, may I thank the public for its support and apologise for any inconvenience caused through the postponement.

BIX CURTIS.

Hazeldene Road,  
London, NW10.

### Armstrong

WHEN I heard that the Ministry of Labour had refused to issue a work permit to that great artist Louis Armstrong I was very disappointed.

Like a lot of his fans over here, I was not old enough to appreciate or understand "Satchmo's" music when he last came here.

And after hearing as many of his records as possible and going out of my way to see any film that he was in, I would like to see and hear him in the flesh.

When will the persons concerned realise that an artist of Louis Armstrong's calibre can foster a great deal of common understanding between all nationalities?

KEN HAMILTON

Ryder Street,  
Birmingham, 4.

P.S. Do you think after this action that he will consider coming here if the chance arises in the future? For his fans' sake, I hope so.

[The negotiations are still proceeding. Keep your fingers crossed!—Editor.]

## SYD RAYMOND, drummer aboard the 'Queen Mary', describes 48 HOURS WITH THE NEW YORK JAZZ

ON my last visit to New York (last week) I was able to visit Birdland, and to my pleasure, heard there the new Count Basie Orchestra, seventeen-piece, led by Basie from piano and electric organ.

The line-up is Paul Quinette, Eddie Davis, Marshall Royal, Joe Newman, Freddy Green, Gus Johnson, Henry Coker, Wendell Culley, R. Jones, T. Campbell, Bixie Crawford, Ernie Wilkins, Denny Powell, Poopsie, Jimmy Lewis and Jimmy Wilkins.

### LESTER YOUNG

Featured with the Basie Band was the Lester Young Quintet; the programme commenced with "Leave Us Leap," which new tenor find, Paul Quinette, soon had the crowd going. The seemed to monopolise most of the solo playing.

Basie then invited Young to join his band for a battle of the tenors with Quinette. You can believe it or not (I hardly could!) but after about fifteen minutes of this the audience were standing on tables and chairs, screaming their heads off!

The only other time I've seen

this happen was at Bop City two years ago when Lionel Hampton was playing there with his orchestra.

After the Basie Band came Young with his Quintet, but I'm afraid things fell a little flat after the exciting exhibition we had just had.

The atmosphere woke up, however, when Oscar Peterson came in and sat in on piano with the Lester Young's group. I then heard some of the finest piano playing I have ever heard in my life. He played like a man possessed.

After half an hour the Count came on and sat in on organ. I can tell you he really can play organ in a way I've not heard before.

Later on I had a few minutes' chat with Basie, and he told me that after two weeks at Birdland he is doing a week at the Savoy Ballroom in Harlem, and then joins George Shearing and Billy Eckstine on their nationwide tour.

### SNOOKIE'S

My next port of call was Snookie's Restaurant on 47th Street, to hear Oscar Pettiford's Band, which has some of the biggest names in dance music, such as Frank De Vito, Lee Konitz, Ruby Williams, Kai

Winding and Kenny Gorham. The band turned out some great jazz, with Konitz excelling himself.

Speaking to Pettiford later, he told me he expects to be going over to Paris very shortly and hopes to form a new group, bringing in Warne Marsh on tenor (he's late of Lennie Tristano's group). Oscar sounded very hopeful about this new group, and thinks he will do well with it.

### SYMPHONY SID

When I left Snookie's, around four a.m., I popped along to the Downbeat Club, where Symphony Sid, who put George Shearing on the map in the States, was presenting his band show.

Personnel was Zoot Sims, Serge Chaloff, George Wallington, Charlie Mingus, with Kenny Clarke on drums, dipping for Max Roach who recently broke his thumb in a fight!

The Downbeat Club, being a reserved kind of place, did not seem to warm to the music as much as the other places I had visited, but nevertheless the appreciation was there.

Mingus seems to be one of the up-and-coming bass players in

(Continued on page 16)

CINEPHONIC

## THERE'S A PAWNSHOP

(ON A CORNER IN PITTSBURGH PENNSYLVANIA)

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(BUT BE MINE)

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TILL  
I  
DIE

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# ad lib

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

**by THE "SLIDER"**

**I**NTERESTING story concerns a bass-player, noted for his somewhat intellectual prowess, who is in a well-known band.

This player saw fit to plough his way to and from work on a bike; all went well until he was pinched for failing to stop at a "Halt" sign.

Undaunted, he went to court, pleaded guilty, and to the amazement of his colleagues, the case was dismissed.

It worked this way. Our boy always carried with him a copy of the Cycling Act, which states that all "Halt" signs must be erected on a post of their own in a prominent position...

And then he pointed out that the particular one which he was charged with not halting at, was illegal, owing to the fact it was nailed to a telegraph pole.

Oh, well done, sir!

★ ★ ★

**P**UTTING his trumpet away for two weeks, star-player Kenny Baker disappears from the musical scene to take a well-earned vacation in Cornwall. See you when you get back nice and bronzed, Kenny!

**N**ICE "lumber" by two members of a well-known band, operating in the provinces, which had some chaotic results. These two practical jokers donned a couple of old caps and white jackets, armed themselves with a brush each and pots of white gloss paint... then strolled around the town painting out the street name signs!

The town being jammed full of holidaymakers, you can well imagine the results. Incidentally, nobody said a word to the two jokers the whole of the time they were "working"!

★ ★ ★

**N**EW edition of the "Calling All Forces" broadcast came into being this week, entitled "Forces All-Star Bill," and is produced by BBC's Dennis Main-Wilson.

On a broadcast of this type it was good to hear guest star Kenny Baker playing some good jazz, and Betty Driver being allowed to sing without her comedy "tripe and onions" voice. This girl sings a straight ballad really well, when permitted.

Stanley Black and the boys handled a lot of music in the immaculate manner we have grown

He still doesn't understand why the boys burst out laughing!

★ ★ ★

**B**ACK from a successful vacation—Pat and Mary Dodd. Pat, now back with the "Skyrockets," told me they had a great time... "Nothing but sunshine, steak and 'bogies'."

★ ★ ★

**T**HE musicians who went on the Danny Kaye tour have just had a nice little "thank you" from Danny. Each has received a real leather wallet, with stamped gold edges, and their own first name and a facsimile Danny Kaye signature also embossed in gold on it.

Also each member of the Ray Martin Orchestra was given a personal portrait of Danny, autographed to him personally.

★ ★ ★

**P**ASSING through Herne Bay the other week-end, I spied a bill advertising a Ted Heath presentation of Roy Wade and his Music at a local public function.

Name bands of two or three years ago may well remember Roy, the distinguished mustachioed leader of the local outfit at the Pavilion, Gillingham—an outfit from which came such names as Tommy Whittle, Ronnie Verrall, Arthur Greenslade and "Weed" Macdonald.

Roy is currently pleasing the customers in the Medway area with a ten-piece outfit, which I hear really jumps. I believe the band has a "book" second to none. Hope to have the pleasure of hearing the band for myself before very long.

★ ★ ★

**A** CHARACTER whose activities in the jazz world have been extensive, but somewhat strangely quiet of late, was seen dining at the Pastoria Hotel last week, with a film man who has a personal leaning towards jazz.

Rumours are that these two have signed a contract, and that a new club will be opening soon, with Mr. Film Man giving big financial backing.

★ ★ ★

**I** WONDER why?... The Johnson Brothers made a couple of records recently for Decca, on which they were accompanied by a certain big orchestra. Both recordings have been scrapped, and now re-made; this time the boys are accompanied by Ted Heath's Band.

★ ★ ★

**P**AUL RICH, the vocalist with Lou Preager at Hammersmith Palais, is in his element this weather, because at every available moment he's out sailing in his 12-ft. Firefly class yacht "Giselle."

These Fireflies became popular here after the 1948 Olympics and Paul tells me there are now some twelve hundred of them all over Britain.

He himself is a member of the newly-formed Welsh Harp Sailing Association (he's on the Welsh Harp at Hendon every week-end) and forty or so of these craft can be seen there, and there's racing between clubs, etc.

Incidentally, Paul throws an open invitation for enthusiasts in the music profession to join him Saturday mornings on the "Giselle" to act as crew. Contact the NME office, those who would like to have a go at this.

Perhaps I should just mention that the Firefly yachts carry twenty-foot masts and about a hundred square feet of canvas!

★ ★ ★

**P**IANIST Gerry Moore is another holidaymaker back in town this week-end, looking as brown as any berry, and now back at Merry's Club, in Baker Street, W.

Gerry spent his vacation quietly at Rottingdean—tells me he had to take his pet budgerigar with him and, perhaps because of the strong light or too much air, or something, the bird had a kind of fit, dashed itself around the room, and now seems to be blind from concussion.

However, Dizzy (the bird!) is having the best of attention from the vet., and Gerry thinks he will be OK again before long.

Who says musicians ain't human beings?



Busy recording band-leader Norrie Paramor presents what he calls the "Paramor Stable" in our feature showing musical personalities and their cars. On left is Norrie's 1939 Daimler 24-litre sports saloon, 18 hp, 20 mpg, maximum speed 73 mph, cruising speed 55-60 mph. Fitted with radio. On right is the 1952 18 hp Standard Vanguard, which Norrie bought brand new "off the peg" only last week for £1,034.

**P**OLL-WINNING bandleader Ted Heath should keep an eye on the "gen" supplied for his advance publicity. I saw some bills advertising his appearance at a fashionable resort recently, which indicated that such artists as Jack Parnell and Jackie Armstrong would be with the band.

Hope none of the two Jacks' fans went along to the date—or you'd have some awkward explaining to do, Ted!

★ ★ ★

**N**EWs of bass-player Alf Craske, who worked for some time at the Piccadilly Hotel after being demobbed from the RAF at the end of the war.

He has been playing more "legit" music with orchestras in Manchester and Bournemouth, and at the moment is living in a caravan sited in a local beauty spot just outside Bournemouth, which to believe you have to see.

This set-up Alf and his wife are enjoying very much, their one regret being "the cards on the table" indicating that an early return to London seems inevitable.

★ ★ ★

**A** MESSAGE through from the Geraldo camp seems to indicate that the boys are a bit whacked by the arduous itinerary which is being set them.

During their date at Edinburgh a local heat-wave prevailed, and an inviting notice outside the ballroom stated: "Come in, it's cooler inside."

On entering, one found the place crammed full, and everyone sweltering. The boys in the band were perspiring so much they looked rather as if they were playing in the shallow end of a swimming pool!

to expect from this band. Pat on the back for everyone!

★ ★ ★

**T**OOK a run into Torquay for a short stay and heard the bands of two musical personalities, who, although worlds apart in style, have an exceptionally high standard.

First, up to the Imperial Hotel, where Billy Munn (remember him on "Jazz Club"?) is knocking the customers for six with his brand of sophisticated piano-istics. The atmosphere in this very lush ballroom is so distinctive I fail to understand why the BBC don't relay Billy from there—definitely an "Arabian Nights" evening.

Next down to the "400," where the Leslie Douglas outfit is pleasing the customers with everything from Herman to Cotton. During a chat with the directors of this establishment I learned that for their money Leslie was tops!

The Douglas band works hard, appears on time, has no characters and no complaints. Here's a band I predict will have very few days "out."

In company with others I enjoyed a lunch in Leslie's de luxe caravan home, prepared by his charming wife Barbara.

★ ★ ★

**Faux Pas of the Week Department:** Concerns a popular piano-playing musical director, who on this particular occasion had been playing a somewhat lengthy medley of his personal successes, during which time the boys in the band had to sit silently on the stand.

After this situation had gone on for some time the pianist-MD raised an eyebrow at the silent musicians, and caustically remarked: "I wish I was a musician."

MIKE BUTCHER describes

## THE GIRL . . .

## Meet Rosemary, of the Clooney Sisters

TWO hits for the price of one sounds like a bargain, and that's what you can buy on a new Columbia platter, due out this week. On the first side you'll find "Half As Much," which at the time of writing held fourth position on the list of records most played by American disc-jockeys, while the coupling "Botch-A-Me" was trailing close behind in seventh place.

## Sweet 22

The little lady who has brought off this double-header will already be familiar to you, though only a year ago she was virtually unknown to the public-at-large.

Then came the maddeningly infectious "Come On-a My House" and Rosemary Clooney

had a million-dollar sensation on her hands.

Despite her tender twenty-two years, Miss Clooney was quite qualified to cope with her sudden success, for in terms of experience she was already a show business veteran.

Born in Maysville, Kentucky, she was thirteen when her family moved to Cincinnati, and three years later a friend persuaded her to audition for a singing assignment on one of the local radio station's kiddie programmes.

Rosemary was hired without further ado, and with her younger sister Bettie, she commenced a regular series of appearances on The Moon River Show. Bandleader Tony Pastor heard them while playing a one-nighter in the city, and when he left the Clooney Sisters went along too, as his featured vocalists.

## Novelties

Together, they made something of an impression with such novelties as "There's A Man At the Door to See You," which Jack Jackson spun a few times in 1949, and "It's A Cruel, Cruel World," while on ballads the two girls were heard separately.

A recording that the band cut of "Sentimental Music," with Rosemary strongly featured, led to her solo contract with Columbia, and before long "Me and My Teddy Bear" was being heard in many places outside the nurseries for which it was primarily intended.

Rosemary still likes this better than any of her other discs, and declares that she is most proud of all to have found favour with juvenile audiences,

"because they can instinctively tell if you are sincere."

To a hardened adult, her heart-felt "Tenderly" would seem to make the same sort of direct appeal but unfortunately it is not the songs which Miss Clooney really sings that have so far taken the popular fancy.

## Films

"Come On-A My House" mainly clicked through the gimmick appeal of William Saroyan's Armenian-type lyrics and Stan Freeman's hip harpsichord underlying them, and now "Botch-A-Me" is a direct and convincing attempt to cash-in on a similar formula.

Even "Half As Much" was dismissed by Metronome critic George T. Simon as "A clumsy song, what with all its huddled syllables, and the backing is pretty unimaginative stuff," but most solid citizens of the USA thought otherwise and in all probability the British populace will follow suit.

One thing that is likely to consolidate Rosemary's worldwide success is her recently-clinched deal with Paramount Pictures.

She made her screen debut with opera star Lauritz Melchior in "The Stars Are Singing," which has not yet been generally shown, but it pleased the studio executives so much that they have offered her the part originally written for Betty Hutton in "Topsy and Eva."

## With James

Also to do with motion pictures, Rosemary waxed a set of eight Academy Award-winning songs with Harry James and Band in support during Mitch Miller's recent trip to California—Mitch has been the man behind all her recent sessions, no matter whose names appear on the labels—and the album is scheduled for Stateside release late this month.

This, we feel, was a fine idea on Mr. Miller's part, and it will be interesting to hear how well the results measure up to expectations.

From them, we should be able to tell for sure just how well Rosemary will fit into the scheme of things when the trends swing back to real music once again.



"Come On-A My House" is an invitation we'd always be ready to accept with luscious Rosemary Clooney.

## NEW YORK NEWS

by

## BILL COSS

Columbia Records takes its first plunge into band promotion.

BEHIND THE NEWS: Mitch Miller's been looking, fans have been hoping, leaders were praying that Mitch would put his mind and art to work on a musical dance band, to aid in the current surge of added band business. But instead of the Woody Herman or Duke Ellington Band, it's the Art Lowry Orchestra (notice the change in words), and, according to our reports, orchestra it is, direct from such swank New York clubs as The Stork. Word in the trade is that it will be a versatile band which, in my experience, means that it will be only a fair band—the versatile band, like the man with the broad mind, is so often lacking in depth. Columbia promises great things from their thirteen men and wide-open echo chamber, but I doubt it.

Kenton reorganising part of his band.

BEHIND THE NEWS: It was common knowledge two weeks ago that Stan was unhappy with the musical output of his Band. Frankly, I feel that it had more to do with the out-in-left-field stance that Stan and his music have taken in the last year, but there were evidences of musical strain in the orchestra. Stan incorporated the integral part of the new Maynard Ferguson Band, by bringing Maynard and his vocalist-wife Kay Brown into the Kenton fold, Kay for the

first time. Altoist Vinni Dean replaced Lennie Neihaus, Keith Moon and Frank Rosolino (famous for his work with the Georgie Auld group) entered the trombone section, drummer Stan Levy and guitarist Sal Salvador became, with Stan, the new rhythm section.

Les Paul and Mary Ford have turned into autograph hounds.

BEHIND THE NEWS: If Palladium-goers in September find it hard to get Les and Mary to sign their autograph books, it's only because the Paul's have a mission of their own. The idea behind their campaign was fathered by the Gibson Guitar Company, Capitol Records and Les and Mary, who have seen much of hospitals during many of their recent tours. Walter Winchell has been hinting about what was going on for the last few weeks in his columns. I did some Sherlock Holmesing and discovered that Les and Mary are securing autographs of famous people (incidentally, they hope to secure signatures of famous British and European statesmen and Royalty this fall), which will be transferred to a gold-finished Gibson Guitar, protected by some coats of lacquer and sold by Walter

Winchell, the proceeds to go to the Damon Runyon Cancer Fund, for which Winchell is chief booster.

Peggy Lee makes her comeback.

BEHIND THE NEWS: It may come as some news to those that didn't know that Peggy had slipped, though her record sales had dropped considerably, but Peggy's record of "Lover" has pushed her into the big money class again, reassured some of her old friends and led to extensive Warner Brothers' screen tests which will probably result in an important role in the re-filming of "The Jazz Singer." Such a situation will give Peggy a chance to challenge Doris Day's position. Doris has been one of the very few who have successfully made the switch from good band vocalist to good movie actress.

BRIEFINGS: Neal Hefti has placed his entire band on notice. He intends to re-hire many of them, but he's reported as dissatisfied with the overall output of the present band. . . . Eddie Fisher is off in the Pacific, presumably bound for Korea to entertain the troops. . . . Louis Armstrong and Gordon Jenkins will appear together for their first in-person show at the Paramount Theatre in New York sometime in August. . . . June Hutton, the girl singer in the Pied Pipers, until their break-up two beats ago, is another vocalist that the movies are considering. Paramount is giving her the screen tests. . . . Ralph Burns' "Early Autumn" has lyrics now, written by Johnny Mercer, Woody has recorded it for Mars, Eckstine for MGM, Ella Fitzgerald for Decca, and several other artists are reportedly about to cut in. . . . Chubby Jackson has left the Herman Band. A family man now, Chub intends to live in New York and freelance in the radio studios. . . . Milt Buckner, famed pianist, has left the Hampton Band.

## SCOTS BBC PRODUCER'S BAND SHOW

ONE of Scottish BBC producer Donald Maclean's last assignments before he leaves for London (NME 1-8-52) will be a 35-minute spot on August 22, featuring the Gordon Shields Orchestra and Jimmy Alston.

Shields, one of the king-pins of Glasgow's Cameo Ballroom since 1946, is also pianist and arranger for the popular vocal group, Six in Accord, heard weekly in the Scottish radio series "It's All Yours." Jimmy Alston, featured vocalist for this stint, is also with the Six. "The music for this session," Gordon told the NME, "will be in the Felix King style—one very dear to me since, in my mind, it combines all that is good both musically and commercially."

Of the 12 numbers played on the session, seven will be non-vocal.

Line-up for the broadcast is: Johnny Bills, Tommy Chalmers, Bobby Thomson and Tommy McAllister (saxes); Charles Greer (trumpet); Tommy Longwill (drums); Jimmy Kelly (bass); and Gordon himself on piano.

The programme will be aired from 7.20 to 7.55 p.m.

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RALPH SHARON reviews

THE RECORD

ROSEMARY CLOONEY

"Botch-A-Me"  
"Half As Much"  
(Col. DB.3129)

THE first side is an Italian-styled lyric which I'm sure is going to be a big hit, and you'll have to go a long way to better the Clooney version. She belts the lyric over in an exciting way; plenty of life here.

Credit is also due to the backing she gets from Stan Freeman's harpsichord, Frank Carroll's bass, Terry Snyder's drums, and the guitars of Mundell Lowe and Sal Salvador. They put down a colossal beat that drives the singers all the way.

This is infectious stuff, which, in the words of American publicity men should "garner lots of loot."

Reverse is a ballad, given sensitive treatment by the singer with effective orchestra support by Percy Faith.

This disc is well worth getting for "Botch-A-Me" alone.

★

ROY ELDRIDGE AND HIS "LITTLE JAZZ" ENSEMBLE

"Estrad Swing"  
"No Rolling Blues"  
(Esquire 10-235)

THE Eldridge horn, backed up by a Swedish group, makes for some good music. Surprisingly, Roy's trumpet work is overshadowed by the excellence of the "continental cats," particularly the very modern ideas of Lou Sandy on what I thought was a mellophone, but which is, in fact, a bass trumpet.

The first side has an auspicious piano intro by Charles Norman, then follows an ensemble theme, based on "I Got Rhythm." There are no prizes given for discovering this fact, as Lou Sandy gives the game away in his fine solo.

He is followed by some Lester-like tenor from Carl-Hendrik Norm; good stuff, and then Roy make his entrance, but he is not as good as what has already gone on before him.

The rhythm swings all the way, and I like the balance of the drums—nice and tight and crisp.

Reverse is a vocal, by Roy, who sings engagingly in his high-pitched voice, but it doesn't add up to much, despite some good figures the band blow behind him, and some effective tremolo piano work.

You'll like the other side, though, particularly the swell work of the bass trumpet man, who reminds me very much of Dennis Rose when he used to play French horn and knock everyone out — including himself!

★

FRANKIE LAINE  
"High Noon"  
"Rock Of Gibraltar"  
(Col. DB3113)

THE theme song from the film "High Noon" gets a dramatic and pulsating reading from Frankie Laine. After the Lita Roza version, I must admit that this is quite definitely a male vocalist's song — it sounds too "polite" from a girl.

Backing is a two-beat hand-clapper, a western-styled opus. The singer does well and the chorus, under the direction of

Jimmy Carroll, back him excellently. I particularly like the high-soaring voice of the girl lead—bet she could turn in a good solo job herself.

Calm. But beautifully cooked!

★

EDDIE CALVERT  
(with Ray Martin's Orchestra)  
"Laura"  
"Malaguena"  
(Col. DB3117)

TWO standout sides by the British Harry James, playing his trumpet confidently and with great feeling all through.

The strings of Ray Martin are a delight, too, with their precision and warmth. I would very much like to congratulate the man responsible for both arrangements — they are brilliant, and on a par with American work of this kind.

Illustrations of the arranger's



RALPH SHARON

ingenuity are the intro of "Laura" and also the coda, very mysterious, even though the guitar soloist fumbles slightly his momentous phrase against the strings. Must have been a nerve-wracking session for him!

Only fault is the rhythm section which is literally in another studio. This is even more perplexing when one listens to the reverse, a Latin-American evergreen by Lecuona, in which the L-A instruments are balanced perfectly. It just doesn't make sense!

Captivating Calvert, all the same.

★

BILLY ECKSTINE  
"Carnival"  
(Pete Rugolo Orchestra)  
"If They Ask Me"  
(Nelson Riddle Orchestra)  
(MGM 526)

"CARNIVAL" is the popular instrumental composition that Harry James did so well a while back. Now it has been given a good lyric, which is right up "Mr. B's" street.

What a thrilling quality the singer's voice has, especially his lower register stuff, full of depth and vitality. He handles this song with masterful ease. Pete Rugolo's orchestra lend good support.

But the accompaniment on

the second side is far superior, by the Nelson Riddle Orchestra. I don't know who Riddle is, but for me his name on a label stands for an accompaniment of first class quality. Remember his work on Nat Cole's "Unforgettable"?

"Ask Me" is the tune I'm tipping for future honours on the hit parade, and Eckstine gives a caressing version to it—quite exceptional, even for him. There's a lovely concert-styled piano intro, a good trombone passage, and a lush string chorus.

This is exceptional Eckstine. I can't blame his fans for really "going" for these two sides.

★

BILLY COTTON'S BAND  
"The Boom Song"  
"Gently Johnny"  
(Decca F9937)

IT is funny how certain phrases get tags stuck on them by musicians. For instance, there's the one you used to hear that ended most of the old Dixieland tunes—you know the one, called "without-a-shirt." Then there was the old-fashioned intro, fondly labelled by the boys the "bring-on-the-dancing-women" phrase.

So you can imagine my surprise and pleasure when I placed this record on my ancient portable and discovered that the "Boom Song" is none other than the "bring-on-the-you-know-what" phrase dressed up with a cute lyric, by a Mr. Hoffman.

The Cotton Band do my pet phrase full justice, and Alan Breeze is as always, a tower of strength, supported by the Bandits, a vocal group.

The reverse, which has no connection at all with a well-known plastic-alto player, has some nice full ensemble work from the band, but on this side the Bandits live up to their name and rob some notes of their full value. They tend to clip and snatch phrases rather jerkily.

Gently, boys and girls, gently!

★

ANDRE PREVIN  
"September In The Rain"  
"Lullaby Of Broadway"  
(HMV B10296)

PREVIN is one pianist who is always a mystery to me. He has great talent, a beautiful touch, ideas, a fine keyboard technique, and yet lacks those essential qualities that make for a good jazzman—relaxation and a beat. To my mind he has neither.

Let's examine these two sides to see if we can discover what is wrong.

"September" taken well up in tempo, is marred by several "be-boppy" figures that try to sound clever and modern. They are not. There is a lot of Tatum in the piano-man's work here, but he has not the taste or reserve of Art.

He uses his technique to show off far too much, and you get the impression that what he has to say in five hundred notes, Garner would say in five—and more effectively.

He is not relaxed here, and a block chord chorus with guitar is rushed. Coda is effective, though.

Flip side has an Eddie Heywood type of bass figure run-



The NME photographer was present at the Decca Studios on Friday last when Jimmy Young (centre) made his first records for his new label. Ron Goodwin, musical director of the session, is on right, with (left) Dick Rowe presiding over these important sides.

ning through the tune. This is better and shows the clean soft touch of the pianist, but notice how badly he interprets a phrase which ends with two quavers — he has the "legit" jerk, which a straight man has, when trying to play dance music.

Strange, that, for a modern young musician (he is in his early twenties). Also, he has a tendency to repeat certain phrases time and time again.

And yet I can still recommend this disc to piano students, because it teaches a lesson. For here is a musician, with loads of technique, an enviable touch,

and plenty of experience of the right hand—and yet he has not acquired those essential ingredients which would make him one of the greatest. Beat, and good taste.

Previn should take advantage of the fact that he is surrounded by first-rate jazz pianists, the world's best, and should try to assimilate a little of what they all are outstanding for. At the moment it seems he is oblivious to what is going on in his own country, which was, and still is, the birthplace of good jazz.

DICK BEAVERS  
(with Les Baxter's Orchestra)  
"Kiss Of Fire"  
"When"  
(Cap. CL.13765)

YET another version of "Kiss," this time by a singer who is unknown in this country.

Beavers has a stylish and virile voice, of the light tenor variety, and both his diction and phrasing are excellent. He sings the song straightforwardly, and tries no tricks, which is just as well, with this difficult song, a test for any singer of merit.

Reverse is an attractive ballad, very much suited to the singer's type of voice.

BEST VOCAL OF THE WEEK—

Billy Eckstine's "If They Ask Me."

WEEK'S BEST BUY—

Eddie Calvert's "Laura."

BEST JAZZ OF THE WEEK—

Lou Sandy's bass trumpet on "Estrad Swing."

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# WHAT DO THE PUBLIC WANT?

THE RAY MARTIN SCORE

Saturday, August 1, 10.25 to 10.55 p.m. Light

AFTER listening to this thirty minutes of mood music, I unhesitatingly rate the Ray Martin Score to be high enough to place him well around the top of the league!

It is quite easy to understand the reason for his phenomenal rise to success in the space of a few short years. Here is a man who knows exactly what the public wants, and without sacrificing good musicianship, he is prepared to give it to them.

What do the public want? you may well ask. Well, after long experience in this sphere of entertainment, often sidetracked by passing enthusiasms and almost persuaded of the public's fickle fancy, I am still of the opinion that they fundamentally desire but one thing of music and musicians—the Melody.

Before this invites the wrath of the jazz gods upon my head, let me qualify this statement.

## Hand-picked

Whenever using the word "public," the more discerning minorities are not included, and although they are not to be ignored, in a general statement, can consider themselves above or below such, according to the size of the hat.

Of course, a conductor's job, even if he has arrived at a state of mind that is co-ordinated with his listener, still requires other virtues. What melodies would they like? What is the best way to dress them up? Where to place them in the programme, and above all, how to get the best out of the arrangements.

Mr. Martin seems to have acquired most of them.

The orchestra was composed of the usual hand-picked gathering of sessioners who are heard around the BBC more often than the Greenwich time signal, a fact which proves that their workmanship should be above reproach.

There were no outstanding soloists, although the "Whistling Fiddler" spotlighted some fine work from the first violin desk.

In the verbal department, Robin Boyle was the right man on the right show. Good delivery, concise, yet informative.

Opinion: Melodious music for the masses.



**DANNY LEVAN AND HIS SEXTET**  
with THE STARGAZERS  
Saturday, August 2, 11.25 to 11.56 p.m. Light

I HAVE a set routine for reviewing radio shows, which is as follows. A first hearing, which I record on a tape-machine, during which I get a reaction to the programme as a whole. A second concentrated hearing is used for gathering details, and then, as the typewriter merrily clicks away, a third hearing in the background just for the hell of it.

After Stage One connected with this show, my reaction was abstract.

Stage Two began to get me worried, for details were few and far between.

In Stage Three, the typewriter did not click merrily away at all, for the very good reason that I am not a jour-

**Our Radio Critic suggests that the answer, in a word, is the MELODY**

nistic genius who can prattle on, regardless, about a non-descript subject.

Still, I can but try. Pick any first-class session violinist, put him in front of a good pianist, clarinettist, accordionist. Fill up the hole with anything you like that adds up to a Sextet.

Pop around to the publishers for some "pop" arrangements. Rehearse for the BBC's allotted three hours—and there you have it!

Danny Levan and his Sextet, or, A. Rose and his Band, who would smell as sweet by any other name.

## Smug, satisfied

This, of course, boils down to the fact that here is an outfit which one can neither rave about nor revile, it producing a smug, satisfied sound, completely lacking in personality, the like of which we all too often hear on the air. It has yet to take the short but difficult step between workmanship and artistry.

The Stargazers have since long taken that step, and very successfully too. On this programme, they proved that they have the technique, the tonal blend and the united "zing" to match up with the best of the Americans—which is what everyone considers to be the highest praise these days!

One small point. The drill of this group has always been its forte, and whether in comedy or otherwise, the password has always been precision. What happened to the rhythmical clapping in "Sugarbush" I don't know. It sounded like desultory applause at Lord's.

However, this is all hyper-

criticism, but as the Stargazers have gained the heights, then if they momentarily slip, it must be expected.

Opinion: So-so, so-so, pretty bride!



**THE MUSIC OF FREDDIE PHILLIPS**

Monday, August 4, 10 to 10.30 a.m. Light

HERE was a valiant attempt to produce a novel sound, combining good taste with a commercial trait. The latter we'll take for granted as a condition insisted on by the BBC when allotting the half-hour to Freddie Phillips.

The former we'll take for granted, because I doubt if anybody has ever heard him otherwise.

The all-in effect of a small strings and woodwind orchestra, dominated by the maestro's guitar, struck a much needed note of novelty in the realm of light music. The impact on the average listener, however, must have been considerably lessened by some misguided points of policy.

## Armchair Music

Firstly. This is armchair music, pipe, slippers and pass the decanter. Or for those who haven't yet reached the age of mature pleasures—settee, music, amour, soft lights (and if the phone rings, don't answer it).

But what it certainly isn't, is ten o'clock in the morning mood, with Hoover, dirty dishes and the greengrocer's boy as a setting.

Could we not then, have Mr.

Phillips as a "p.m." instead of an "a.m." music maker? And as often as possible?

Secondly. Presuming that this was merely a slight oversight on the part of the programme planners, why not allow the group to lapse a little more into the Spanish atmosphere? There is plenty of popular music that is fitting to the idiom, and the present idea of putting current "plugs" indiscriminately into an unwelcome environment, is unnatural, and consequently sounds uncomfortable.

## Segovia-like

The delightful Segovia-like guitar solos, thus caused the main body of the show to suffer by comparison. This, I am sure, as Mr. Phillips is more established as a guitarist than a leader, is the last thing he wanted to happen. My commiserations on being a victim of circumstances.

Thirdly. The show warrants a vocalist.

Instrumentally, the strings were ideal, the rhythm admirable, but the solo positioning of the clarinet seemed to call for a little more solo virtuosity than the player present had to offer.

Opinion: A Phillips soul that's too good to be trodden on.



**HARRY LEADER & HIS BAND**

Friday, August 1, 12.45 to 1.30 p.m. Light

I'M torn twixt two desires. To be laudatory about a band-leader who is trying very hard to do a good job of taking his band out of the rut. Or to stick to my resolve of only being concerned as to whether a broadcast is good, bad or indifferent by the best standards.

Well, clad in shining armour and carrying the banner of truth, I must sally forth to do battle by saying this show was indifferent.

Even if nowadays dance band broadcasts are destined to be the publishers' paradise, only the engagement of the best personnel and the use of inspired arrangements will put the proceedings out of the ordinary.

Mr. Leader, I'm afraid, pos-



sessed neither on this session, and although two free-lance vocalists performed as skilfully as one would expect, seeing they broadcast with all and sundry, and the band was well rehearsed for the occasion, the ultimate effect was another piece of nondescription without any great heights or depths.

## Vocalists

Whilst mentioning vocalists, a word of praise for the versatility of Marie Benson, but a word of rebuke for the "clinker" in "For the Very First Time." Still, all is forgiven as she is not prone to this habit, and I'm sure it will be for the very last time.

Mark Pasquin's competent and sympathetic voice was a commendable contrast to the merry vocal pranks of Miss Benson, but still had no more inspired moments than it had with Hall and Sundry.

The Band had a few solo spots; a mention of them individually, however, would do neither them nor my conscience any good.

The announcer gabbled gamely but gormlessly, and if he's the type who writes his script during the previous number—how else!

Opinion: A gallant failure.



HIGH NOTES OF THE WEEK.

Freddie Phillips and his unmechanised guitar.

LOW NOTES OF THE WEEK.

The pianist bandleader who might absent-mindedly use his band one day.

## WHO PLAYED THE TENOR?

A letter to the Editor

I WAS tremendously impressed by the exhibition of musical scholarship displayed by critic Steve Race, who, on his programme of Lester Young, revealed that Basie's "Harvard Blues" featured Young and not Don Byas, as we have all been led to believe in the past.

For over twelve years now, the general public and the musicians alike have been suffering under this delusion that Byas was featured on "Harvard Blues" and not Lester Young. Count Basie thought so. Don Byas thought so. Even Lester Young thought so.

But at last Steve Race has uncovered the astounding truth.

It is a comfort to know that jazz lovers in this country have working for the betterment of modern music a man so well versed in the idiom that he can tell Byas from Young so well that even Byas and Young stand corrected.

Hail the Master Race!

Yours sincerely,

VICTOR BAYLIS.

Fourth Avenue,  
Paddington, W.10.

13 NOT UNLUCKY. — The NME learns that organist Jimmy Leach has just signed his thirteenth successive annual contract with the Columbia Record Company.

## Tito with Laine at Leicester

ON August 31, promoter Arthur Kimbrell is presenting American singer Frankie Laine in two concerts (3 and 6.30) at the De Montfort Hall, Leicester.

Supporting Laine in the second half of each programme, as well as filling the first half on their own, will be Tito Burns and his Band.

Tito told the NME this week: "To accompany Frankie Laine I shall be augmenting to five saxes, six brass and four rhythm, but for our spot in the first half we'll be using our customary line-up."

Kimbrell's winter season of concerts at the De Montfort Hall opens the preceding Sunday, August 24, when (as reported last week) he presents Sugar Chile Robinson with Woolf Phillips and the Sky-rockets.

PIANIST Reg Guest, hitherto with Phil Tate at Hammer-smith Palais as arranger/pianist, has now joined the Teddy Foster Orchestra.

Reg has in the past been arranger for the Arthur Rowberry Band, and has played with most of the better-known Midland groups.

★ WINIFRED ATWELL ★

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WHEN Winifred Atwell walked on to the stage of the London Palladium last Monday she realised one of her major ambitions!

Several years ago, when she was playing one of the smaller theatres just outside town... "My name was way down the bill, and hardly anyone knew me in those days. A pressman happened to come backstage, and called in on me while he was there. We chatted, and in the course of conversation he asked me my ambition.

"I replied that it was to play the London Palladium, and promptly thought no more about it until a couple of days later when I actually saw my own words in cold print!

"I was completely shattered, and quite shocked at my own nerve to even suppose that I—a very struggling artist—could ever hope to make the Palladium.

"I think I avoided the other artists for the rest of that week, as I felt sure they would be laughing at my temerity."

### Chemist

Winnie's career story began when most children would still be playing with dolls. From the age of six, she could play the piano and organ with more than normal adult efficiency; in fact, she can hardly remember a time when she could not play. At that tender age she was in much demand for charity concerts and parties, and as she grew older the obsession for music increased.

Her father wanted her to become a chemist—like himself, so that one day she could follow on with the family business. Winnie's mother, knowing her daughter's restless temperament rather wanted this, too, so that it would keep her at home.

Dutifully Winnie went through college, and took her pharma-



Within a week she was in New York, then crossed to England, where she received tuition from Harold Craxton.

She received a small allowance from home, but had to look around for a few playing engagements to help things out.

One day in 1947 (about a year after she had arrived here) she found herself in agent Keith Devon's office. Keith says: "I was immediately struck with Winnie's unusual appearance and personality; she told me she was a pianist, and after I had heard her play I was considerably impressed with the brilliance of her technique.

### Instant Success

"Shortly afterwards I was running a Sunday concert at the London Casino, and Miss Carole Lynne—who was one of the stars on the bill—was unfortunately taken ill and therefore unable to appear.

"I realised that this would be

performance continuously from the front—week after week, and made various suggestions to improve her act. Winnie—always a very willing learner—took my advice with such results that after being under my direction for only two months I was able to place her as an attraction at the London Casino

played on that 'other piano' (as Decca christened it with tongue-in-cheek) proved the gimmick of my whole career!

"I really believe that records can make a tremendous difference to an artist's career; and that they should study public reaction to their records—as much as if not more than their

## AN INTIMATE BIOGRAPHY

—which at that time was a top variety house."

Five years later Keith Devon now has the great satisfaction of seeing her reach the apex of her career, with this Palladium engagement.

He pays tribute to that solid determination possessed by Winnie, by saying: "Apart from my own efforts on Winnie's behalf, no one has worked harder and practised longer than she has. Even now she works untiringly at the job of pleasing her public, and no one is more deserving of success than Winifred Atwell."

### Jack Jackson

Another landmark stands out in Winnie's career, and one which perhaps boosted her to top-of-the-bill position sooner than she would otherwise have arrived there. Winnie tells the story in her own words.

"I was playing at Penge Empire during March last year, and on the same bill (although much higher than me) was Jack Jackson. He had always taken a great interest in my work, and it so happened that during this particular week some people came down from Decca to see Jack. He insisted that they saw my act, and really 'sold' me to them; they became interested and shortly afterwards I made my first recording for Decca.

"My first hit recording was 'Jezebel' and gradually sales of all my records worked towards very comfortable figures. Of course, with the famous 'Black and White Rag' which I recorded last September, I almost shot to fame overnight!

### Records

"Oddly enough, no one was more surprised about that than I was, as I had only recorded the side as a laugh—the more important number was to be the 'Cross Hands Boogie.' However, that's often how it is in show business, and the Rag

This picture was taken by the NME on Monday evening, and shows the culmination of Winifred Atwell's ambition—her name as a top-liner outside the world-famous home of variety—the London Palladium.

That infectious smile spreads over Winnie's face as she replies: "I read detective thrillers, and do endless cross-words. One of my fans in Ireland sends me bundles of comics—and I even read those!"

No biographical story about Winnie would be complete without mention of her two doll mascots.

One is white and is called "Dusty," and the other, "Lilly-white," is black. The dolls are quite small and go everywhere with Winnie, carried in her handbag.

"They were given to me about the time my luck seemed to change, and they have been lucky for me ever since. I just hope their good luck holds."

## HOME TRUTHS about WINNIE

- Birthday: April 27.
- Birthplace: Tunapuna, Trinidad, British W. Indies.
- Colour of Eyes: Brown.
- Colour of Hair: Black.
- Height: 5 ft. 6½ ins.
- Favourite colour: Blue.
- Residence: Kensington, London, W.
- Car: Triumph Razor-edge saloon. Black.
- Pets: None. Impossible whilst touring, but hopes someday to own an Alsatian.
- Size of Hat: Never wears one, but owns many Juliet caps.
- Size of Gloves: 7½.
- Size of Shoes: 7.
- Favourite Musician: Fats Waller.
- Favourite Drink: Iced orangeade.
- Favourite Record: "John and Marsha."
- Favourite Holiday Spot: Manzanilla Beach, Trinidad.



After her triumphant first night at the London Palladium on Monday, Winifred Atwell beams among the masses of bouquets presented to her by friends, fans and colleagues. On left is her husband and, on right, her discoverer-agent Keith Devon.

ceutical degree, but that part accomplished, she went back to her piano with even more determination.

Pianist Alexander Borovsky was her idol, and her youthful dream came true the day she was able to hear him play in person. She had an introduction to him later and he asked her to play for him. Winnie did so, and to her joy he told her that she had great talent. This gave her every encouragement to continue with her music, and she finally decided to leave home and study further afield.

a chance to test Winnie's capabilities on the stage, and accordingly took the risk of putting her on—a completely unknown artist—in Miss Lynne's place.

"My judgment of her abilities proved to be correct, for she was an instant success at that concert.

"I then suggested to Winnie that I thought she would do well playing the variety theatres, and with this purpose in mind I placed her around some of the smaller theatres in order to give her experience of playing this type of work.

"From then on I watched her

actual performances perhaps."

Each of Winnie's recording sessions are productions in themselves. It is not generally known that she is responsible for all the arranging of the parts for her "Rhythm" (drums, guitar and bass) as well as her own piano.

### Doll Mascots

She confesses that answering her own fan mail is still one of her biggest thrills. "People who don't even know me, write such wonderful things—I can't tell you what a kick I get out of reading all the letters. The only thing that bothers me these days is that I have to take a bit longer to get around to answering them all."

What does this charming and friendly star do when off duty?

## WINIFRED ATWELL

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# THE NEW MUSICAL EXPRESS

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PERCY C. DICKINS.

## A Word to Young Musicians

THERE IS a most significant item in our news-pages this week. Tito Burns announced that he would hold auditions for a trumpet-player to replace Albert Hall, and no fewer than thirty instrumentalists turned up on Wednesday afternoon to go through their paces. Tito and Albert listened to them all very carefully and most sympathetically, for they were genuinely anxious to discover any spark of talent that might be developed.

WHAT HAPPENED? Regrettably, they had no alternative but to agree that the standard was not only low, but impossible! Not one of the players came up to scratch, and the thirty auditionees were sent on their way while Tito and Albert shook their heads in bewilderment.

SO DO WE. It is a dreadful commentary on the profession today that a plum berth like this should be so difficult to fill. True enough, this is a bad week and all the best players are out of town, but that is at best just an excuse. There should be enough up-and-coming young players to fill any jobs that are going . . . but there aren't.

THE BLUNT truth of the matter is that far too many youngsters today are calling themselves musicians and considering themselves to belong to that highly-skilled profession and yet their academic background is nil. They can't play their instruments properly because they've never bothered to be taught, and never bothered to practise. It hasn't been necessary when, aided and abetted by their innate love of music, they have busked their way into the affections of some indiscriminating fans and thought themselves geniuses. Their knowledge of their instruments is superficial, yet they believe it is all-embracing. They believe, in fact, that they "know it all."

DO YOU remember the sound common-sense that Kenny Baker talked in the recent biography we published in these pages? He said, when asked to give advice to young players: "Tell 'em . . . to learn their instrument properly. Nowadays, not enough trouble or care is taken about academic playing. There are guys in the jazz business today who don't know anything, musically speaking; how can they ever be great jazz players if they haven't got a solid musical background to build on? You must tread the academic road if you want to get anywhere."

TAKING HIS own advice has brought Kenny Baker to the very top of the tree, and if more young players followed his words of wisdom, they might have got the Tito Burns job on Wednesday! What is more, to paraphrase Kipling, they'd "be a musician, my son!"

## SOMEWHERE ALONG THE WAY

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★  
Barry Ulanov, Editor of the U.S. monthly magazine "Metronome," arrived in London on Tuesday of this week for a nine-days' holiday visit, and is here seen in the NME offices.

In addition to being one of the world's leading jazz-authorities, Barry also finds time to be a writer, lecturer, teacher and Doctor of Philosophy. His assistant-editor on "Metronome" is our New York correspondent, Bill Coss.

★

## TWO RADIO SERIES FOR PARAMOR

COMMENCING August 24, Columbia recording MD Norrie Paramor will be having two series running simultaneously on Radio Luxembourg.

In addition to his present series of piano broadcasts with rhythm section, Norrie is to conduct a 15-piece orchestra for the new "Empire Show" series which commences on that date and will be broadcast weekly on Sundays at the peak time of 8 p.m.

Instrumentation of the orchestra will be five strings, two reeds, three brass and four rhythm, and the outfit will be used to accompany singers Teddy Johnson and Pearl Carr.

In this series, Norrie Paramor becomes an actor for the first time, as scriptwriter Teddy Johnson has written in a few lines for the maestro to say.

With his many Columbia recordings selling well — especially his newly-released "The Isle of Innisfree" from the film "The Quiet Man"—as well as some sides recently recorded for the French Columbia Company Norrie is busier than ever . . . which no doubt explains his two luxurious cars photographed on page 3 of this issue!

## South London Open-Air Jazz

CHARLES WIGLEY is at it again! This well-known South London jazz enthusiast, who founded the "Chas Club" of old, is organising another of his open-air jazz parties which always rate the description "an occasion."

The venue is as before, the beer garden of the "Duke of Edinburgh," Ferndale Road, near Clapham North tube station.

The date is Thursday, August 21, and the bands involved are the Christie Brothers Stompers, Mick Mulligan's Magnolia Jazz Band, Mike Daniels and his Delta Jazzmen and the Charlie Galbraith Jazzmen. Vocalists will include Neva Raphaello, George Melly and Beryl Bryden.

## BALL ROLLS OFF

BASSIST Cliff Ball, once with the Kenny Graham Afro-Cubists and lately with the Ralph Dollimore Trio and the Johnny Gray Band at the Georgian, leaves Gray this Sunday (10th).

Shortly afterwards he replaces Stan Wasser with the Oscar Rabin Orchestra, now resident at the Lyceum, London.

## JOHNNY BRANDON STARRING IN NEW SHOW

THE new Emile Littler show "Love from Judy," first news of which was given in the June 27 NME, opens at the Coventry Hippodrome on Tuesday, August 26.

In the title rôle will be Jean Carson, star of last year's "Latin Quarter" show at the Casino and many times principal boy: opposite her will be Bill O'Connor, whose singing and dancing in the His Majesty's production of "Brigadoon" will be long remembered.

Completing the triangle in this story of the orphan girl who was sent to college by a kind Trustee is Johnny Brandon, British idol of the bobby-soxers, whose Columbia records have received wide acclaim.

Others in the cast include Adelaide Hall, Audrey Freeman (who has been switched from the "Zip Goes a Million" cast), June Whitfield and Linda Gray.

## PALLADIUM HEATH SESSIONS AGAIN

NEWS from the Ted Heath camp this week is that Swing Sessions at the London Palladium will be commencing on Sunday, September 21, when Ted Heath and his Music will once again be on the stage to play the music the fans regularly fill the theatre to hear.

One of the two guest groups will be the Jimmy Walker Quintet; the other has not yet been booked.

## LIPTON'S HOLIDAY

GROSVENOR HOUSE band-leader Sidney Lipton is at present touring Europe in his car. He will be travelling via Paris, Geneva and Milan, and will be taking advantage of the opportunity to keep a look-out for talent which may be suitable for cabaret at Grosvenor House.

He returns to this country on August 23.

# PHILLIPS' £1,000,000 GRAMOPHONE RECORDS LAUNCHED

## Rumours mount as Norman Newell resigns

RUMOURS which for some time past have raged in Amsterdam and London concerning the impending switch of the American Columbia catalogue to the Phillips Electrical organisation gained new impetus with a statement made today over the telephone to the NME's London offices by a senior executive of the Dutch concern in Amsterdam.

This statement said that the take-over of the new label would definitely be effective as from January 1, 1953.

This transcontinental phone call confirmed that the initial pressings will be made in Holland, but that negotiations are well advanced for this operation to take place in London eventually.

No confirmation or denial could be obtained of the report that plant recently delivered from Germany to a site in the suburbs of London was for use by the new concern.

One rumour in Amsterdam which has gained great prominence, and seems highly credible in the eyes of well-informed observers, is the report that the Phillips' gramophone-record budget for the first year will be £1,000,000, on a monthly allocation of £90,000.

Experts feel that this is not an unreasonable figure in view of the large amount of cash needed for the production and exploitation of the American Columbia label under its new control.

Meanwhile, in London, the NME has received a written statement from Norman Newell advising us of the resignation from the Columbia company of himself and his immediate chief, Leonard Smith, Columbia Artists' Manager.

Enclosed with this announcement was a copy of the letter of resignation which Mr. Smith had sent to Mr. B. Mittell of EMI. In his letter, Leonard

## ELLINGTON FOUR HELD ON MECCA CIRCUIT

THE business drawn in on the Mecca circuit by the Ray Ellington Quartet has been of such magnitude that the circuit booker, Mr. Morley, has renewed the group's contract for a further three months from September 22 to December 21.

Late this week it was known that a residency for the group had been the subject of discussion between the Quartet and the Mecca management.

We gather that while the firm favours a sojourn for the group at a northern Palais, Ray and the boys would much prefer to come south again after their long provincial tour.

The northern venue under discussion may well be the Locarno, Liverpool, at which

the Quartet were due to appear in two weeks' time. The NME now understands that following a week at the Ritz, Manchester, the group goes to the Plaza Ballroom in the same city, instead of moving west to Liverpool.

This alteration in itinerary would be in keeping with any move to present the Ray Ellington Four at the Locarno for any length of time.

Additional Ellington news is that the boys will again be appearing in the "Goon Show" series which airs again in November. Fans can, however, hear them earlier when they appear in the "Forces All-Star Bill" which is being recorded on August 17.



At Finsbury Park Empire this week, Ambrose is presenting a show which stars (l. to r.) Nat Gonella, Max Bacon and Elton Hayes, Max (as "Friar Tuck") and Elton (as "Allan-a-Dale") are dressed for the Robin Hood finale.



# 10,000 ALL-OUT RECORD BID TO BE IN JANUARY

## Leonard Smith and sign from Columbia

Smith stated there was some policy disagreement with the company, but that it was nevertheless a wrench to sever connection with Columbia, bearing in mind that his association with them had lasted thirty years.

Norman Newell has been with Columbia since April, 1949. Questioned later by the NME, Leonard Smith said: "I have

nothing to add to the remarks contained in my letter, a copy of which is in your possession. It would be a breach of etiquette for me to say what the policy disagreements were between the management and myself."

Asked about reports that he and Norman Newell would be going over to the new Phillips set-up, he commented that these were "absolutely premature in every way. No definite news is yet available."

### HERE!



Famous U.S. song writer Jimmy Van Heusen says farewell to the TWA Air Hostess at London Airport on arrival here last Wednesday (6th). Among Jimmy's hits are "Going My Way," Sinatra's "Nancy With The Laughing Face" and most of the music for the Bing Crosby "Road" film series including "Moonlight Becomes You," "Swinging On a Star," etc.

### ARTISTS

Naturally these moves have provoked much rumour and conjecture. Many of the British names who owe their recording fame to Smith and Newell have been mentioned in one quarter or another as possibly transferring their allegiance to the Phillips concern.

Most of these recording stars were either on holiday or "not available" when contacted by the NME on Wednesday, but singer Teddy Johnson was most emphatic. "No one from Phillips has made any overtures to me," he said, "and anyway my Columbia contract has still some time to run."

### BRENT WILL GO

However, it is pretty certain that Phillips will have one big capture in the shape of Tony Brent, newest singing discovery, whose new Columbia issues have received considerable acclaim from all quarters. Tony's manager told the NME: "It is very likely that Tony will be with the new company."

Whoever does join the Phillips set-up from the British catalogues will be in good company, for American Columbia has on its books such names as Frank Sinatra, Guy Mitchell, Mitch Miller, Doris Day, Frankie Laine, Rosemary Clooney, Toni Arden, Jo Stafford, Paul Weston and many other world stars.

# Tito auditions 30 Trumpets— but still can't find right one!

"I DON'T know how some people have got the nerve to come along for an audition, honestly I don't. Half of them can't even play their instruments."

It was Tito Burns speaking. He talked to the NME last Wednesday at Feldman's rehearsal rooms after the last aspirant to the Burns trumpet chair had been tried and found wanting.

"That's almost thirty of 'em I've listened to, and I still haven't got a trumpet player," he went on. "Now it's a matter of listening to some of the boys in the Provinces who haven't been able to get along today."

"What about 'name' players? Haven't there been any enquiries from that quarter?" we asked.

"Oh yes," replied Tito, "three or four of them. And if you printed their names, one or two bandleaders would throw a fit! But I'll let you know who it's going to be as soon as I know myself."

"In the meantime, Albert Hall is staying with me until I get a replacement."



"Oh for someone to play the thing!" The Tito Burns Band gaze soulfully at the vacant chair which a three-hour audition last Wednesday failed to fill. (See story).

## DOMESTIC DUO GET DUAL PARNELL OFFER

AS the NME closed for press late on Wednesday evening, not many miles away tenor-saxophonist Ronnie Keen and his wife, vocalist Marion Davis, were mulling over an offer from Jack Parnell for them both to join his Music Makers.

First intimation that something was afoot came when an enquiry for the Keen-Davis phone number was received at the NME offices.

The news-staff immediately followed up this lead, and ascertained that offers had in fact been made to Ronnie and Marion, who were reported to have asked for time to think it over.

If this twosome does eventually link up with the Parnell organisation (and by the time these words appear in print the decision one way or the other will have been taken) they will not be renouncing their avowed intention of not touring any more.

The band only plays three one-nighters each week, and sleeps out of town only once a week on average.

Marion Davis is at present singing weekly on the Ambrose broadcasts.

## TERESA BREWER IS NOT COMING HERE

TERESA BREWER'S family ties have resulted in her deciding not to visit this country on a one-night stand tour.

The "Nickleodeon Girl" has two children under two years of age and she feels, we understand, that the wrench of a parting from them for over a month would prove too great a strain.

This is certainly bad news for the Freddy Randall Band, who were looking forward to a three-week tour as her accompanying orchestra.

**LATE FLASH.** — Melodisc recording chief Jack Chilkes has joined the Board of Directors of Polygon Records, and will broaden the scope of that company. He is switching Annette Klooger and Dennis Lotis from the Melodisc to Polygon label.

## BARRITEAU FROM 7 TO 15 FOR GLASGOW

CARL BARRITEAU is to augment his septet to a five saxes, four brass and three rhythm outfit to go into Green's Playhouse Ballroom, Glasgow, on August 25 for a three weeks' season.

Asked if this enlargement of his Band would be a permanent measure, clarinet/bandleader Carl said: "No. I will revert to my Septet immediately after the Glasgow season. After all, this group has proved very successful; not counting two days for travelling time, we only have one free date between this Friday and our

return to London on September 15."

Other news from the Barri-teau camp is that last Friday the Band's agent, Alf Preager, received a frantic request from impresario Ed. W. Jones, for the services of the Band at Weymouth on the Sunday (3rd).

The show even at 48 hours' notice and in spite of the inclement holiday weather, was 85 per cent. sold out.

For this date, and that on the Saturday, singer Linda Russell depped for Carl's usual vocalist, Mae Cooper, who was indisposed.

## BRAZIL AWAITS INGLEZ FOR SIX WEEKS

**RIO DE JANIERO, Wednesday.** Reports have been widely circulating here that British bandleader Roberto Inglez has already signed a contract to appear here in the near future. (The NME of June 6 carried the story that he had been invited to appear there).

A recent edition of "O Mundo," one of Brazil's largest newspapers, reported:

"Roberto Inglez will very shortly be appearing in Rio. They are saying with great persistence that he will be appearing in one of the largest night clubs in the capital, but the question is, which one? We already know that he is almost definitely booked to broadcast over Radio Nationale."

### RIO RAVES

Asked for his comments on these reports, Roberto Inglez told the NME in London: "I'm afraid I'm not in a position to comment, as the matter is now in the hands of the Savoy Hotel Press Office."

ments or a statement, a Savoy spokesman said: "I'm afraid we can't let you have a story yet. The photographs aren't being taken until tomorrow (Thursday)."

When asked why photographs were being taken however, the Press Office was a trifle evasive; it, therefore, seems likely that there is more than a grain of truth in the reports sent over by our South American correspondent, and it may well be that Roberto Inglez will shortly be missing from his customary place on the stand at the Savoy.

If these reports are accurate, and earlier information correct, Roberto will have an orchestra with the same line-up as he uses here, will be appearing both on

radio and in stage appearances, and may be there for anything up to six weeks.

Meanwhile, press reports in Rio continue to give glowing reviews to Roberto's recordings. The newspaper "A Noite," writing about Inglez, says: "To make a record with Roberto Inglez is the greatest thing that could happen to a Brazilian artist, and for a composer to have his work recorded by Inglez is the greatest thing that could happen to anybody."

This statement is more easily understandable in the light of the fact that a recording by singer Dalva de Oliveira with the Inglez Orchestra (one of those recently cut in this country) was top of the best-sellers within a week of its appearance in the shops, and has been selling at the rate of 10,000 copies per day.

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# BIG MIDLAND DANCE BAND CONTEST: MONTH'S RESIDENT CONTRACT IS PRIZE

## A SEMI-PRO SAX-PLAYER MAKES GOOD



FREDDIE FOX

IT'S a long jump from a semi-pro musician with a gig band to comedian at the Windmill. It's quite a step from a junk-shop in Bolton to the stage of a West End theatre.

But on October 6, when Revueville No. 252 opens at the Windmill Theatre, musician/comedian Freddie Fox will have completed the double.

Twenty-seven years ago, Freddie (then 18) bought himself a clarinet. He subsequently played it (as well as, from time to time, saxophone, drums, accordion and bass) with a semi-pro band, in between doing part-time theatrical work as lime boy, call boy, and projectionist.

His daytime jobs over the years have been varied and nothing if not multifarious. In his time he has been miner and journalist, café manager and commercial traveller. He has been to sea as a sailor, and flown as a Flying Officer in the RAF.

But all the time, Freddie has had one ambition: to have his own musical comedy stage act.

A few years ago, Freddie took over the running of a junk shop in Bolton, and at last had time to get down to the planning of the comedy act he had long had in mind.

Now he has a chance to make a name for himself on the stage where Richard Murdoch, Eric Barker, Bill Kerr, Michael Bentine, Diana Decker and many others did just that. October 6 can be a big day for Freddie Fox.

APPOINTED Entertainments Manager to Bilston (Staffs) Borough Council last Thursday, Mr. Robert Easton has already prepared a scheme for a Dance Band Contest, details of which were given in an exclusive interview with the NME Black Country correspondent last Saturday.

The Contest, to be held on Saturday, September 6, will be run to find suitable bands for the series of dances held at Bilston Town Hall every Saturday evening.

The winning band is assured of a contract for the four weeks following the Contest and will also receive a handsome plaque.

### ADJUDICATOR

The adjudicator will be a professional teacher of Ballroom Dancing and the Contest is being run in conjunction with Mr. T. Carroll, who was manager of the Mirabelle Ballroom, Dudley, for three and a half years before it closed down in May, and is now acting as MC at Bilston.

Entry forms and full details can be obtained from the Entertainments Manager, Town Hall, Bilston (not the NME).

Currently in his eighth successive month at the Town Hall is Hal Meredith and his Band, who will also act as house band for the Contest. Harry Darby's Premier Band of Wolverhampton replace Hal for the last three weeks of this month.

## DEATH OF NORTHERN MU OFFICIAL

VISITING his hometown, Drogheda, Eire, for a holiday with his mother, 53-year-old Peter Moran, well-known East Lancashire multi-instrumentalist, of Leamington Road, Blackburn, was taken ill and rushed to hospital where he died on Monday (August 4).

### CORNERMAN

Mr. Moran, an official of the Blackburn branch of the MU, came to Blackburn about 30 years ago. He saw service with many noted Northern bands and had played probably in every town in the county.

Primarily he became famous for his brass band work as trombonist but he subsequently adopted saxophone and clarinet and, a few years ago, became a cornerman in Eddie McGarry's Orchestra with whom, until last October, he played alongside his son.

## DUDLEY SUNDAY NAME BANDS GO FORTNIGHTLY

SURPRISE announcement from the Dudley Hippodrome is that the autumn series of Sunday Concerts will be held fortnightly instead of weekly as was the custom last year.

Vic Lewis opens the season on August 31, being followed by Jack Parnell the following week, and then name-bands each alternate Sunday. No small jazz groups are to be featured.

On Sunday, September 28, Dick Haymes will play an afternoon Concert accompanied by Arthur Rowberry and his Orchestra.

The concerts are being presented by John Gordon in association with Bob and Maurice Kennedy, joint managing directors of the theatre.

John Gordon is also presenting Cyril Stapleton at Wednesday Horticultural Show on Saturday, August 16. This will probably be the last appearance the Stapleton Band will make in the Black Country before disbanding.

Brian Pearsall, who is contracted to Gordon for ten years, is currently appearing at the Music Hall, Shrewsbury, but will return to the Adelphi, West Bromwich, in September.

FREELANCE drummer George Curtis, last week at Seaview, IOW, with Laurie Payne's Melachrino Quartet, comes to town this week to dep for George Fierstone with Woolf Phillips' Skyrockets Orchestra, at the Palladium.

On Saturday, August 9, his daughter Vicky is getting married at St. Alban's Abbey at 2.30; with a first house to play at 6.30, George doesn't look like having much time to toast the happy couple.

SANDOWN, I.O.W.—Four ex-Gonella sidemen, under the joint leadership of bassist/vocalist Roy Dexter and drummer Les Jessup, are currently playing their third consecutive season at the Sandringham Hotel here. Specialising in cabaret and comedy numbers, the Quartet is completed by pianist Eddie Farrow and George Harrison on sax and clarinet.

They are at Sandown until September 20

SCUNTHORPE.—The recent visit to the Oswald Hotel of the Joe Saye Quartet was so successful that Joe has been booked by the management for a further fortnight there to commence on August 18. He will be taking his Trio for this engagement, plus a girl vocalist not yet selected.

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## POLICE CALLED OUT TO DUBLIN STRIKE-BOUND BALLROOMS

### POWELL ADDS A TRIO AT BOURNEMOUTH PAVILION

HAYDN POWELL, director of dance music for Bournemouth Corporation, has added a third string of music-makers to the two already well established there.

Playing in the Pavilion's Popular Restaurant is a trio comprising "Sandy" Sanderson (piano-leader), Eric Ellis (alto-clarinet) and Bill Sykes (drums).

Haydn Powell conducts the Pavilion ballroom band and the other group is drawing the crowds to the pier for dancing.

This latter outfit recently lost leader Alan Levett who left to go to Nairobi. Tenor-clarinet man, Al Smith, took over as leader while Dougie Leatherby has taken over the piano chair from Doug Campbell.

In addition to these activities there is a group playing in the mornings during August in the ballroom. After an 18-month lay-off, conductor Powell has taken up his trumpet to front this combination which consists of Hammond organ, piano, bass and drums.

Norfolk Hotel leader, Ivor Raymonde, fronts a trio for a broadcast accompanying job in "Variety Roadhouse" on August 24.

This is a new venture for Ivor but it will in no way affect his normal broadcasts with his sextet, or his work at the Norfolk.

On Sunday, bassist Teddy Wadmore was unable to sing with leader Raymonde in their "boy-girl" version of "A Guy is a Guy," so the latter amused the hotel patrons by singing both "parts" — complete with change of "costume."

FIRST British show ever to cross the Arctic Circle is the claim of the Royal Kiltie Juniors, the young troupe of musical boys and girls who are now touring Sweden, and who played a show in Kiruna, Lapland recently. The group then moved south to play towns in southern Sweden, and will be touring Denmark during August.

POLICE were called out in Dublin last Friday to control the thousands of teen-age dancing fans clamouring for admission to strike-bound ballrooms.

Six Grade B dance halls in Dublin had pickets outside their doors following the expiration of the period given by the Irish Federation of Musicians to the Ballroom Proprietors' Association to meet a demand for increased wages ranging from 7s. 6d. to 11s. 3d. per hour for Federation musicians.

In some ballrooms the owners tried to carry on with the aid of records played over a public address system.

## ... And down the Glasgow streets came Dr. Crock

GLASGOW citizens, proceeding about their lawful occasions, got quite a shock last Tuesday morning when, to the accompaniment of drums, and a trumpet or two, Dr. Crock, his Crackpots and several policemen came marching down to the city's busy Renfield Street - Sauchiehall Street crossing.

The parade wended its way from Green's Playhouse Ballroom, where the Band is currently appearing, through the centre of the city to St. George's Road, a distance of about two miles.

Waiting there were the staff of Kendal's Shirt Shop, on whom Dr. Crock and his Crackpots were paying a rather public call.

The whole business provided quite a bit of fun for the citizens of the Scottish city and attracted a tremendous amount of publicity for the Band.

BOURNEMOUTH.—Guitarist Ray Kirkwood, currently leading the orchestra at the town's Aqua-Fantasia Show each evening, has teamed up with well-known local guitarist Sidney Bone for cabaret work. On these dates, Ray plays Hawaiian guitar and Sidney the Spanish version.

PLANET OK.—Planet Records announce that they have been accepted as members of Phonographic Performance, Ltd., and consequently MU members are now permitted to record for them.

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**M**AN, woman or child, Ella is the greatest!" With these oft-quoted words, Bing Crosby succinctly summed up the way most people in popular music feel about a wonderful performer.

Since she first hit the headlines in 1938 with "A-Tisket A-Tasket," her own reworking of a toddlers' tune, Ella Fitzgerald has gone just about as far as anyone can go, aesthetically speaking, starting out as an enthusiastic kid with a natural flair for swing singing, and finally reaching the stage where "Down Beat's" Mike Levin had no hesitation in calling her "The first complete artist that jazz has produced."

At first, everything that Ella did was cast in the same lightly rhythmic mould. Today her versatility seems limitless, embracing everything from blues to ballads, calypso to mimicry and, for good measure, a style of scatting that is unmatched in accuracy and control.

### Thrilling Saga

Her career has taken her from ballroom and vaudeville stage to the world's leading concert halls, with innumerable radio, recording and TV dates along the way, and she has sung in a dozen countries throughout the continents of America and Europe.

According to her official publicity release, the Fitzgerald story is "One of the most thrilling sagas in show business," and this is not so far from the truth.

Born in Newport News, Virginia, Ella lost her parents when she was a tiny tot, and most of her childhood was spent at the Riverdale Orphanage, New York City.

One day she went along to the Apollo Theatre to compete in the weekly amateur contest, and her version of Hoagy Carmichael's "Judy" won her first prize, and a seven-day engagement at the theatre.

Contrary to general belief, maestro Chick Webb did NOT

Singers' division of the 1937 "Melody Maker" poll, following a BBC broadcast by the Webb outfit relayed direct from New York, and at the time she was already recording solo as well as with Chick.

After Webb died, in the summer of 1939, Ella picked up the

contact with members of the bop movement, and it was on a variety tour with Dizzy that she evolved her unforgettable variations on the theme of "Lady Be Good" which she later sang at the London Palladium.

No one who was present at

personal preference Ella likes to sing in an intimate room with a relaxed, subtle group behind her, and the songs she loves are sentimental ones.

"Despite all the things I've done, I still consider myself a ballad singer" she admits, "And I suppose I'll always be that way. I love ballads; despite what they say, that will never change."

In view of her struggling childhood, Ella's interest in aiding orphaned children is readily understandable. In 1945 she was elected to the International Committee of the Foster Parents' Plan For World Children, serving with such women as Mrs. Harry S. Truman and Mrs. Eleanor Roosevelt.

She continues to devote much of her time on behalf of homeless youngsters, both in America and abroad.

During the seventeen years she has been recording, there have been so many magnificent Fitzgerald issues, most of them currently obtainable here, that a representative short selection is hard to make. "Black Coffee," "A Man Wrote a Song," "How High the Moon," "Talk Fast, My Heart," "Basin Street Blues" and the various duets with Louis Armstrong barely begin to scratch the surface.

### Perfect

In fact, play any one of her sides, and the odds are in favour of you hearing a well-nigh perfect example of peerless artistry.

In the words of her impresario, Norman Granz: "Ella Fitzgerald reigns today, unchallenged, as the champion girl singer of our time." There can be very few knowledgeable people who would contest this statement.

# ELLA FITZGERALD—

## FIRST LADY OF SONG

... And soon she'll be singing in Britain!



hear her on the opening night, but shortly afterwards her great potentialities were brought to his attention, and he lost no time in signing her to sing with his band.

Within two years, her fame was widespread enough for her to win the International Girl

fallen baton and led his band for a while, but since the early nineteen-forties she has been out on her own with an ever-increasing success that needs no further emphasis here.

Her marriage to Ray Brown, former Dizzy Gillespie bassist, brought Miss Fitzgerald into

the two concerts she did with Ted Heath at the end of her season there can ever fail to recall the electrifying atmosphere of the occasion, and her Continental dates with the Jazz at the Philharmonic unit were every bit as galvanic.

Nevertheless, for her own

## THIS IS HOLLYWOOD

by ALEON BENNETT

**JACKSON TEAGARDEN** is now called "Doctor of Dixieland." He picked up this monicker during his reign at the Royal Room where he jam-packed the joint with his jazz pronunciations. In his slam-bang group are his brother Charlie ("Little T"), Ray Bauduc, Marvin Ash, Morty Corb and Jay T. St. John. . . .

At the Encore, it's the Paul Smith Trio. . . . Felix De Cola closed at the Bar of Music. . . . Joe Venuti and his Trio holding sway at the Devonshire Inn. . . .

Jazz history was made at the Shrine Auditorium on July 26 when Gene Norman and Frank Bull presented their third annual Blues Jubilee with the greatest blues singers and musicians hereabouts.

The Blues Jubilee has been a solid sell-out for three years now. T-Bone Walker and Jimmy Witherspoon put on a duel that left the fans limp. Helen Humes, Al Hibbler, Jay McNeely and his Orchestra and Peppermint Harris had the fans jumping for two solid hours. . . .

Billy Gray, Patti Moore and Ben Lessy are entertaining the patrons at the Band Box. . . . Ray Anthony, currently at the Palladium in Hollywood, just bought himself a \$40,000 hillside home. . . . Louis Jordan opened at the Tiffany Club. And the joint is jumping.

A new night club, the Crescendo, operated by Harry Steinman (husband of Fran Warren,

and Billy Eckstine's manager) is having trouble with the unions. Ella Mae Morse, Pat Morrissey and Champ Butler had to wait for their money.

Nat King Cole is appearing there, but with the stipulation that he be paid at the end of each evening's performance. We sat on this story for a few weeks because it was our intention of giving the Crescendo every opportunity to straighten itself out.

Even though this would have been published 6,000 miles away, a telephone call from overseas to the right people would have closed the place down with a bang. But the story is out. . . .

Billy Daniels is at the Mocambo and drawing a star-studded audience. . . . W. C. Handy, "St. Louis Blues" creator is suing a carnival for misuse of his song. . . . Coleman Hawkins came out with "Spell-bound" on Decca. . . . Johnny Otis has a good platter in "Baby Baby Blues" for Mercury. . . . Stan Kenton opens the Blue Note in Chicago for two weeks, August 29. . . . Sarah Vaughan is at the Hawthorne Casino in Mass. . . .

One well-known trumpeter was recently picked up by the police on a morals charge when he was found in a hotel room with two chicks.

Musician plays a hot horn and had been approached by an independent record outfit to wax a few sample discs. But this fracas killed the deal. . . .

## Winifred and Dolores 'Oakley'

### Share the Bulls-eye, too!

**I**N the London Palladium's star-studded bill, which opened this week, there are two very talented ladies — Dolores Gray and Winifred Atwell.

Dolores couldn't get away with it fully until she resorted to her "Annie" costume and a rifle, whereas Winifred, appearing for the first time at the Palladium, not only got away with it with the help of a piano but had the audience yelling,

whistling, clapping for more, and more—and more.

Atwell's brand of piano-fireworks is so well-known to all through her big-selling recordings that all one can say of her appearance in variety is that (a) she plays the piano exactly as always, and as brilliantly; (b) she has been clever enough to evolve a little stage presentation around her; and (c) she "threw" everybody (certainly the national paper critics!) by playing Greig's Piano Concerto in the midst of "Cross Hands

Boogie," "Black and White Rag," etc.

Dolores Gray, I think, is a great stage artist, and I thoroughly enjoyed seeing her. Nevertheless, I heaved a sigh of relief and thankfully uncrossed my crossed fingers when she slipped out of the very pretty evening gown, and the love songs, into Annie Oakley and "Doin' What Comes Naturally" et al.

I liked the way she fastened on to the current vogue for artists casually to "slip in" the fact that, by sheer chance, their next number was recorded on "such-and-such" label, and so nicely referred to her own that I would have bought a record right there and then if anyone had come round selling!

I was rather tickled to notice that, of all people on the bill, Winifred Atwell was by far the biggest recording personality—so she didn't mention her records or label!

The entire bill for this week and next is excellent, and in Leslie Randall, a young man whose medium so far has been television, I feel we have a new comic of some import, who should quickly be doing extremely well for himself.

His act was clean, clever and funny. His gags with cigarettes (particularly the early-morning smoker) had the biggest laugh of the evening; I think we shall see Mr. Randall often at the Argyle Street Auditorium.

Yes, a first-class bill—Carsony Brothers, Nanci Crompton, the Deeps, Hall, Norman and Ladd, Allen Brothers and June—Winifred and Dolores, great stuff. **J. B.**



The NME photographer was in Winifred Atwell's dressing room to wish her luck, just before the opening show, and caught Ivor Mairants doing the same thing. He accompanies Winnie on guitar during her act.



Traditional and commercial meet. Mick Mulligan, leader of the Magnolia Jazz Band, discusses bandleading problems with "Stagecoach" maestro, Eric Winstone.

## JAZZ REVIEWS by HECTOR STEWART

### CHRISTIE BROTHERS STOMPERS

"You Always Hurt the One  
You Love"

"I'm So Glad"

K. Christie, trombone; D. Hawden, trumpet; I. Christie, clarinet; P. Hawes, piano; B. Marshall, banjo; D. Coffey, bass; B. Saward, drums

(Melodisc 1220)

If you want to know how these boys have come on, listen to this one. Without wishing to precipitate a minor civil commotion, it must be fairly stated that the Christies show what the Manchester lads lack—relaxation.

Admittedly, the styles are different. The Christies emulate a New Orleans Negro band, and in some measure they succeed—though mercifully eliminating the bum notes and the tired phrases that too often go with it.

### ENSEMBLE

Most important, they've learned the knack of sitting on the beat instead of pushing it. They don't wildly pursue the melody, rather let it overtake them, and, having got it where they want it, close in for a climax.

The way they open each side, they could almost be commencing the first set at the London Jazz Club with a whole evening before them. Dickie Hawden has developed a fine, hot tone, and leads away confidently in "You Always Hurt," later to be joined by the brothers. The three play together to the manner born, complementing one another's lines of thought and placing notes just where they're most needed in the ensemble.

### IMPROVED RHYTHM

"I'm So Glad" is a spiritual-style number that the Lyttelton Band used to feature a year or so ago. If it sounds more than a little like "Gimme Crack Corn," it probably indicates whence the latter tune came. This side, too, goes with a solid swing, notable for two fine clarinet choruses from Ian and some extra-glorious trombone from Keith.

If the Christies' last record was good, this one is better, due to the improved rhythm section. However, the engineer seems to have taken fright at the end of the second side. There's a noticeable volume fade. One can't altogether blame him, for once started the Christies' sound as if they'll go on forever!

### THE SAINTS JAZZ BAND

"Milenberg Joy"/"Tiger Rag"  
Personnel as for Parlo. R.3544,  
reviewed in NME. June 20,  
1952

(Parlophone R.3564)

OKAY, the lesson has been learned—simply not to advocate the return of a new recording band quite so hastily in future. It was never suspected that the Saints would be back before you could say "Jelly Roll Morton" with anything quite so outrageous as this treatment of "Milenberg Joys."

Someone asked in all seriousness if it was meant to be funny. Alas, it isn't. Put it down to over-enthusiasm for Jelly's tune if you like.

At best, the out-of-tuneness, the squeaky clarinet, the zany trumpet, and the laughter-crying trombone only manage to sound like jazzmen trying to be jolly with their tongues in their cheeks.

Fortunately, "Tiger Rag" is better. Alan Radcliffe again steals the show with his variations on the clarinet licks immortalised by Larry Shields with the Original Dixieland Jazz Band.

The rest of the boys chase the "Tiger" so hard, it's a wonder they don't knock themselves out. When will it be realised that jazz isn't just a matter of making noise with a beat?



You can spot Beryl Bryden at the far end of the Ferry, so you can know that this is one way the jazz fans have of getting their jazz and the summer weather all at the same time.

# BILLY BANKS says BRITISH JAZZ IS

MAN, I ain't kidding... I've heard better jazz over here than in many parts of the United States.

Right now I'm thinking of writing a new song and the title would be "Way Down Yonder In England."

When I came over here my bookers had me lined-up as a variety act. That's right enough on account of that's what I'm doing in theatres here. But the point is the bookers didn't talk about jazz or the big interest in jazz all over this country. Uh-huh... I guess I didn't know about it myself.

I soon found out. I told pro-

## GREAT!

In an interview  
with DOUGLAS  
ENEFER

moters: "Look, this thing surely is here to stay. These kids are really on the ball—and they're your new variety theatre audience. It's something you just can't ignore."

Everywhere I've been in your country it's jazz, jazz all the way.

The way things are stacking-up jazz is surely going to have a big impact on variety. Hell, the next thing you know, jugglers will have to do their act with a jazz beat and shuffle.

Something else again—I just didn't realise the kind of bands you've got over here. Take Freddy Randall. Apart from solo work, I've done my act out front of this group and the music is as solid as a beer truck. Mr. Freddy blows some really torrid trumpet and the whole bunch are really in there.

### Praise for Saye

Then I've just caught an earful of another George Shearing. Guy named Joe Saye. What a piano-player that boy is!

I've heard jazz over here that would surprise the folks back home. They just don't know what's going on in this little island.

I got a little homesick when I first came over—but, believe me, I soon lost that old feeling when I met all the real friendliness and tremendous interest in jazz that I've encountered everywhere I've been.

I'm gonna sit right down and write a letter about it all to W. C. Handy, the old daddy of the blues, in New York. He's 76 now and he can't see no more—but he knows 'most everything about jazz and I know he'll be fascinated to hear how things are over here when they read my letter to him.

When I first latched-on to how all the kids here feel about jazz I was staggered. One of the shocks I got was when I played Leeds. After the show the manager of the theatre said: "There's 200 young people outside."

### Old Discs

"Yeah," I said nervously: "What do they want?"

"You!" he told me. "But you don't have to worry—they just want to shake hands and talk about some records you once made."

Those old platters! The kids were firing questions at me about the "Yellow Dog Blues," "Yes, suh!," "Margie" and those "Mean Old Bedbug Blues." Tell you sump'n—I hadn't even got a copy of "Yellow Dog" myself, and when I tried to buy one in Hull the man in the shop said he didn't have one left.

What comes next? Well, I've signed that contract to appear on the Moss Empire circuit—and they're going to try to build up the real jazz angle. After that? I'll let you into a secret ambition—there isn't a thing in the world I'd like to do better than to work regularly with an English jazz group.

I guess I can't say more than that. . . .

## Mulligan and Keir meet up again at Carlisle

THERE will be a big re-union at Market Hall, Carlisle, on Saturday, August 9, when Mick Mulligan's Magnolia Jazz Band join forces with Dave Keir and the Nova Scotia Jazz Band to present a traditionalist concert.

The Dave Keir Band, by the way, will be presented at the concert by David Mylne, Scottish area representative of the NFJO.

And the reunion? It's like this:

### LOOSE END

Last April, Archie Semple's Capital Jazzmen were on tour when they ran across the Mulligan boys. Mick liked the sounds that came from Archie's clarinet and Pat Malloy's bass, offered them a job and was accepted.

Which left the Capital Jazzmen rather at a loose end. But Dave Keir (who handles alto sax, violin, clarinet and piano but settles for playing trombone with the band) decided that some re-organisation was needed.

What was left of the Capital Jazzmen was augmented and the result was Dave Keir and the Nova Scotia Jazz Band.

And on Saturday for the first time since the switch-over, the

old gang will meet again—with Archie and Pat playing "in opposition" to their old teammates.

There have been some changes in the old line-up, of course, since Archie and Pat left. It now reads:

Dave Keir (trombone); Alex Welsh (cornet); Jack Graham (clarinet); Tom Turner (tenor sax); Drew Landles (piano); Jimmy Moonie (guitar); George Crockett. (drums).

Bass-player for the concert is still to be fixed.

HOUNSLOW Jazz Club hold their second Riverboat Shuffle on Saturday, September 6. With music supplied by the Albemarle Jazz Band and Mike Collier's Band the Shuffle leaves Richmond Pier at 7 p.m., returning at 11 p.m.

THE Jazz Record Retailers' Association has recently been holding a trade war on unsatisfactory dubbings issued by some of the British labels, large and small.

Vogue's recent issue of a Jelly Roll Morton coupling from the famous General album of piano solos has been the cause of a spot of argument. Vogue chief Doug Whitton, states that his company maintains a policy of pressing from masters only and that the original General masters in the States were not perfect.

The JRRR, it appears, made dubbings from brand new American pressings with better results. Any comments?

### NFJO National Secretary

James Asman asks us to advise readers that the NFJO Central Offices at 18, Timbercroft Lane, Plumstead, S.E.18 (Telephone WOOLwich 4492), which was closed for a fortnight, will re-open on Monday next, 11th. James, his wife and JRRR secretary Owen Bryce have been touring the West-Country in a caravan.

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# THE NME MODERN PAGE AT THE ACADEMIC



THE Academic Club, which meets Mondays at the "Prince of Wales" Ravenscourt Park, is doing an excellent job for the development of British jazz. It's one of the few clubs in town where you can hear the up-and-coming young musicians (many of whom you've read about on this page, recently) playing

alongside today's established stars.

This, of course, serves a double purpose. It gives the youngsters invaluable experience "in the middle," and prevents the fans' current favourites from resting on their laurels.

The NME contingent went along on Monday, July 21, and listened to sixteen musicians playing in various pick-up groups.

Stars of the evening were Basil Kirchin, who combined

excellent showmanship with a fine beat and intelligent, often humorous, figures; tenorman Jimmy Skidmore, "the most commercial modernist in England" (to quote Steve Race); and for me especially, the tenor of Foster's protégé, Johnny Marshall. He blows like . . . Johnny Marshall, and is definitely in the running for future poll-winning stakes.

Other boys who played on these sessions, which varied from good to not-so-good, included Johnny Rogers (alto);

Garry Chevins, a huge lank lad who blows gusty baritone; Dave Davani (accordion); Percy Carter (trombone); pianists Harry South, Freddy Harper; Geo. Jennings, Ron Fallon, Manny Shulman (basses); Roy Hatton and Dickie de Vere (drums).

Lovely Marion Williams from the Lewis Band, sang a couple of numbers; while genial host Pete Harris made a more than competent compère.

**Personal Impressions**  
THE LACK of enterprise in

the choice of themes was most noticeable and disappointing;

THE ATTACK in the trumpet-playing of a not-very-serious young man named Cliff Denchfield who might be taken seriously in a few years' time;

THE SMACK in the eye for all who say that good jazz is only to be found within the limits of the West End's "square mile."

Our future stars are certainly getting a good grounding at the Academic.

FLASHBACK! Listening to Decca's newly-signed recording star, Jimmy ("Too") Young, on the air last week reminded me of the first time I met him—at the Cripplegate studio, singing on the Ralph Sharon Sextet's broadcasting debut.

To refresh your memories, Ralph's line-up in those days was Jimmy Skidmore (tenor), Tommy Pollard (vibes), Pete Chilver (guitar), Jack Fallon (bass) and Martin Aston (drums)!

In "Hall-Marks" on July 4, we gave you the first intima-

## HALL-MARKS

### Tony Hall's Modern Gossip

tion that a new club would be opening in town which "could evoke a lot of goodwill that's sadly lacking in some quarters!" This club opens next Thursday (14th) at 100, Oxford Street, and will be called the "Two-Way."

Featuring the best of both musical schools (the Dank-worth Seven and Mick Mulli-

gan's Band are doing the opening night) we sincerely hope that it will help break down the "Iron Curtain" dividing the figs and boppers, and make them more tolerant towards the other's brand of jazz.

Heck, it's all music, and as long as it's good of its kind, give it all the encouragement it deserves.

The promoter, Ricky Gunnell, is a very nice guy and a new hand at the club game with a lot of new ideas. We wish you well, Ricky, and we'll be along on the 14th.

★ ★ ★  
HOW MANY TIMES HAVE YOU HEARD THEM SAY . . .

"I'm forming a new group." Then you find that the personnel's exactly the same as at least three other "new groups" you've heard the same week.

"It's got a new sound." Then you find that it's either the usual unisons or that someone has scored a couple of carbon-copy "Miles'" arrangements.

"Maybe we can get a Jazz Club broadcast or two."

Then you know that a large pinch of salt is required. Jazz Club broadcasts, indeed! In these days?

THAT'S WHY, when I heard that five well-known modernists had given notice to five name bandleaders and would be forming a "new group," I had my doubts.

However, after hearing a couple of rehearsals, I think this may prove to be the most interesting regular "pick-up" group for some time, in that

it will feature many American originals seldom played here, such as Bud Powell's "Hallucination"; some new Gerry Mulligans like "Mullerium"; "Stan Getz Along"; "Broadway"; "Moody's Bounce," etc., which will be a big step "out of the rut";

it will feature a "fat" front line-up of tenor, trombone and baritone, which has exciting possibilities; and

it will play "just jazz . . .

the kind we enjoy playing, and the kind we hope the kids will enjoy listening and dancing to."

The personnel comprises trombonist Ken Wray leading Keith Barr (tenor); Harry Klein (baritone); Tommy Watts (piano); Stan Wasser (bass) and Martin Aston (drums). Good luck to 'em, and may the club dates come rolling in.

★ ★ ★  
Back in England, looking tremendously brown and healthy after a month in France, and sporting a rather extraordinary hair-style, is Johnny Dankworth. I'm told he came across a most appealing version of "Swedish Pastry" in Cannes!

By the time you read this, the Seven will be on the road again and bookings are coming in for months ahead.

★ ★ ★  
We got our kicks on the Dixie side of the studio at last week's Freddy Randall airing. The rhythm section (Lennie Hastings, drums; Ron Stone, bass; Bobbie Coram, guitar, and Dave Fraser, piano) is the best of its kind here, and the front line goes like mad.

Konitz-pupil Bruce Turner's clarinet is a joy to hear, Norman Cave sounds like Bill Harris at his guttiest, and Freddy's driving lead and Muggsyish solos made our visit well worth while.

★ ★ ★  
Any evening around 7.30, at a recently-opened snack bar in

Wardour Street, you'll find most of the Ronnie Pleydell boys on their "tea-break" from the Trocadero. Met some of them there the other night—Jimmy Staples, the brilliant baritonist-arranger; Charlie Payne, who used to be lead alto with the ill-fated Tommy Sampson crew; and Jack Peach, who's been playing drums the way a lot of boys are playing today for a long long time without any publicity.

★ ★ ★  
"Off the Envelope." Ex-Lewis and Baker bassist Alan "Weed" Macdonald now with Teddy Foster. New pianist in the band is Reg Guest. By the way, Teddy, are "Great Day," "Slow Train Blues," "Mary Lou" and "Junior Miss" the only band numbers in the book? You've used them on two successive broadcasts now. . . . Promising young Les Simons trumpeter, Les Condon, now on the boats. . . . Pianist Tommy Pollard in Wales, where his wife is very ill. Hope she's better soon, Tom, and that you'll be around town again shortly. . . . Thank you, Steve Race, Jimmy Grant, Tommy Whittle and (on record) Lester Young, for a wonderful JC last Saturday.

★ ★ ★  
THE PROVINCIAL MODERN JAZZ SCENE is pretty quiet just now, but the other day we heard some nice things said about a Nottinghamshire tenorman named Vaughan Williams (wonder if his friends call him "Greensleeves"?). He sometimes plays at the Mansfield Jazz Club, which features music for moderns every other Thursday. Local groups used by the Club include those of Malcolm Allen and Ted Needham.

## RECORD REVIEW

### RONNIE BALL TRIO

"Liza" (Gus Kahn, George Gershwin).

VICTOR FELDMAN with the RONNIE BALL TRIO

"Excavation" (Victor and Robert Feldman)

ESQUIRE 10-242

Personnel: Ronnie Ball (piano); Pete Blannin (bass); Tony Kinsey (drums). "Excavation" adds Victor Feldman (vibes). Both recorded London, December 15, 1951.

AT long last, here's an impression on wax of the ingenious head-arrangements used by the Ronnie Ball Trio—surely one of the greatest, and the most under-published, groups we've ever had.

"Liza" swings all the way, with Ronnie ("Mr. Upright") Ball playing the best solo he's ever recorded. Agreed, Bud Powell's style had quite an influence over Ron at this stage of his development (when these sides were made), and there are also traces of Tristano, but what the heck! . . . Ronnie plays fine piano!

Kinsey's kicking brushwork is excellent; and Pete Blannin proves he was the ideal bassist for the Trio.

"Excavation" adds Victor Feldman's vibes. It's a very pretty original with infectious changes by Vic and clarinetist brother Bob. In conception, it reminds us of Getz's "Standanavian" (originally a Swedish folk-song). Vic takes it at the same leisurely tempo as his "Serenity" on Melodisc (reviewed here June 20, 1952), and for the first time on record shows up as the relaxed creative young genius we all know him to be.

Ronnie takes a gem of a 16-bar solo in the second chorus, playing a sympathetic line with a simplicity reminiscent of John Lewis. The over-long "nothing happens" coda robs us of at least half a solo chorus. This side's not too well recorded, and the rather heavy off-beat tends towards thumpiness.

VERDICT. Two more sides — good, though not the greatest—to help British jazz rid itself of its inferiority complex.

RESOLUTION. Next time we have a home-grown outfit as good as this one was, let's give it the publicity and praise it deserves at the time—and not wait till after it's extinct.

MIKE BUTCHER and TONY HALL.

## ACROSS THE 'COOL' ATLANTIC

DUKE ELLINGTON'S "Liberian Suite," one of his most successful concert works, is to be used as background music for two movie shorts recently made by producer George Moser in Africa. The films will form part of a series of eight, collectively titled "Free World." An LP issue of the Suite has been available for some time on American Columbia.

★ ★ ★  
The personnel that Dizzy

Gillespie had with him for a short season at the Capitol in Chicago read as follows: Bill Graham (baritone sax); Wynton Kelly (piano); Bernie Briggs (bass); Al Jones (drums); and Joe Carroll (vocals). Dizzy's association with the word "Capitol" has further been strengthened recently by the release of his "Coast to Coast" as part of the Trumpet Stylists album put out by the record firm of that name.

MIKE BUTCHER.

# ACCORDION BOOM IN MIDLANDS

ALL over the Midlands the demand for accordion players is booming and many accordion bands are being formed on a semi-pro basis. Dance bands with a strong accordion flavour are hitting a new popularity high in this area, and requests for tuition are so great that teachers cannot keep pace with them.

At the Jack Woodroffe School of Music, 89 Broad Street, Birmingham, accordion expert Percy Barratt, told me: "The ever increasing demand for accordion tuition is almost unbelievable. So good is it at this school that we urgently require additional staff for accordion teaching."

He added: "Many of those who come to me for tuition are musicians who intend to join bands now being formed. A number of new all-accordion bands will be appearing within the next twelve months. Such bands are in big demand, especially at club dances and private functions."

At this school a whole suite of studios is now devoted to accordion development.

Indicative of the boom is the fact that on September 13 at the Friends' Institute, Birmingham, accordion contests and a musical concert will be held on a scale not attempted since 1938.

On this night, after the Midland Area Accordion contests, chief attraction at the concert will be the West Burton Accordion Orchestra, All-England champions for 1951.

Organiser of the event is Mr. Barratt, member of the advisory committee of the National Accordion Organisation.

## LATINFORMATION

VOCALIST Gerry Moss, at present with Ricardo and his Rumba Rhythm at the Berkeley will, on August 13, be joining the Cubanos at the Embassy. Gerry will be replacing Les Lombard, who moves over to join Don Carlos at the Astor and Colony.

★ ★ ★  
Watch out for "Luna Rosa." This number—a hit in Italy for the past three years—is making very healthy headway in the USA.

★ ★ ★  
A few "oldies" are being given a new life. I see that there are new recordings of "The Peanut Vendor," "Poinciana" and "Siboney."

★ ★ ★  
This week's rave is Buddy Costa. Sheer artistry and beautiful singing makes Buddy's "The Mask is Off" a pleasure to listen to. No slurs up to the high notes. This boy hits them spot on, and with such ease and lovely tonal quality. This particular recording of the lush tango has been getting quite a few Rave notices in the States so watch out for the name Buddy Costa.

★ ★ ★  
Closing date for the "Royal Festival Hall Stakes" controversy is August 10. Hurry! Hurry! Hurry!

★ ★ ★  
Flip side of the Luis Arcaraz record mentioned two weeks back, features some lovely alto work. This number, "Sax Can-

table" is a "must" for all saxophonists looking for something with a mambo flavour.

★ ★ ★  
Looking for a novelty calypso? Then take a look-see at "Co-Co-Coconut." It has very good possibilities.

★ ★ ★  
Francisco Cavez jumps into the limelight once again. His modernistic composition "Jungle Rhythm" has been getting quite a few broadcasts lately.

★ ★ ★  
Stanley Black's recording of "Pianola" obviously started something. It has been followed up with another very good version by Joe Loss, on HMV.

★ ★ ★  
More contenders for my "Largest Number of Recordings Contest" are "The Choo-Choo Samba," which has jumped into the French and Belgian best-sellers with 14 French and 7 English recordings, and "Miami Beach Rumba." This has been issued in France under the title of "Voyage à Cuba." So far there are 27 different French recordings of it. Any other offers?



## SONGWRITER ACCORDIONIST

SYD LEWIS, well-known Northern accordion band-leader, is also making his name as a songwriter. His two latest



SYD LEWIS

numbers to be published are "Peaceful Valley" and "I Will Always Remember You Smiling."

The Syd Lewis Accordion Band have toured the North extensively giving successful performances of old-time and modern music in Blackpool, Bolton, Burnley, Fleetwood, Huddersfield and many other well-known towns.

## TOP-LINE REG

AN unintended slight on prolific sessioneer Reg Hogarth was obliquely cast in last week's comment upon the Primo Scala Accordion Band. Reference to Primo (Harry Bidgood) Scala's brother Warwick as "leader" should have been augmented with the information, well known in the profession, that Reg shares first accordion desk, and it is Reg who takes top line in the broadcasts and recordings.

An equal division of accordion honours is made in Warwick Bidgood's own large share in the cares of the arrangements, together with his accordion performance on the sessions. To give full honour where honour is due, however, it is our Reg who in this accordion aggregation, stands in the same light as the violin "leader" of a straight orchestra.

## TOLLEFSEN FOR EASTERN COUNTIES CONTEST

GREAT credit must go to the organisers of the first Eastern Counties Contest to be held since 1938 for their efforts to bring about a revival in the accordion enthusiasm that once prevailed there.

That there will not be any half measures can be gauged from the fact that they have booked Toralf Tollefsen for the Concert to follow the Contest at Norwich on September 25.

## "Box Biographies" BRIAN DEXTER

ONE of the younger generation of session accordionists, Brian Dexter has a firm foundation in music in his studies on pianoforte at the London Musical College under Wilfred Davies.

Like many other accordionists, Brian just "took up" the accordion, but three years on church organ had fitted him for proficiency in handling this type of reed-sounding instrument. At fifteen he was already a very handy performer on accordion, and by the time war broke out was just getting in nicely with the Town gig circles.

Military service in the Reconnaissance Corps was followed by a more pleasant spell as a fully-fledged member of the Royal Scots Greys Military Band under Bandmaster C. A. Holt. In this band Brian had to take up a proper military band instrument, and he put in a lot of time and careful study on clarinet, to become a very fair performer after demob.

He enjoyed a successful spell at the Savoy with the Danny Levan Quartet. Also broadcast with Danny in "The Strollers," and "Rhythm Rendezvous" during which Brian's accordion became a listening must for accordionists.

Now a key man in Western music, Brian airs in "Riders



of the Range" and "Square Dance Revels," records with Danny Levan as one of the "Red River Boys," and the "Tennessee Rakes." Still gigging around Town Brian is able to show another facet of his abilities as a very modern pianist. Brian is married and has a son.

Favourite composer: J. S. Bach.

Favourite record: "Misirlou", Jan August.

Favourite dislike: Over-amplified accordions.

Favourite food: Eggs and bacon.

Hopes for the future: "To earn a living the way I like."

## Swing—and Do-si-do!



Eyebrows raised, accordionist Warwick Bidgood ripples out some square dance obligatoes with George Hurley confident in the background on violin. "Happy Hoe-Down" Maestro Phil Cardew awaits his clarinet chorus while Norah Galloway makes the calls, celebrity David Miller being just visible in the background. String bass in left foreground is wielded by Don Stutely.

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## BAND CALL

Week beginning August 8

**WINIFRED ATWELL**  
Week, London Palladium.  
**CARL BARRITEAU BAND**  
Tonight (Friday), Embassy Ballroom, Skegness. Saturday, St. George's Hall, Hinkley. Sunday, Jephson Gardens Pavilion, Leamington. Monday, Seaburn Hall, Sunderland. Wednesday, Thursday, Friday, Sunderland.  
**TITO BURNS SEXTET**  
Tonight (Friday), Rex Ballroom, Cambridge. Saturday, NCO's Club, Brize Norton. Sunday, Ritz Ballroom, Weymouth. Monday, Wimbledon Palais. Friday, Astoria Ballroom, Nottingham.  
**JOHNNY DANKWORTH SEVEN**  
Tonight (Friday), Town Hall, Cheltenham. Saturday, Empire Hall, Taunton. Sunday, Regal Cinema, Minehead. Tuesday, Orchid Ballroom, Purley. Thursday, 100 Oxford Street. Friday, Twickenham Palais.  
**RAY ELLINGTON QUARTET**  
Week, Locarno, Liverpool.  
**TEDDY FOSTER ORCHESTRA**  
Tonight (Friday) Astoria, Nottingham. Saturday, Nottingham. Sunday, Royal Hall, Harrogate. Monday to Friday inclusive, Green's Playhouse, Glasgow.  
**HARRY GOLD AND HIS PIECES OF EIGHT**  
Tonight (Friday) and Saturday, Seaburn Hall, Sunderland. Sunday, White Rock Pavilion, Hastings. Tuesday,

Town Hall, Seaton. Wednesday, Princes Pavilion, Penzance. Thursday, Drill Hall, Falmouth. Friday, Town Hall, Torquay.  
**NAT GONELLA AND HIS BAND**  
Week, Empire, Glasgow.  
**JOE LOSS ORCHESTRA**  
Season, Villa Marina, Douglas.  
**SID PHILLIPS AND HIS BAND**  
Tonight (Friday) and Saturday, Grafton Rooms, Liverpool. Tuesday, Gaumont Ballroom, Morecambe. Wednesday, Empress Ballroom, Whitehaven. Thursday, Coronation Hall, Ulverston. Friday, Clarence Ballroom, Spennymoor.  
**FREDDY RANDALL BAND**  
Tonight (Friday), Southsea. Saturday, King's Lynn. Sunday, Cook's Ferry Inn. Monday, Broadcast. Thursday, Beverley. Friday, South Shields.  
**RALPH SHARON SEXTET**  
Season, Pier Pavilion, Weymouth.  
**SQUADRONAIRES**  
Season, Palace Ballroom, Douglas.  
**BILLY TERNENT ORCHESTRA**  
Season, Butlin's, Filey.  
**HEDLEY WARD TRIO**  
Tonight (Friday) and Saturday, Hippodrome, Bristol. Sunday, Broadcast. Monday, Tuesday and Wednesday, Bournemouth. Thursday and Friday, Bath.  
**ERIC WINSTONE ORCHESTRA**  
Season, Butlin's, Clacton.



