

M *THE* NEW MUSICAL EXPRESS S

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ABOVE: Cab Calloway (left) was at the Press Reception last week for Mahalia Jackson, and Big Bill Broonzy dropped in to welcome her to London, too.
RIGHT: The NME salutes Duke Ellington, who this month celebrates his Silver Jubilee in the music business. (See story pages 4 and 5).
BELOW LEFT: Britain's famous tenor-stylist Ronnie Scott caught by the Hanlon camera.
RIGHT: Back from Korea and a gruelling troop tour, Carole Carr joins her pianist Bill Snaith in a little duet whilst waiting for her call for "In Town Tonight" last Saturday.



LETTERS

Frankie Fans

AS there is no Frankie Laine Fan Club yet organised in this country, may I enlist the aid of your columns to contact all fans of this popular songster?

His latest film, "Rainbow Round My Shoulder" in Technicolor, is showing at this theatre during week commencing November 27.

It is showing exclusively at Granada Theatres in London during that week and subsequently, and I would appreciate it if you would grant me the courtesy of your columns to contact the very many admirers of this great performer.

R. N. TULIP,
Manager, Granada Cinema,
Church Road,
Willesden, N.W.10.

Band) and pianists Fred Neville and Gordon Hill are also often on the stand.

The fans seem to enjoy our "home-grown" jazz and a good time is had by both the customers and the boys in the band, all of the latter being with dance bands and who find it an enjoyable change to be able to play the way they feel.

Should you find any of this letter worthy of your columns, I would appreciate it if you would mention that any modern musicians from the Birmingham area will be welcome if they feel they would like to sit in with us on Fridays at the Embassy.

KEN HICKIE,
Turnberry Road, Great Barr,
Birmingham, 22a.

Personnels

AS a new reader of your musical paper, the NME, I am glad to see that a "Band Personnel" was printed in your November 7 issue.

I'm sure most readers will appreciate this, as it is most helpful when you are trying to find the band in which a favourite musician, or vocalist of yours, happens to be in, and as you know, are continually switching from band to band.

I hope this is reprinted in later issues, and is brought up to date as far as possible.

Your "Band Call," too, is most helpful, so keep up the good standard of the paper, and you will have a newspaper that is tops among musicians and music lovers.

BERNARD WALMSLEY,
Lonsdale Road, Preston.

EDITOR'S NOTE.—The "Band Personnels" feature—brought right up to date—is published in the first week of every month.

Ronnie Vaughn

RE Teenagers' Tribute, NME, October 31, I think the "Teenagers" went a bit too far in their letter covering singer Ronnie Vaughn; to say he's Britain's Frankie Laine is a big statement indeed.

I admit that Ronnie puts over the American singer's numbers



very well, but he is a long way from being Mr. Rhythm's equal.

As a regular patron of the Hall in Chatham where he is from time to time singing, I should say this:—Ronnie, as a singer in the Laine style, is as good as I personally have heard, but to live down the "Teenagers" letter, he has a long way to go.

Nevertheless, I like his singing and I wish him the best of luck.

NORMAN BRILLINGTON,
Town Centre, Maidstone.

Electric Fiddle

WHILE commending Stephane Grappelly for introducing the electric violin to this country in "The World of Jazz" broadcast, I don't think that this is the first time that it has been used in jazz, for in 1946 a record by Lionel Hampton was issued here on HMV and featured Ray Perry on amplified violin.

It was called "Altitude."
A. G. FULLER,
Fosse Way, Ealing.

To Tony

Dear Tony Hall,
May I say thank you for the very nice tribute you paid Kenny Graham in the NME of October 31, especially when you talked about his "musical sincerity." I am sure he believes in every note he plays or writes.

My friends and I all hope he'll be happy and successful with Jack Parnell; but also that the Afro-Cubists will return, with just that little difference.

A. T.
Edinburgh, 6.

Morrow's Disc

IN last week's issue of the NME Ralph Sharon reviewed a record by Buddy Morrow's Orchestra called "Night Train."

Now I haven't seen the record so I don't know who gets the label credit for composing "Night Train," but I have heard the disc over the AFN, and I am more than a little surprised that Ralph didn't recognise Morrow's "Night Train" for what it really appears to be, namely a ninety-nine per cent "pinch" from the second part of Duke Ellington's "Happy Go Lucky Local."

Morrow's version lacks the subtlety of Ellington, or the conviction with which Ellington's orchestra performs the "Local" opus.

That is probably explained by the fact that Ellington's compositions usually had some story to tell, and anyway who can compare Morrow with Ellington?

I think that Ralph's summing up of this record should have been "Mainly Morrow Mimicking Duke," and not very well at that.

ALLEN JACKSON,
Eltham High Street,
Eltham, S.E.9.

Such great interest has been taken in our pictures of celebrities at the Tin Pan Alley Ball that readers have been writing in all week asking if we had any more shots. So on this and the following page, we present some more pictures of the great entertainment night.

Above is the Campbell, Connelly table at which can be spotted Eddie Standring, Lita Roza, Ronnie Odell, Reg Connelly, Mr. and Mrs. Wally Moody, etc. Leaning forward between Ronnie and Eddie is Decca's Frank Lee.

mark. For instance, Tony is one of the three American stars who can be proud of having played at the London Palladium three times since 1948. Maybe reader F. Hende Bourck thinks he knows better than Mr. Val Parnell!

I notice the NME is always pleased to give a good report on a British singer. This is a good thing, and I would like to see fame and fortune come to Dick James.

(Miss) **G. BEVERLEY,**
Durban Road,
Grimsby, Lincs.

'Ostrich'

BOTH myself and many of my friends are in complete agreement with H. D. Campbell (NME, November 7, 1952) that "Black Marks" are due to the Editor for omitting to publish details of the Drug Squad raid on Archer Street.

By all means let us avoid unnecessary publicity, but this was news and to ignore it simply because of any adverse effect it may have on the profession is rather like the proverbial ostrich and his bucket of sand.

Surely it is the first duty of any newspaper to give its readers facts. You have failed by not printing these facts, and despite the satisfaction of being "consistently congratulated, etc." on your actions it still remains that one of our leading tenormen is to pay a £50 fine, and a drummer is to serve an eight months' imprisonment for a rather nasty Indian hemp possession case.

ERIC B. MAY,
Crawley Green Road,
Luton, Beds.

EDITOR'S NOTE.—How many times do people get punished for one offence? The law has punished them; the lay Press publicity has punished them; does the professional Press also have to make it worse?

Show Band Praise

SHALL we all praise the BBC Show Band for a change? Saturday's broadcast was the best to date and what do our various critics think about George Chisholm's "Red Duster Rag"?

I shall stick my neck out now and say that if the "Precision of Heath," the "Gloss of Gerald" and the "Beat of Parnell" are to be used as the best standards, then this Band had all these and more!

JOHN L. BARSON,
Victoria Road, Birmingham 9.

Martin Defence

MY previous letter, in which I praised my favourite singer, Tony Martin, seems to have met with disapproval from at least two readers. One accused me of wasting my time; since when has it been a waste of time to boost one's favourite artist? The other reader states that Tony Martin stopped singing four years ago — whatever that may mean.

Anyway Mr. Martin's achievements during the past four years prove much better than I can the utter stupidity of that re-

LOUIS AND TEAGARDEN IN THE FIGHT GAME!

FANS of Louis Armstrong and Jack Teagarden will want to see this new MGM film. Fans of Pete Rugolo will want to hear what he does with Georgie Stoll's Orchestra behind the credit titles, and for about the first half-hour.

Fans of MGM's elfin wonder Leslie Caron of "American In Paris" fame, will want to stay away.

Ralph Meeker stars as "Socks" Barbarossa — it's a "fight racket" film, by the way — and spends the entire seventy-seven minutes using his fists and his temperament to do battle with everyone within reach. Except, of course, our Miss Caron, whom he adores.

She, for her part, fights vali-

antly against flagrant misestimating, and, to her everlasting credit, does quite well.

Armstrong and Teagarden flit in and out from time to time; Louis plays "Shadow" Wilson, a boxing trainer who blows a mean horn, or something, while Teagarden plays "himself" — and his trombone — whenever occasion demands, which is all too seldom.

Louis sings "That's What The Man Said," and the title song; Teagarden helps along in "That's What . . .", and leads his group through "St. Louis Blues" and "South Rampart Street Parade."

The film is "Glory Alley", directed by Raoul Walsh. — P.W.

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"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'

PANIC at Torquay last week at the Town Hall, where the Geraldo outfit assembled to play for a Hunt Ball. Due to start at ten o'clock, at five minutes to, the band was still without its trombone section.

These boys had caught a later train, which had been held up by a derailment. However, like the climax in an old silent picture, the absentees arrived in "the nick of time," and the Geraldo pulse went back to normal.

★ ★ ★
TROMBONIST George Chisholm due to leave Alan Kane's Café Anglais Band. Owing to the pressure of arranging for, and playing with, the BBC Show Band, George finds the nightly stint at the Café too exhausting.

★ ★ ★
WALLY STOTT collected an all-star outfit to accompany the Goon Show last Sunday evening. Among those present I noted Freddy Clayton, Basil Jones, Alan Franks (trumpets); Jackie Armstrong, Lad Busby and Eric Breeze (trombones) and multi-instrumentalist "Poggy" Pogson.

With instrumentalists of this calibre in the capable hands of Wally Stott, this programme

Ad Lib

is a pretty busy boy, and although he has had to shelve much work at a personal sacrifice of much "loot," feels the trip will be well worth while.

Making the same trip will be BBC singer Louise Trill and husband Alfie Franks, who will be accompanying her on piano—both are just completing BBC contracts.

Harry, incidentally, in company with plugger Roy Berry, is one of the reigning "Grosvenor Arms" dart champions . . . don't take on either of these two for money!

★ ★ ★
SELBY'S Restaurant MD Martin Slavin, in an effort to save a little time on his 9 a.m. Sunday "Bernard Braden" call, decided to wheel his vices to Aeolian Hall after the job last Saturday evening. Consequently, around three o'clock in the morning (Sunday morning) his progress down Bond Street was stopped by a formidable-looking officer of the law who, when asking what Martin was



Hammersmith Palais maestros—(right) Lou Preager and (left) Phil Tate at the Tin Pan Alley Ball.

prank or other, much to Stan and Mrs. Stan's consternation.

T'other day, Stan got home and found the house deserted and peaceful. After a meal, he put on his slippers and sank thankfully into his favourite chair, anticipating a couple of hours with an exciting novel.

Peace reigned for several minutes—until suddenly there was a terrific explosion, and a terrified Stan tore out of the house—to be met in the garden by his two daughters, crying with laughter.

Apparently, just before Stan sat in his favourite chair, the kids had put the week's supply of fireworks under the chair—and set them off at the appropriate moment!

I believe that Stan went out later and replenished the firework supply—and found he had more fun setting them off than the kids did!

★ ★ ★
A TOUCHING behind-the-mike scene took place last Saturday at Broadcasting House when, following the "In Town Tonight" feature, Gospel-singer Mahalia Jackson gave her entire fee for the broadcast to a fifteen-year-old lad who also appeared on the programme.

Listeners had heard the boy, Sunderland-born Johnny Downey tell interviewer John Ellison of how, in the past three years he had made over 10,000 jigsaw puzzles for distribution to orphans. Mahalia, in the studio awaiting her turn to go before the mike, was so impressed by young John's unselfish efforts on behalf of so many children that she insisted on his accepting her entire broadcasting fee to help with his expenses.

In return, Johnny gave Mahalia some of his puzzles, to take back for some American orphans to enjoy.

★ ★ ★
WHO is the theatre pit musician who displays so much interest in the "lovelies" on the stage of his show that he's now known by his colleagues in the orchestra as "King Leer"?

★ ★ ★
CONGRATULATIONS to "Skyrockets" saxman Billy Apps, now on his honeymoon, following his marriage last Monday (10th). Incidentally, who says musicians aren't interested in anything but music?

Several of the Palladium boys are being taken to the Houses of Parliament on Thursday morning, by Harry Letham's MP.

★ ★ ★
I HEAR that Johnny Johnston is losing one of his top soloists this week, when Laurie Payne, who also takes male lead in TV's "Hit Parade," moves over and goes into Jack Hylton's new production "Paint Your Waggon," which opens at Oxford on December 1.

Bobby Howes and his daughter Sally are also fixed for this show.



★
 The bandleader at the Regent Palace Hotel, takes his place in our "Musical Celebrities and their Cars" spot. It's Peter Legh, with his 1938, 18hp MG Sports. Body is finished in light and dark green, the upholstery is real leather beige. Peter gets 20 mpg, a top speed of 85 mph and cruises comfortably at 60 mph on runs.

should be worth hearing by musicians, regardless of the fact that the outfit plays incidental accompanying numbers.

★ ★ ★
JACK PARNELL in a spot last week when trombonist Mac Minshell was unable to appear on Jack's late night relay, due to the illness of his father.

Without a replacement at 7.30 p.m. Jack called on one-time Heath colleague Harry Roche, who immediately got the "Vincent" out of the garage and made for the studio with all speed, arriving in time to do the session satisfactorily.

★ ★ ★
YOUNG clarinetist Tony Coe had a most successful debut at Abbey Road studios on Joe Daniels' recording date for Parlophone, last Thursday.

His playing brought forth enthusiastic comments from fellow-players around the studio at the time, amongst whom were trombonist Don Lusher (also on the date) and Beecham clarinet soloist Jack Brymer.

★ ★ ★
STAR singer Harry Dawson off to the Middle East for a Forces tour, starting soon. Harry

pushing, was none the wiser on being told!

All ended happily, however, and a surprised BBC fireman opened the door at Aeolian Hall, and let Martin, helped by the police officer, struggle up the stairs carrying the cumbersome and heavy vices.

★ ★ ★
IN town for a couple of days, off the "Queen Elizabeth," sax-man Ev Porteous and Jackie Moscrop (drums). Both boys in a hurry to get home as constant trips to New York and back leave little time for domestic activities.

The lads are enthusiastic about Duke Ellington's new band, which while commemorating his twenty-fifth bandleading anniversary, is working the Paramount Theatre, New York. Apparently the lay Press, as well as the music journals, give the band terrific write-ups.

★ ★ ★
SHOW BAND trumpet Stan Roderick, who has his "castle" out Thornton Heath way, is a pretty domesticated sort of chap, and has two young daughters, Joyce (ten) and Jackie (four), who like nothing better than to "lumber" their Dad. Consequently they're usually getting up to some



More Tin Pan Alley Ball pictures. LEFT: Frank Deniz with Mr. and Mrs. Malcolm Mitchell, and Show Band vocalist Jean Campbell. CENTRE: Ray Hartley, Sam Browne and (at extreme ends of the group) Heath trumpet Ronnie Hughes and his just-announced fiancée—Lita Roza. RIGHT: Singers Lee Lawrence and Teddy Johnson share a joke with Welsh Regional producer/composer and woman-about-radio Mai Jones.

HOMAGE TO DUKE

*Celebrating the Silver Jubilee
of a dance music genius*



ELLINGTON PERSONNEL PANORAMA

OF the nine sidemen who opened with Ellington at the Cotton Club a quarter-century ago, only one remains with the band. He is baritone saxophonist Harry Carney. Many, however, lasted for a decade and some for more than two. In the space available, it is quite impossible to pay due tribute to the great individualists who passed through the personnel, adding contributions that were unique and irreplaceable. But a roll-call over the years tells its own story:—

December, 1929 (the first Cotton Club line-up):—
Louis Metcalfe, Bubber Miley (trumpets); Joe "Tricky Sam" Nanton (trombone); Otto Hardwick, Harry Carney, Rudy Jackson (reeds); Freddy Guy (banjo); Wellman Braud (bass); Sonny Greer (drums).

June, 1933 (the band as it appeared in Britain):—
Arthur Whetsol, Cootie Williams, Freddy Jenkins (trumpets); Nanton, Lawrence Brown, Juan Tizol (trombones); Hardwick, Carney, Johnny Hodges, Barney Bigard (reeds); Guy (banjo, guitar); Braud (bass); Greer (drums); Ivy Anderson (vocals).

March, 1940:—
Williams, Rex Stewart, Wallace Jones (trumpets); Nanton, Brown, Tizol (trombones); Hardwick, Carney, Hodges, Bigard, Ben Webster (reeds); Guy (guitar); Jimmy Blanton (bass); Greer (drums); Ivy Anderson, Herb Jeffries (vocals).

July, 1946:—
Shelton Hemphill, Francis Williams, Taft Jordan, Harold Baker, Cat Anderson (trumpets); Ray Nance (trumpet, violin, vocals); Nanton, Brown, Claude Jones, Wilbur De Paris (trombones); Hodges, Carney, Russell Procope, Jimmy Hamilton, Al Sears (reeds); Guy (guitar); Oscar Pettiford (bass); Greer (drums); Kay Davies, Al Hibbler (vocals).

December, 1950:—
Baker, Anderson, Nelson Williams, Andrew Ford (trumpets); Nance (trumpet, violin, vocals); Brown, Quentin Jackson (trombones); Tyree Glenn (trombone and vibraharp); Hodges, Carney, Procope Hamilton, Paul Gonsalves (reeds); Wendell Marshall (bass); Greer (drums); Hibbler, Yvonne Lanauze (vocals).

November, 1952:—
Anderson, Clark Terry, Willie Cook (trumpets); Nance (trumpet, violin, vocals); Tizol, Jackson, Britt Woodman (trombones); Procope, Hamilton, Carney, Gonsalves, Hilton Jefferson (reeds); Marshall (bass); Louie Bellson (drums); Betty Roche, Jimmy Grisson (vocals).

Father and Son Arrangers

UNTIL 1939 every arrangement played by the Ellington band was the product of Duke's own freely-flowing pen. Except for an occasional manuscript from one of the bandsmen, such as Juan Tizol, and the "head" routines worked out jointly by various of the musi-

THERE cannot be an NME reader who is unfamiliar with the name of Duke Ellington. In fact, very few people in the whole of the Western world could say that they have never read or heard something about Duke, some time or another.

Life Story

This in itself is a distinction shared by very few musicians, but it only begins to tell of the man's real importance. For Ellington is the one orchestral genius that jazz has produced, and in the opinion of many, such as MGM Musical Director André Previn, is one of the three or four greatest contemporary composers in any sphere of music.

To appreciate the significance of a statement like that, it is helpful to know something about the life that led to such accomplishment.

The story began in Washington, D.C. on April 29, 1899, when a son was born to James Edward and Daisy Kennedy Ellington. Taking a name from each of his parents, the boy was christened Edward Kennedy Ellington, but when he was still at school an already evident love of luxury caused everyone to call him "Duke."

Young Edward's skill as a

For the past two weeks, America's musicians and show people have been paying tribute to one of their number who is in a class all alone.

The honoured one is Duke Ellington, composer, arranger, bandleader, genius.

Just twenty-five years ago next month Duke and his Orchestra opened for the first time at New York's Cotton Club. This was not their first engagement, but it was the one that started their climb up the ladder of world fame.

On the occasion of this Silver Jubilee, therefore, we, too, salute
DUKE ELLINGTON.

draughtsman was encouraged by the reasonably well-to-do Ellington family, and when he took his first job, as a sign-painter, it seemed that Duke might eventually follow in the footsteps of his father who worked on blueprints for the U.S. Navy.

DUKE'S RECORDINGS— but hurry before they are also deleted!

ONCE upon a time, it was possible to take a trip to a local dealer and buy enough Ellington records to pave your path back home. Old sides, new sides—you could take your choice.

Unhappily, the position is very different now. So much has been withdrawn from the cata-

logues, so little introduced to take its place.

Of Duke's full-scale concert works, only "Black, Brown and Beige" is listed here (HMV C. 3504/5), though his "Perfume Suite" and "Liberian Suite" are both on sale in America, on Victor and Columbia respectively. Many shorter selections—"Smada," to name a recent example—have also been denied us.

However, a certain amount of first-rate Ellingtonia is still there for the ordering, and we unreservedly recommend:—

"Sepia Panorama" (HMV JO.142).

"Prelude To a Kiss" (HMV JO.243).

"Royal Garden Blues" (HMV JO.242).

"Concerto For Cootie" (HMV B.9104).

"Never No Lament" (HMV B.9090).

"Rockabye River" (HMV B.9785).

"On a Turquoise Cloud" (Columbia DB.2591).

"Lady of the Lavender Mist" (Columbia DB.2663).

"Air - Conditioned Jungle" (Columbia DB.2504).

"Overture to a Jam Session" (Parlophone R.3081).

"Trumpet No End" (Parlophone R.3048).

"The Hawk Talks" (Columbia DC.573).

"Caravan" (Vogue V.2080).

"Moonlight Fiesta" (Vogue V.2088).

It is also worth pointing out that secondhand copies of cut-out issues are often to be found in the specialist shops.

But in the evening the teenage youth would pack away his paints and go gigging with local bands.

Apart from school music lessons, Ellington Jr. had studied piano privately with Henry Grant a highly-regarded teacher in the neighbourhood, and by 1918 he had composed his first piece which he called "Soda Fountain Rag."

The same year he married a Miss Edna Thompson and 12 months later the couple's only child, Mercer Ellington, was born.

Unlucky Trip

By this time, Duke was supplying bands of his own for parties and dances, and playing with him regularly were Otto Hardwick, Arthur Whetsol and William (Sonny) Greer, the altoist, trumpeter and drummer who were to rise to fame with their leader in time to come.

An unlucky trip to New York in 1922 left the boys momentarily discouraged, and back home they soon went, but then to Washington came Fats Waller and he persuaded them to try again.

Let Irving Mills, for many years Ellington's personal manager, booking agent and music publisher, take up the story at this point: "The first time I heard Duke Ellington was at the Kentucky Club in New York, where he had come in with the five-piece band he had

AN HONOUR ROLL OF DUCAL HITS

Although the greater part of Duke Ellington's composing has been primarily for his own orchestra, many of his themes have gone on to be world-wide successes, played and sung wherever American popular music is heard. Here in alphabetical order, are ten of his biggest money-spinners:—

"Caravan."

"Do Nothing Till You Hear From Me."

"Don't Get Around Much Any More."

"I Got It Bad and That Ain't Good."

"I Let a Song Go Out of My Heart."

"I'm Beginning to See the Light."

"In a Sentimental Mood."

"Mood Indigo."

"Solitude."

"Sophisticated Lady."

A PAINTER

IT would be hard to find a composer who has experimented more successfully than Ellington at blending unusual tone colours, especially those that depend on microphonic amplification to achieve the required effect.

The pianissimo trumpet, trombone and clarinet ensembles of "Mood Indigo" spring immediately to mind; or the muted brass scoring in "Echoes of the Jungle."

Once Duke made a record

ALL STAR HITS—

TWO HUMBLE PEOPLE
SO MADLY IN LOVE

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ELLINGTON

**Bandleader... composer... arranger
and pioneer of musical progress**

been appearing with in Washington, D.C. . . . I think the number that caught my attention that night was 'Black and Tan Fantasy.'

"When I learned that it was Duke's composition, I immediately recognised that I had encountered a great creative artist—and the first American composer to catch in his music the true jazz spirit.

"What was equally important about that meeting was that Duke felt that in me he had found not only someone capable of handling his professional career but someone who also understood and thoroughly appreciated the significance of his creative efforts as a musician.

Cotton Club

"Shortly after that, when I was producing a new show for the Cotton Club, I built as much of it as possible around Duke's Band and his music. The budget, incidentally, did not provide for a band as large as Duke felt he needed—10 pieces. I paid the salaries of the additional musicians out of my share of the project."

Undoubtedly, Mills did much for Ellington at that time, and

The Ellington Jubilee concert at Carnegie Hall, set for November 14 at 8.30 with a midnight repeat, will be the biggest thrill in this year of jazz even if it is only half as good as it looks on paper.

In addition to the band, guest artists Billie Holiday, Dizzy Gillespie, Charlie Parker with strings, Stan Getz and the Ahmad Jamal Trio have been contracted to appear, and Duke is writing at least two works specially for the occasion.

The entire performance will be broadcast throughout the United States through the facilities of NBC, marking the first time that a complete jazz event from Carnegie will have been aired.

MIKE BUTCHER

through the twelve years that they were associated. He secured for the band a nominally exclusive Victor (HMV) recording contract, but also negotiated sessions with any number of rival companies which necessitated the use of a

bewildering variety of pseudonyms: The Jungle Band, The Harlem Footwarmers, Sonny Greer's Memphis Men, The Washingtonians, these and many more—all Ellington.

There were nightly broadcasts from the Cotton Club—then universally famous as a rendezvous of Manhattan's Smart Set—which brought the orchestra into the homes of millions, and in return the millions left their homes to see and hear the Duke in person—perhaps at the Palace Theatre on Broadway, at that time America's foremost music hall; maybe in Ziegfeld's "Show Girl," or any other of dozens of engagements that the group doubled or trebled with the club.

London

It was under the auspices of Mills that Duke and his men first visited Europe, opening at the London Palladium in the summer of 1933, and then there were films—still remembered ones like "Check and Double Check" which starred Amos and Andy and had a brand-new number called "Three Little Words" as its theme-song.

But Ellington's artistic ideals rose far above upward limits



In working mood, Duke Ellington discusses a vocal problem with Woody Herman.

of Tin Pan Alley. Even his works of 1930 and before made no less an authority than the late Constant Lambert draw comparisons with Ravel and Stravinsky—and not to Duke's disadvantage, either.

New Tints

No one has done more than he to add new tints to the tonal palette of music: none has composed themes more enduringly beautiful ("Duke is the greatest natural melodist since Schubert" enthuses Rob Darrell, "Down Beat" magazine's European music expert).

Although he was not the first bandleader to employ a five-piece reed section, Ellington gave validity to the idea by writing five-part harmonisations for the team to play.

With other men's manuscripts the lead, at least, had invariably been doubled an octave lower.

In January, 1943, two years after he had completed the score of his first musical comedy, "Jump For Joy," Duke took his orchestra along to Carnegie Hall for the first of what turned out to be an

annual series of concerts. This was when his famous suite, "Black, Brown and Beige," the forerunner of several other purely concert compositions, was given its debut performance.

Since then, there have been more honours and distinctions than it is possible to chronicle concisely: the Esquire awards presentation of 1945 at the Philharmonic Auditorium in Los Angeles; a joint concert with the Robin Hood Dell Orchestra of Philadelphia in 1949; last year's Metropolitan Opera House programme, and the subsequent performance of "Harlem" a new opus then unveiled by the NBC Symphony Orchestra.

Immortality is a hard thing to predict. Who would have

thought, two hundred and fifty years ago, that Johann Sebastian Bach would be a vital force and Jean Louis Marchand just an entry in the reference books in 1952?

But if only one jazz figure is still lauded two centuries from today, this much seems certain: that one will be Edward Kennedy Ellington.

LATINFORMATION

ORIGINALLY scheduled to do an eight weeks' stint, the Juan Morales Band returned from Hamburg, Germany, after only four weeks, the reason being the high taxation (they even had to pay tax on the agent's commission).

After several discussions, the management finally agreed to release the band from their contract. Whilst over there they played at one or two private functions and did seven free broadcasts for the BFN network.

As reported last week Mona Baptiste was motoring to the studios to vocalise on one of these airings, along with BFN, producer Sgt. Bill Crozier when they met with the unfortunate accident.

Slight correction needed about last week's story. Vocalist Terry Blayne (Mrs. Morales) was not in the car when it crashed; she was, in fact, a visitor at the studio. Thirty minutes before the red light was due to go on Bill Crozier came into the studio, badly cut and bruised, to explain that Mona had been taken off to a Hamburg Hospital. Terry stepped into the breach literally at the last minute.

★ Trumpeter completing the

IN SOUND

that puzzled the critics of two continents with its opening theme statement.

They could not agree whether the brass section were playing "open," far away from the microphone, or muted, very close to it.

Duke finally settled the dispute by disclosing that the latter assumption was correct, but not for nothing had he called this particular item "The Mystery Song". The number was HMV B. 6133.

line-up for the new Santiago Band is Dicky Macpherson. He makes the fourth Scottish member of this aggregation; any day now I expect to read "Santiago and his Mac-aballero's."

★ Guy Fawkes day usually produces some surprises, and a most pleasant one came when Edmundo Ros announced over the air: "We have a very distinguished visitor with us in the studio this afternoon—none other than singer Martin Moreno. I would like to honour his presence by dedicating this afternoon's programme to him." How nice it is to hear someone at the top of the ladder giving a helping hand to a fellow artist!

I also like the way he spotlights his own instrumentalists. The week before, the spot shone on the bass work of Jackie Davies in "La Comparsa"; on this occasion it was Len Argent's guitar solo in a new baião currently hitting the highspots in Brazil, called "My Pet Baião."

★ Talking of baião's, HMV have issued a "new sound" in the form of Fafa Lamos, his violin and Orchestra. The "new sound" consists of a Stephane Grappelly-styled violin solo on echo, with a rhythm section backing it up. Delving deeper I found that it should have read Lemos.

The titles on this platter are "Granfino" and "Gypsy Samba."

★ It looks as though the breaks are at last coming the way of Tino Christidi. I hope to be able to break some big news next week. At the moment, he is doing solo cabaret at the Empress Club.

★ Stalwart Barney Gilbraith is moving his accordion from the Bristol Grill to the Café Anglais

by
**GOURD TIME
CHARLIE**

to join the Alan Kane Band. Next Wednesday (19th) he celebrates his 29th year in the business. Congratulations, Barney, 29 years is some going.

★ The Cyril Grantham Band returned from Estoril, Portugal, last week-end, and started back on Monday at their resident berth, the Dorchester Hotel.

★ I hear that agent Harry Foster is angling for Carmen Miranda to do a variety season here early next year. Keep your fingers crossed, you Miranda fans.

★ The Conde-Tyree Latin group closed the bill at the Casino Theatre last Sunday. Unexpected laughs were produced when, to the band's horror, the beaded net around the Cabasa broke, and beads went flying in all directions. Tough luck on the guy playing it, but don't forget: "Make them cry or make them laugh" is the password when playing on the "Green."

★ Luis Mariano is going into a new French show shortly; production features about ten new numbers. One in particular could click, it's a calypso type epic called "Line." I don't know who is going to publish it here, but my guess is that David Platz, of Latin-American Music Co., will have something to do with it when it does break.

★ Edmundo Ros's recording of "Peladinho" along with Ted Heath's "Jungle Fantasy" have been released in the USA on Decca's London label. Both records are creating quite a stir.

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THE WORLD OF JAZZ

Saturday, November 8,
4.45 to 5.30 p.m. Light

THIS programme was an extremely weird collection of contrasts which might have very well been titled "From Jungle to Juke Box and Back Again."

Organist Fela Sowande had been engaged to give us a highly technical discourse on how the two were closely related. Personally, I found that his arguments were infantile.

For instance, after taking a melody line, which apparently existed somewhere in the rhythmic jungle surrounding the Ambrose Campbell Bros., he proceeded to point out how it could be given an extra, middle eight bars, a little twist here, an extra shove there, and behold, the reason why bop was born.

On this argument, I fail to see why any few bars of melody taken from anybody's folk music, couldn't have been given the same treatment and accorded the same credit.

Flimsy Facade

No, Mr. Sowande, as much as I admire your intrepid spirit in trying to add to the fact that the hereditary strain of jazz from the jungle is melodic as well as rhythmic, I'm afraid the argument just doesn't hold water.

The Ralph Sharon group were given the job of persuading listeners musically that there was some basis for Mr. Sowande's statements. The only thing proved was that Ralph Sharon has a fine modern outfit that should be heard more often, without the thankless task of trying to put some substance behind such a flimsy facade as presented today.

Enter Mahalia Jackson, after a publicity campaign which seemed to have more of an eye on the practical than spiritual aspects of gospelling.

Her repeated efforts via the

Magnificent Mahalia—but oh, that interview!

Press, etc., to convince one and all that she was not connected with jazz, but only with the "Word of the Lord," of course, ensured her presence in the "World of Jazz" series, for as experience has taught us, the gentlemen who would have this programme transformed into a religious ceremony have to be appeased!

Dispensing, however, with the reason for her inclusion, and trying to remain unbiased in the face of publicity hand-outs, which, from a religious point of view, don't strike me as being in the best of taste, let us regard Miss Jackson as a performer.

It's really quite a simple diagnosis. Here is a magnificent voice with a fine range, possessed by a singer with an unerring sense of metre, and a soul full of musical sincerity.

All of which was cancelled out by an appalling interview that made a mockery of both music and manners.

Opinion: Next week, "East Lynne."

★ ALL STAR BILL

Monday, November 10,
9 to 10 p.m. Light

ONE up for the BBC!

This is consistently a very good programme, and worthy of the expense and trouble

that must be involved in its production.

Although not entirely a musical show, the accent is predominantly on words and music, and therefore has its place in this column.

This I consider fortunate for me, because so often has it been necessary for me to decry the productive part of Broadcasting House, that it might seem I was developing a fetish in this direction.

Happily, then, I am glad to review an hour of fast-moving comedy, and full-flowing melody, knit together in a most adroit manner and at last containing some sparkle of originality.

The script had the great virtue of being able to prolong situations in spite of having acts inserted throughout. The gags were funny and modern, which was best proved by their ability almost to drag Vic Oliver away from his time-tested material.

Vocally the artists, being less



Here is Mahalia Jackson with producer Peter Duncan, as she rehearsed for her last Saturday's "In Town Tonight" broadcast.

Stanley Black and his Orchestra, seemingly intent on making their swan songs models of professional efficiency, as usual stepped into the breach at the slightest sign of a lag, and otherwise sped the show along with a swing that ensured its success.

Opinion: All-Star in name and nature.

★ VERNON ADCOCK & HIS ORCHESTRA

Monday, November 10,
3 to 3.45 p.m. Light

OVER the last few months I have noted, and commented on the singularly painstakingly efforts of our light music leaders to produce programmes that are well worthy of concentrated listening.

For many years the general attitude toward this branch of radio entertainment has been one of abstract indifference by the listener, and rent-making tolerance by the performer.

I had, therefore, hoped that the BBC would endeavour to eliminate entirely the apathetic element by giving their best spots to the other go-ahead gentlemen.

Alas, hope matched the faith I have in our august corporation, but not my belief in their misplaced charity, for here was a show that put the light music clock back more than somewhat.

Starting with that all-important factor, arrangements.

I may be wrong, but if there was one that wasn't straight from the "sausage factory," or one that didn't have cob-web-covered crotchets, then it was written by someone with a genius for making his work sound like it.

The playing was stolid and uninspired. That infallible barometer of instrumental virtuosity, intonation, however, showed that the reason for this delinquency might have been due more to a lack of incentive than the lack of talent.

Individually it was impossible to pick any one out of the melee to commend as a shining light, or chastise as a faulty component.

The brass as a section were well balanced when playing double fortissimo, but on the few occasions when they sank down to a mere forte, still retained a tonal quality that would have more fittingly graced a route march than the radio.

As a youthful coloratura singer, Millicent Phillips had a voice that was nothing short of phenomenal, and even an avowed pessimist could hardly have forecast anything other than continued fame.

The fundamental spark is undoubtedly still present, but gone is the soft, restrained clarity that provided the musical thrill.

A choice of songs, which gave no opportunity for a display of

Jack Bentley's Radio Reviews

her remarkable range, coupled with doubtful diction, would prompt one to advise a flash back to the style and promise of the days when she recorded "You're as Pretty as a Picture."

The staff announcer delivered the coup de grâce with such gems as "Some people can make an instrument talk, so here is Miss Phillips to sing 'The Voice of a Violin'!"

Opinion: Afraid we've been 'Ad, cock!

★ LOU PREAGER AND HIS ORCHESTRA

Wednesday, November 5,
12.15 to 1 p.m. Light

HERE is a band that taxes a critic's ingenuity. Always attaining a consistent standard, it requires an unlimited vocabulary to continue saying the same thing in a different way. Also, it only becomes news when giving either a stupendous performance or an extremely bad one.

In my experience as a columnist, neither of these occasions has arisen.

Perhaps the one rather striking point of this broadcast, however, was the exceptionally good balance procured throughout; even the unusual happening of being able to hear the vocals was obtained, and that is a triumph for the blue-eyed balancers sheltered by the padded walls of the BBC, never mind a prodigal OB engineer trying to cope with the acoustics of a hall as lofty as the Hammersmith Palais.

★ Panorama

The programme itself was a well-ordered panorama of commercial music, that the Preager outfit managed to make sparkle with their unfailing liveliness and "lift."

Paul Rich is rapidly developing into one of the most tuneful and versatile vocalists in the country, and abetted by Rusty Hurran, gives an all-male vigour to the band that is invigorating.

The arrangements were the work of a good musician, or musicians, who know exactly the policy of the leader, and the instrumental scope, and will not be swerved from this path by the germ that is paralysing so many bands these days. Namely, over-ambitious scoring.

A slight criticism, on the other hand, would be that they are inclined to overdo the ensemble at the expense of the soloist.

Mr. Preager gathered the threads together with his homely and pleasant announcing, tying-up a very slick half-hour.

Opinion: Dance-band entertainment plus.

★ HIGH NOTES OF THE WEEK.

The David Hughes Show that shouldn't be finishing.

The Stapleton trumpets who took criticism kindly, and benefited.

★ LOW NOTES OF THE WEEK.

The slick vocal chick, who sure is from Broadway. The one at Ealing.

The Adcock arrangement may have been "Lovely To Look At"—but wasn't to listen to.



Johnny Gray whose band recently left New Churchills, is appearing with his Octet on various dates booked for him by the Heath office, and by popular request is to appear at the next Palladium Swing Session. He and his Band deserve an airing, BBC!

at home on the radio than on stage, exceeded expectations, Jimmy Young but barely taking the honours from Vanessa Lee and The Skyliners.

The latter are an exceptionally versatile group with a well-drilled polish.

The soloist contained therein was also first-class, but couldn't resist just a touch of the "Frankie Laine."

Max Bygraves, minus the amusing "cup of tea" routine, sang a straight version of "Half as Much." I'll refrain from the obvious remark.

His comedy vocals, however, justified their success on records.

The George Mitchell group sang congenially, but their opening number "Just One of Those Things," taken at break-neck tempo, strikes me as being too good a tune to be scrambled even by a glee club on the spree.

A word for Graham Stark. His efforts as the "funny voice feed" are excellent.

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ROZA ON HER

TOZA!

LITA ROZA

(with Johnny Douglas' Orch.)

"Walkin' To Missouri"

"Half As Much"

(Decca F.9988)

(with Mantovani's Orch.)

"If Someone Had Told Me"

"Stars Fell On Alabama"

(Decca F.9948)

LITA goes on improving, disc by disc, and on these four sides she achieves a warmth and maturity which is heartening to these ears.

"Missouri" gets a good production treatment; plenty going on here, an effective vocal group, and Hammond organ discreetly used. A good side—take a bow, Johnny Douglas.

On the backing the thrush sings with ease and finesse, but the support is not of the high standard of the reverse. The piano intro sounds like it's going into Billy Mayerl's "Marigold" any minute, and the rhythm plods more than somewhat.

On the next coupling, with Mantovani, although this looks good on paper it doesn't work out in practice. Main trouble is that the sweeping strings distract from the singer, and, darn it, who wants his mind taken off the Roza girl?

"If" gets a warm reading, but the backing is mournful. "Stars" is yet another polished performance from Lita, who displays good lower register work.

Lita Roza on her Toza!



BUDDY DE FRANCO'S TRIO

"Carioca"

"Just One Of Those Things"

(MGM.565)

THE last De Franco disc got a rough passage from yours truly, but Buddy has restored my faith in him, with a vengeance, by turning out a couple of real "knocked-out" sides.

This disc will most definitely come into my listing when I take stock of the year's best on wax.

Three reasons why this coupling is a "must" for modern jazz fans. De Franco blows some of the most inspired and facile clarinet I've had the pleasure to hear (there's a passage on "Carioca" that will make reed players green with envy, or mute with admiration!). Kenny Drew's top-drawer piano solo on "Things" is a wonderful effort, and the superlative drumming of Art Blakey, who in six minutes' playing time displays a variety of beats, changing rhythms, and drive, which is fascinating.

Don't miss this record.
My Buddy.



KEN MACKINTOSH

(His Saxophone and Orchestra)

"Harlem Nocturne"

"Plink, Plank, Plunk"

(HMV BD.6137)

FIRST side is a vehicle for the full-bodied Mackintosh alto, and he blows confidently and stylishly. Although the brass have precision, they lack bite, and there's a phrase in the background which is overdone.

The rhythm section gets a raw deal by being completely under-recorded to a point of absurdity—sabotage, no doubt, from the control box, by a frustrated ex-drummer!

Second side is better from the band, who kick along nicely. Saxes come through well, and the rhythm, who are heard on this side, prove they are the best section in the band.

I feel the band could do much better with something they can get their teeth into.

Not one hundred per cent Proof Mackintosh.

GUY MITCHELL

(Percy Faith's Orchestra)

"To Me You're a Song"

"Jenny Kissed Me"

(with Mitch Miller)

(Col. DB.3180)

THIS week Mitchell fans are in for a surprise. For this coupling Guy has discarded his "Feet Up" zestful style, and comes through with a couple of quiet and restful vocals.

Top side, a ballad by Bob Merrill (who has borrowed liberally from "So Deep Is The Night" — "Tristesse" to the longhairs amongst us!) gets a pleasing rendition from the singer, who displays a natural, unaffected voice. No struggling or striving here.

"Jenny" gets a ditto sympathetic reading from Mitchell, and the side is enhanced by the fine girl lead from the chorus, who makes like Lily Pons. Here

Ralph Sharon's Record Survey

Guy laments "Say, I'm Weary. Say I'm Sad"... steady, boy, it must be Jenny 'cos Jane don't shake like that!

Pleasant fare this, but

Oh, My What a Shy Guy!



"YOU'RE HEARING GEORGE SHEARING"

(Long Playing. MGM D-103)

HERE'S some delightful listening for Shearing fans.

"Tenderly" is a piano solo, first chorus out of tempo, containing several Tatum-ish runs, flawlessly executed by George's delicate, but incisive, touch. Later it goes into tempo, and has a witty quote from "Doin' What Comes Naturally."

"Strolling" features some bright scoring for the group. Vibes puts down a neat solo, but I dislike the woofy tone of the electric guitar. George plays some good driving block chord stuff, and is on a weird tack for this one, not as logical as usual. Clean, big-toned bass is worth noting, too.

"November Seascape" is the most interesting of the series, and a genuine attempt to produce something different. Tune is a tone poem, a Delius-influenced composition of descriptive music. There are some intriguing fugue figures and counterpart which show Shearing's prowess as an arranger.

I'd like to hear more like this from the outfit — it certainly makes a change, and breaks the monotony.

"September In The Rain" is the well-known disc, already issued here on 78 rpm. Highlights are the piano excursions into double tempo, and more good block chording.

"Summertime" is solo piano, and of great interest to pianists. Points to note are, when the left hand takes the melody and the right hand embroiders a busy accompaniment, and the majestic grandiose last strain of the theme.

"Changing With The Times." An original by Shearing, which

has an unusual theme, and some fun with time signatures. Some tasteful vibes here, and a neat piano and drum sequence of triplets.

"As Long As There's Music."

The oldie gets care paid to dynamics (a commendable feature of the group, all through) and George puts down a good piano solo and displays what a master of "follow up" phrases he is — like a good golfer, he always follows through!

"East Of The Sun" is mainly piano. Students may care to compare George's single finger work with that of Bud Powell. Both are modern, but there's a world of difference between their respective styles — an aspect which is worth looking into.

This record is an enjoyable offering by Shearing's outfit — pleasant music, artistically interpreted. One can't help noticing, though, that the drive of the group is generated from tightness, rather than from relaxation. The beat is not a natural "flow," but is "manufactured" and is not allowed to ease up at all — an unusual phenomenon.

But Shearing is a fountain of ideas, and these sides prove just how prolific he is, as pianist, arranger, and composer in the modern idiom.

My vote goes to "November Seascape," an exquisite piece of modern jazz chamber music.

Endearing Shearing.



JERRY SHARD'S MUSIC

"By The Beautiful Sea"

"Cuckoo Waltz"

(Cap. CL.13800)

AS in their previous release a while back, these sides find the Shard band running through the gamut of weird and wonderful noises. Talk about gimmicks — they've brought in the lot here—a wa-wa brass team, jazz tubular bells, a Hampton-styled piano solo, even a Swiss bellringing passage.

Resultant effect is highly comical, or plain disgusting, according to your musical taste. All I hope is that the BBC planners who control dance music don't get to hear this — otherwise it'll be goodnight, nurse!

Side-splitting Shard.



COUNT BASIE'S ORCHESTRA

"Sure Thing"

"New Basie Blues"

(Oriole CB.1123)

THESE sides mark the recording debut of the new Basie outfit, and naturally one casts one's mind back to the great crew the pianist used to lead a few years ago.

On this coupling the band lacks the character the old band had, and the rhythm section does not produce the wonderful beat the old section had. The section doesn't "tick," but it's early days yet.

Encouraging signs are Basie's new tenor find, Paul Quinichette, a player to keep an eye on. His solo work on both sides is great, and he could easily be a new Lester leaping in.

Also the brass have terrific power and guts, and know full well the meaning of relaxation. Saxes, good, but unimpressive as a section.

But surely the important thing is that Basie has got himself a new crew, and is recording again. Let's give him time to assert his great jazz personality and "know how," so as to infuse some of the same spirit of his wonderful old band, into his new men.

Basie Busy in the Basement. Building.



Our Record Critic at work! Pianist Ralph Sharon takes the stage at the Collins' Music Hall Jazz Concert last Sunday, in front of his Sextet.

STEVE LAWRENCE

"Mine and Mine Alone"

"Poinciana"

(Vogue V.9042)

THESE sides are by the 17-year-old singer pen-portraited by Mike Butcher a few weeks back.

While I think he has a good style for one so young, on his showing here I suggest that he goes out and buys himself a tuning fork without delay! He is well off the note in far too many places for my liking—a common complaint these days from singers.

Time will tell, of course, but he's got an awful lot of improving to do if he wants to rate any higher with me.

Struggling and Below Standard Steve.

WEEK'S BEST BUYS—

The Shearing LP.

Buddy de Franco's "Carioca."

WEEK'S BEST VOCAL

Lita Roza's "If Someone Had Told Me."

JAZZMAN OF THE WEEK—

Art Blakey, on "Carioca." Not just a drummer, but a fine musician with imagination, who inspires the soloists.

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(For Week ending November 8, 1952)

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2. **YOU BELONG TO ME.**
Jo Stafford (Columbia).
3. **SOMEWHERE ALONG THE WAY.**
Nat Cole (Capitol).
4. **ISLE OF INNISFREE.**
Bing Crosby (Brunswick).
5. **FEET UP.** Guy Mitchell (Columbia).
6. **HALF AS MUCH.**
Rosemary Clooney (Columbia).
7. **FORGET-ME-NOT.** Vera Lynn (Decca).
8. **HIGH NOON.** Frankie Laine (Columbia).
9. **SUGAR BUSH.**
Dor's Dav/F. Laine (Columbia).
10. **BLUE TANGO.** Ray Martin (Columbia).
11. **HOMING WALTZ.** Vera Lynn (Decca).
12. **AUF WIEDERSEHN.**
Vera Lynn (Decca).
13. **COWPUNCHER'S CANTATA.**
Max Bygraves (HMV).
14. **BECAUSE YOU'RE MINE.**
Mario Lanza (HMV).
15. **WALKIN' MY BABY BACK HOME.**
Johnnie Ray (Columbia).

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BAILEY AND BELLSON TO WED NEXT WEEK

SINGING star Pearl Bailey, the coloured girl currently delighting London's night-lifers in cabaret at the Colony Restaurant with her entrancing blues vocals, has fixed the date for her wedding to Duke Ellington's drummer/composer Louis Bellson.

"I'm marrying Lou next Wednesday, November 19," she told the NME this week. "Don't ask me where—I don't even know myself at the moment. But it may be Caxton Hall... anyway, it will be at a Registry Office. Lou gets here on Sunday (16th).

"It will be a quiet affair—film star Jose Ferrer will be our best man."

IVY BENSON HELPS

HEARING that Sydenham Girls' High School were in urgent need of instruments for their orchestra, bandleader Ivy Benson has offered the headmistress Miss Yardley, M.A. the services of her band absolutely free in an effort to raise sufficient funds.

Ivy told the NME: "As the time is short, if we cannot fit a concert in before we depart on our tour of the troops in Germany and Austria on November 27, or the Middle East trip in January, we hope to put on a show when we return.

"Incidentally, if any NME readers have husbands, sons or boy friends overseas whom they would like a message delivered to, or a particular number played for, all they have to do is to write me c/o the NME, giving the man's number, rank, name and station, and I hope I can do the rest."

MELACHRINO ON ICE!

But BBC Conducting appointment for George has not yet been frozen out

"I WILL definitely conduct the Empress Hall Ice Show this season." George Melachrino made this reply in answer to an NME query based on rumours that he was leaving the show to take over as conductor of the BBC Revue Orchestra in succession to the late Bob Busby, whose passing we reported last week.

'DISCUSSIONS'

Pressed for further amplification as to the veracity of the BBC post report, George said: "All I can say is that discussions have taken place with the BBC. Beyond that I cannot say anything."

Approached by the NME for

JIVER HUTCHINSON BOOKED FOR 'BLUE ROOM'

FURTHER news concerning Rik Gunnell's "Blue Room," first details of which were given in last week's NME, has been released this week.

The Crane River Jazz Band has been signed for regular appearances at the club on Sunday and Tuesday nights, and Leslie "Jiver" Hutchinson has been booked for six appearances, to include the opening on November 29.

It is also announced that coloured American pianists Mary Lou Williams and Art Tatum have accepted joint presidency of the Club, and it is hoped that Mrs. Lou will appear there during her tour of this country.

If and when Tatum comes to Britain, the redoubtable Mr Gunnell can no doubt be relied upon to get him along to the Club, too.

Proof of the interest created by last week's preliminary news of the Club's forthcoming opening came with the arrival during the past few days of nearly three hundred letters.

their side of the story, the BBC through an official spokesman said: "We have no comment to make regarding the successor to Mr. Busby other than to state that such positions as this are Staff appointments and must be thrown open to advertisement. Selected applicants would then appear before a Board."

Interviewed about a newspaper story published in Australia that he was to visit that country as guest conductor

for the Australian Broadcasting Corporation, George expressed complete mystification.

Personnel of the Empress Hall orchestra includes many personalities well-known in the dance music world, such as Basil Jones on lead trumpet; George Flynn (lead trombone); Bert Amble (drums) and a sax section including Bill Jackman, Laurie Payne, Gordon Beckingham and Gerry Grant.

Eugene Pini, famous violinist will be the orchestra leader.

DIANA COUPLAND'S FILM BREAK

AS forecast in our columns last week, Diana Coupland is to sing on the soundtrack of the Gene Kelly film "Invitation to the Dance," which is now being made at MGM's Elstree Studios.

She will duet with popular American-in-London Wally Peterson, who was signed for the film on Wednesday (12th).

It is understood that Diana and Wally will sing "Where Or When," and that Diana may possibly do an additional solo.

She is currently appearing in the monthly TV Hit Parade show, and will be appearing in Harry Dawson's "Big Rhythm Show of 1952" both in London and on tour. She is also due to appear in another Harry Dawson presentation in London during December, when she will sing with an orchestra conducted by Peter Yorke.

JOHNNIE RAY'S VISIT

INDICATIONS that Johnnie Ray may be appearing at the Palladium as early as March 2 next year reached the NME offices this week.

Following the Alley Cat's March 23 prediction last Friday, further probing by our news department brought to light definite pointers to a March 2 opening, as the kick-off to a 38-week variety season at London's home of variety.

SHOW BAND IN PUBLIC

THE first public appearance of Cyril Stapleton and the BBC Show Band outside the hallowed precincts of Aeolian Hall takes place tonight (Friday) at the Empress Hall, Earl's Court, when the band plays for the second of two parties which the BBC is throwing for its employees this week.

Occasion being celebrated is the 30th anniversary of public broadcasting in this country.

The party is being held in two "shifts" as the staff is too large to be accommodated all at the same time.

The first half took place last night (Thursday), when the music was provided by Stanley Black and the Dance Orchestra.

Bassist Len Graham, reported last week to have left Roy Fox, joined the Blue Rockets on October 31 under the Ronnie Rand baton, at the Royal, Tottenham.

TOM HENRY LEAVING TERNENT: WEBB REPLACES

AFTER being a stalwart of the Billy Ternent vocal department for several years, singer Tom Henry leaves the band in two weeks' time to free-lance.

Taking his place will be young, good-looking vocalist Johnny Webb, who over the last couple of years has been making a very good name for himself in the profession.

Johnny, who has toured with one or two name bands and appeared for some time at the Celebrite Restaurant with Wally Rockett and later with Derek New has broadcast many times in such programmes as Johnny Stewart's "Sing It Again" and Jimmy Grant's "Evergreen," and this new opportunity will bring his undoubted talents before the one-night-stand public once again.

He can be heard in Billy Ternent's broadcast tomorrow (Saturday), but does not actually join the band for another two weeks.

Depping for bassist Johnny Drew (absent with mumps, as "The Slider" reported last week) is Don Young. Johnny should be back with the Ternent Band very soon.

Operation on George Birch

DORCHESTER HOTEL tenor-bandleader George Birch goes into the Middlesex Central Hospital at the end of this month for a hernia operation, necessary as a result of constant sax-blowing dating back to his days with the Stardusters.

The trouble has steadily developed, and the operation can be delayed no longer.

George expects to be out before Christmas as he is scheduled to be in hospital for only two or three weeks; during his absence, pianist Reub Ballen will be leading the group at the Dorchester.

New premises and more for London Jazz

CLUB dancing to a top-line resident group two or three nights a week on a £1,000 maple sprung floor... a spacious lounge where tea, coffee, soft drinks and snacks may be obtained at reasonable prices... rehearsal rooms with tape-recorders for hearing playbacks... storage space for instruments and equipment... these and many other valuable facilities will shortly be available to members of the London Jazz Club when it moves to new premises near Marble Arch, London, W., on December 24.

The LJC lease of 100, Oxford Street expires on December 21. It is no secret that the Wilcox Bros. have for a long time been seeking new premises for their club, and, having found them at last, they are not renewing the lease.

They will open at the newly-decorated Marble Arch spot—exact location of which is being kept secret for the moment—with a gala Christmas Eve celebration.

MEETING-PLACE

Bert Wilcox, for the LJC, told the NME this week: "We are not proposing to enter the 'jazz club war' which seems to have embroiled some of the modernist clubs. Neither are we trying to start one of our own.

"What we want to do is provide a central meeting place where musicians can find almost everything they want

right on the premises, and where fans can meet their friends, eat, drink and listen to music without having to pay extortionate prices.

"Most of the facilities will be available to members at an inclusive 5s. per annum.

GUEST GROUPS

"A resident group will play at the club two or three nights each week; on the other nights the main hall will be available for private lettings, or for bands wishing to rehearse. We shall use guest groups from time to time on club nights, and occasionally stars of the mag-

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★
17-year-old singer Honey Brown has joined bassist Joe Muddel's new band, and is seen here enjoying an over-the-piano joke with Joe (right) and trumpeter Dave Wilkins. Below is Joe's band in action for a recent BBC broadcast.



BROONZY FOR JACKSON ALBERT HALL CONCERT

BLUES-SINGING guitarist Big Bill Broonzy is to appear on the Mahalia Jackson programme at the Royal Albert Hall tomorrow (Saturday). Organist Charles Smart will play for Mahalia, using the same arrangements as those featured on her Vogue recordings.

Another additional attraction for the programme will be the Charlie Galbraith Jazzmen. Big Bill will also appear on Mahalia's concert at Southampton and Luton on Sunday (16th).
On the subject of Big Bill Broonzy, the NME understands that he will appear during the first half of the programme, leaving the longer second spot entirely clear for Mahalia. Bill will sing blues numbers.

Agent Harry Dawson has received offers for Mahalia to appear in Glasgow, Edinburgh, Manchester and Birmingham, as well as on the Continent; there is also a possibility of an air-series later. In the meantime she leaves this country next Tuesday for Paris and Brussels.
She then returns to France for ten days, before going on to Italy. She may return north to do three or four days in England and Holland under the Dawson banner.
Vogue Records report that Jackson recordings are moving well; it is hoped to release the Apollo recording of "It Is No Secret" in this country soon. The number has been featured by Mahalia on every broadcast and concert here so far.

new set-up z Club

...itude of Big Bill Broonzy."
The Humphrey Lyttelton office told the NME on Wednesday that they would be taking over 100 Oxford Street on Saturdays and Mondays when the LJC moves out.
"We shall be using the two extra nights to extend our 'Jazz For Dancing' policy. The sessions will be shared between the Lyttelton group and the best traditional bands from London and the provinces," Lyn Dutton told the NME.
LAZY ADE
It is understood that it is planned to present guest artists from time to time, "including some surprising names."
The name of Graeme Bell saxophonist Lazy Ade Monsborough came to NME ears, and Lyn Dutton confirmed that they were trying to get him to this country.
"But he certainly won't be here for at least four months," Lyn explained, "and even then it is going to be difficult. It's Coronation year, of course, and it's almost impossible to book a passage before about next August... so things don't look too promising."

COMMAND FINALE DISC

AS exclusively announced in the NME last week, Decca are to issue a 78 rpm 10-inch disc recorded during the finale of the Royal Variety Performance on November 3.
Artists featured will be Jack Jackson, Reg Dixon and Vera Lynn on one side; on the other will be Maurice Chevalier, Gracie Fields, and the "Soldiers of the Queen" climax which features the entire company plus the bands of Billy Cotton, the Coldstream Guards and Woolf Phillips and the Sky-rockets.
It is hoped to have the disc on the market before the end of the month.
Welcome return to the London jazz club scene is made next Sunday (16th), when the Joe Daniels Jazz Group appears at the Cook's Ferry Inn, Walthamstow. Featured with the group will be 17-year-old clarinettist Tony Coe.

TWO MORE TRUMPETS LEAVE GERALDO

THE rock-like stability of Geraldo's famous brass section was badly shaken this week when, only a few days after Leslie Hutchinson had left the orchestra, both Basil Jones and Alan Franks handed in their notice.

Thus, from a four-man trumpet team two weeks ago, the maestro now finds himself faced with the prospect of being left with one man—faithful Derek Abbott.

Both Basil Jones and Alan Franks handed in their notice this week, and Basil is due to leave on November 23. He joins the Melachrino Orchestra which is to accompany the ice show at London's Empress Hall (see separate story).

VOCAL RUMOURS
Alan's plans are not known at the moment; he left Geraldo a few months ago to join Cyril Stapleton, but returned to his old boss within a matter of weeks.

There have been persistent rumours this week about changes in the Geraldo vocal department, but the Geraldo office was most reticent on the subject when approached.

It had been reported to the NME that a certain free-lance girl singer was likely to be approached to join the Geraldo organisation, but the maestro's office refused to make any comment "at the moment."

CHISHOLM LEAVES THE ANGLAIS

POPULAR trombonist George Chisholm, leaves the Alan Kane Orchestra at the Café Anglais, London, W., this week.

"I am very sorry to be leaving Alan," George told the NME, "but I find that my work with the Show Band has made it increasingly difficult for me to do both jobs satisfactorily."

Alan Kane said this week: "I am naturally sorry to be losing George, as our association has been extremely happy and successful. However, I am pleased to say I have secured the services of accordionist/pianist Barney Gilbraith, who I am sure will prove an excellent replacement."

Barney leaves Bristol Grill leader Menaldo to take up this new job.

Benelux Franks has his own 'Show Band'

CURRENTLY "knocking 'em cold" every night at the Benelux Restaurant is violinist Johnny Franks' own little "show band"—a quartet of showmen, each of whom plays three or four instruments.

Johnny, with his own brand of comedy vocals and some fine fiddle playing, leads Harry Vento (saxophone, clarinet, violin and vocals); Jack Chene (drums, guitar, harmonica and cowboy-style vocals)—they call him "Tex"; and pianist Harry New, back with the group after leading the Roberto Inglez band at the Savoy during the maestro's absence.

Johnny is hoping to enlarge the group soon, and plans to use only men versatile at both comedy and instrumental work. There is still no news of his projected switch to the Café Anglais.

British Writers Big 'Down Under'

SYDNEY, Australia. — NME Record Critic Ralph Sharon is among the British composers whose works are being given big exploitation by Bopsey and Hawkes in Australia.

Ralph's "Stalking the Stork" written during his stay as bandleader at the Stork Club, and "It Might As Well Bebob," have aroused considerable interest among local modern musicians here.

Another getting prominent attention is Johnny Dankworth's "Domnerus" dedicated to his Swedish alto counterpart who recently played at the Royal Festival Hall.

The "new-look" Eric Silk Southern Jazzband starts a series of London and provincial engagements on Sunday, November 16, when it plays the Theatre Royal, Stratford.

BRUTS GONELLA JOINS GOLD

AFTER four years of one-night stands with the Harry Gold Pieces of Eight, trumpeter Freddie Tomasso has decided he needs a rest, and leaves the band in a fortnight's time.

His place is to be taken by bandleader Nat Gonella's brother Bruts, not as well-known as Nat, but a fine brassman.

Freddie Tomasso told the NME this week: "I have decided to leave the Pieces of Eight and have a rest—from one-nighters, anyway. I've had one or two offers, but I think it's time I spent a little bit of my life with my family at home."

Freddie also told us that brother Ernie is now out of hospital after his recent accident, but has been ordered by his doctors to rest for another five or six weeks before returning to work.

West End Break for Taylor Trio

AT its first attempt, a comparatively new group from the midlands—the George Taylor Trio—has crashed the West End of London and obtained a residency at the Celebrite Restaurant in New Bond Street, W.

Formed early this year by Birmingham agent Billy Forrest, the Trio was booked on Billy's recommendation for the six months' summer spot in the Pomme d'Or Hotel, Jersey, and the London booking follows its great success in the Channel Isles.

The line-up is George leading on piano and doubling vocals, Barry Fox (electric guitar) and Malcolm Joe Woodridge (bass).

The boys commenced their season on November 2 and are scheduled to run the entire winter.

Leading the rumba group at London's Selby's Restaurant, is pianist Martin Slavin, who is MD for the restaurant and the adjacent Hanover Rooms; Bob Dell fronts the dance Quintet.

Calypso-singer Peter Ricardo, signed recently by Slavin as vocalist doubling maracas with the L/A group, is not leading, as we reported last week.

Canadian singer Kathran Field left London Airport last Wednesday (12th) en route for New York and Hollywood, to carry out a series of TV dates.

'BIG RHYTHM SHOW' TO TOUR

FOLLOWING its presentation at the Royal Albert Hall on December 7, Harry Dawson's "Big Rhythm Show of 1952" is to undertake a nation-wide tour.

Already fixed are two concerts at Bellevue, Manchester, on December 28, and in the "probable" category are performances at Liverpool and Leicester on December 14 and 21 respectively.

It is also planned to present the "Big Rhythm Show" in Glasgow, Edinburgh, Birmingham, Hull, Sheffield, Cardiff, etc.

Additional artists for the show include famous American singer Helen Dowdy, known to many readers as the singer of street cries in "Porgy and Bess"; Eddie Calvert is also to have his own spot, while Elaine Gilbert, Joyce Clark and Diana Coupland are also being featured.

The Joe Muddel Quintet with Honey Brown will also be appearing, and the "Hit Parade" feature will be MD'd by Leslie Baker.

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Don Smith (second from right in picture) the popular band leader at the Astoria, Nottingham, with some additions to his line-up. (L. to r.): Tony Cookson, Stan Hibbert, Ernie Watson, and vocalist, Nan Williams.

NME GETS BEHIND THE IRON CURTAIN

IT seems that the NEW MUSICAL EXPRESS has found its way behind the Iron Curtain. A few months ago, Timperley (Cheshire) modernist collector Ray Medford wrote to the NME suggesting forming a correspondence circle for all those interested in modern jazz and modern musicians.

There was a good response from America and all over Britain. Now Ray has received a letter from Czechoslovakia.

Viktor Jelinek, a modernist pianist, has written to Ray

to ask if he can join the circle. He is willing to exchange records of the Gillespie-styled Gunca Broz and his Rhythm 48 Band for sheet music of piano transcriptions by Shearing, Kenton and Rugolo.

In his letter, Viktor says that recently several records by trumpeter Gunca Broz were sent to America where they greatly impressed the critics; when they are released they will create as big an impression as the first Miles Davis discs did.

Viktor adds that Stan Kenton was so impressed with arrangements penned by Alex Freed, Prague's leading progressive musician, that he wanted him to go out to America to be his staff arranger.

All this goes to prove, if any proof was needed, that jazz certainly knows no frontiers.

RADIO SERIES FOR DUBLIN CAMPBELL

CONDUCTOR Jimmy Campbell with the full 17-piece Dublin Theatre Royal Orchestra, has just commenced a radio series, under the title "The Jimmy Campbell Show," over Radio Eireann (530 metres, medium wave).

Singers on this programme are Frankie Blowers, resident vocalist with the Joe Coughlin outfit at the Ballerina Ballroom, Dublin; Carmel Quinn, vocalist with the Johnny Devlin outfit at the Crystal Ballroom, Dublin, and comedienne Paddy Dunlea. The entire show is compered by Roy Croft.

It is of interest to note that during his variety visit last June Danny Kaye paid some very high compliments to this orchestra which backed him on the Theatre Royal stage, as did Judy Garland the year before.

Bournemouth Surprise As Powell Says 'We're Sacked'

SHOCK came for Bournemouth dancers in the Pavilion ballroom on Wednesday last week when leader of the band there, Haydn Powell, told them: "We shall not be playing for you next year. I was told this morning that we are sacked and must finish in December."

PRESTON BRINGS STAR BANDS TO TOWN

THE Good-Time season is in full swing at Preston. Under the aegis of the Corporation Entertainments Committee, Sunday concerts are becoming increasingly popular at the Queen's Hall.

Ralph Sharon and his Sextet with June Ramar supported by guest artist Les Howard and presented by Southport promoter Lew Buckley, are to make their first local appearance at the Royal Hippodrome next Sunday evening (16th).

Victor Silvester and his Orchestra are to star in the Police Ball programme at the Public Hall on November 20.

Local promoter Vin Sumner, is negotiating the season's one-nighters and name bands we hope to hear include Jack Parnell's Music Makers, Nat Temple, Ted Heath, Joe Loss, Harry Gold, Ray Ellington, Eric Winstone and Geraldo.

The town's resident bands include Eddie Regan's strict tempelists at the Regent, and Ernie Morley's G.E.M. Orchestra at Worsley's Ballroom.

The most popular gigsters include Bill Shuttleworth's Swing Favourites, Ray Austin's Progressive Orchestra, Stan Rothwell's contesting outfit, De Vanni's long-service Band, Les Marsden's Commercialists, Al Shorrocks' Modernists, and Bill Greenhalgh's Strings.

NEW BANDS DEBUT AT WALSALL

FOR the first time for several years, two new bands have been formed at Walsall. Both have been given bookings by the major promoters in the town who have previously had to rely on out-of-town bands.

Just completing a month at Bloxwich Baths are Clive James and his Orchestra.

The name Clive James covers the identity of local cricketer J. C. Ashwell who has led a quartet for two years.

His orchestra is now ten strong and includes Den York, Pete Duck (altos); Stan Beedows, Ray Brittain (tenors); Ken Wilson (trumpet); Alan Fisher (piano); Hubert Jones (bass); Ray Garratt (drums) and vocalist Pauline Mercer.

So pleased are the promoters with the promise shown by this band that they have been booked opposite Freddy Randall at Walsall Town Hall on New Year's Eve.

Collin Vauchan and his Band will be at Bloxwich Baths for the rest of this month to be followed by the other new band which will be the re-organised and enlarged Billy Kane Group.

NEW GLASGOW CLUB OPENS

ADD another name to the list of Glasgow jazz clubs—The Rocco Jazz Club. It opened on November 5 at 225a West George Street, bang in the middle of the city.

It plans to hold twice-weekly meetings on Wednesdays and Sundays.

Organiser of the new club is Neil McCormack, Jr., son of the Neil who runs one of Glasgow's most popular musical stores in Cowcaddens.

Music is provided by a modernistic group comprising: Ricky Barnes (tenor); Alan Cameron (piano); Bobby Anderson (drums); Alec MacInnes (guitar) and John Riddick (bass).

Name Bands for Blackburn

HEALTHY interest is being developed at Blackburn, where the MU, under the presidency of Ray Summerfield, has a strong following.

The Corporation's entertainment representative Bob Battersby, in collaboration with agent Nelson Firth, has arranged an impressive list of Sunday evening attractions.

Mick Mulligan and his Magnolia Jazz Band were enthusiastically welcomed by an audience of 2,000 and more last Sunday, and among future bill-tops already scheduled are Harry Gold, the Reggie Goss Quartet, The Saints, The Delroy Stevens Group, Eric Winstone, etc.

LEEDS BANDS HELP MU

SIX of the finest dance bands in Leeds will play at Leeds Town Hall on November 24, when the local branch of the MU holds its annual Dance Jamboree.

Popular local bands which will be appearing during the evening are the Metronomes, Johnnie Addlestone and his Alvanos Band, the Yorkshire Jazz Band, Walter Garrard and his Band, Laurie Mitchell's Orchestra and the Jack Mann group.

All these groups are giving their services free for the dance, which is in aid of the Branch Benevolent Fund. Dancing is from 8 p.m. to 1 a.m.

GLASGOW.—Derek Maclean, lead alto at the Locarno Ballroom with Nat Allen, has left the band to return to his native Edinburgh. His place has been taken by George Noble from the neighbouring Astoria Ballroom, while altoman Alan Graham replaces Noble.

ATTACK.—Unfortunate victim of a recent razor-slashing attack in Glasgow, was 24-year-old Alfred Ferris, assistant manager of the Locarno Ballroom, who was attacked early on the morning of Sunday, September 21, on his way home from the Locarno. Last Monday (10th), William Collins was found guilty of this assault and one other, and was sentenced to ten years' imprisonment.



The NME cameraman was at Wimbledon Palais for the debut of Gracie Cole's new band. Gracie is seen here on trumpet, and on baritone is the well-known girl saxist, Mary Lou.

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Yes, that's how I felt some months ago. . . . Let me explain.

I am 28 years old and started in show business when I was 16. From office boy I was promoted to working in the trade department at Chappell's the famous music publishers.

There I sorted and counted sheet music, instead of getting on the professional side in the song plugging department.

First Job

When I got an enormous rise after nearly a year's work, and my salary reached 25s. I decided it was time to leave. The war had then just begun.

Being discontented I left the business and worked in a grocery store until it was bombed by Mr. Hitler's Luftwaffe. But I guess I couldn't keep away from show business long.

I got a job song plugging with Bill Haines's firm who were responsible for so many of Gracie Fields' hits. Then I managed a music company at the age of 18. This company nearly went bankrupt, and I often wonder if the fact that I managed it had anything to do with it.

Then I met Oscar Rabin who gave me a job playing and leading his Embassy Band on gigs. Oscar and Harry Davis taught me a lot and I regard them as very good friends.

I then played with several other bands, and then joined forces with Maurice Kinn. We were the kid agents of the business. My call-up in the RAF cut short our partnership and 4½ years later I was demobbed. This was in 1947.

'Knew It All'

I went to work for Eric Winstone. I became his manager, then his partner in the agency. I learnt a lot from Eric. I thought I knew it all. I was wrong!

Oh, I think I was a good agent, because we got several big bands under our banner, and the agency was going well, but when it came to what not to spend money on... boy, I needed whipping at times!

Eric is a good business man, and although at times I felt bitter towards his ideas and decisions I know now he was right. In 1949 we parted and I launched out on my own with just one band to sell and make my living out of.

In my little Charing Cross office I found things tough. Gradually things improved and more bands and artists came under my wing. I thought the boy was going places and nearly did! But... I became too clever.

After expanding offices and staff I thought I was on top of the world. A year ago I went to the USA and lined up many big stars for concert tours, variety and cabaret. On my return I was badly let down by financial backers.

It put me in a state of bankruptcy. I sold my car and many other things to clear my debts. Through worries my health suffered badly and I

SHOW BUSINESS!

The Human Confession of a Band-Agent

by **HARRY DAWSON**

had a complete nervous breakdown for nearly eight months. I attended hospital during that time, and was so low in spirit that I wanted to give up the business. I gave all my artists the option of leaving me. Some did. My friends didn't! It is impossible to describe how I felt.

Only people who have suffered breakdowns know how I felt. When I thought all was over I spoke to a good friend of mine and told him my troubles. After that I felt better and decided at least to try to feel better. Gradually I did.

Then when I did my old feeling of confidence came back. The offices which had been a prison for me for months became a leisure ground. Once again I was enjoying my work.

Gospel Singer

One day Dennis Preston, of BBC "World of Jazz," played me some records of a Miss Mahalia Jackson. I had heard of her. She was some kind of gospel singer!

After I listened to one of her records I stayed at home to play twenty others. Some gos-



Harry Dawson poses for this picture with the Deep River Boys who dropped in at his Cafe Society last Sunday evening.

pel singer! She was the greatest I had ever heard.

No, I don't think I am very interested in that type of singing or songs. But my mind was changed after that evening. That voice did something for me. It brought back complete faith in myself.

I then negotiated to bring Mahalia to Britain, as I knew a European tour was scheduled in the winter.

At last a tour was arranged and things were going well. I had got over my nervous breakdown thanks to my own efforts and Mahalia. But it taught me

a lot. I learnt who my friends were during my nightmare spell.

I learnt that when you're down people not only kick you but won't help you one inch. Now I have many famous names lined up to come to Britain for Jazz Concerts and Variety, I get offers frequently of finance. But, of course, I'm doing well now!

I had great pleasure in tearing up one or two sole agency contracts recently with artists who I thought once were my friends! I know my friends now and will help them all I can in return for their faith in me. I love working now and maybe I'm working too hard.

Experience

But I'm making up for nine wasted and miserable months. . . . I know Mahalia Jackson will be a sensation here. I only hope she will get the terrific support she deserves. Whether you are a Jazz, Spiritual or classical music fan . . . you MUST see Mahalia.

It will not only be an education but an experience you will never forget. Mahalia is a wonderful woman. Yes, she is religious. She wants to bring God's message to you through her truly magnificent voice. She is very sincere.

Good luck with your first English tour, Mahalia. May it be the first of many.

My faith in you is great and, whatever religion or race, I'm sure you will have many thousands more of the same opinion as myself when they hear you sing. I hope it makes them feel as it has made me feel. . . . full of faith, contented . . . WONDERFUL. . . . For this I will always be grateful to you.

THE SKELETON SHAKES AT COLLINS

by **MIKE BUTCHER**

THE skeleton of Cockney Variety must have rattled his pelvic vertebrae a little when he heard that a jazz concert, no less, was to be held on Sunday (November 9) on the historic boards of Collins' Music Hall, at Islington, London, N.

Now he can rest peacefully in his closet once more; the affair is over and done with, and for all the teeming multitudes who enthusiastically stayed away, it might just as well never have happened.

MELODIC MEADOW

A pity, actually, for those of us who were there experienced at least three minutes of wonderful music, and much more that was very pleasant.

The thing of wonder, to these ears at least, was Bill McGuffie's solo piano feature on "Walking My Baby Back Home"—a leisurely stroll over verdant melodic meadow and fertile harmonic farm.

Working without a bass, Bill also made George Chisholm's London Jazz Group sound as though it had a rhythm section some of the time, so without a doubt he was the miracle man of the hour.

Chisholm also unleashed a ferocious Tommy McQuater whose trumpet tore at the ensembles with evident relish, and in place of the announced Tommy Whittle there was Jimmy Skidmore on tenor, fluent and musically but leaning too heavily on a certain Gillespie theme in his improvisations.

Jock Cummings' drumming was up to par, but the leader's trombone contributions, sad to say, were not.

SOULFUL JUNE

After the interval, the NME's own Ralph Sharon took over with his new Sextet. Not the best group Ralph has ever had, by a long chalk, but gaining real distinction from his lovely keyboard touch.

June Ramar looked suitably soulful as she expressed the lash-me-and-bash-me-I-love-it sentiments of "Be Anything," and bassist Len Harrison, billed as Benny Harrison, registered strongly with his "Begin The Beguine" comedy feature.

Compère Bert Wilcox told us afterwards that the Johnny Dankworth Seven have been set for a session at the same venue on December 7. Maybe the skeleton will have real cause to jangle then.

BAND CALL

Week beginning November 14

- BLUE ROCKETS ORCHESTRA**
Resident, Royal, Tottenham.
- CARL BARRITEAU'S BAND**
Saturday, Pavilion Ballroom, Gillingham. Sunday, Pavilion Ballroom, Bath. Tuesday, Wimbledon Palais. Friday, Miner's Institute, South Emsall.
- EDDIE CALVERT**
Week, Palace Theatre, Leicester.
- FREDDY RANDALL'S BAND**
Saturday, Darlington. Sunday, Odeon, Barking. Wednesday, Corn Exchange, Bury St. Edmunds. Friday, Savoy Ballroom, Southsea.
- HARRY GOLD'S BAND**
Tonight (Friday), Town Hall, Crewe. Saturday, Palace Hotel, Birkdale, Southport. Sunday, King George Hall, Blackburn. Monday, Grafton Rooms, Liverpool. Tuesday, Baths Hall, Darlington. Wednesday, Castles Ballroom, Anfield Plain. Thursday, Baths Hall, Doncaster. Friday, Palais de Danse, Stockton.
- HARRY ROY'S BAND**
Week, Empire Theatre, Leeds.
- HEDLEY WARD TRIO**
Week, Empire, Brixton.
- JOHNNY DANKWORTH SEVEN**
Tonight (Friday), Spa Ballroom, Bridlington. Saturday, Orange Grove Ballroom, Sutton Coldfield. Sunday, Hippodrome, Dudley. Thursday, Mapleton Club, London, W.1. Friday, Angel Hotel, Peterborough.
- LESLIE DOUGLAS ORCHESTRA**
Resident, Samson and Hercules Ballroom, Norwich.
- MALCOLM MITCHELL TRIO**
Week, Palace Theatre, Leicester.
- RAY ELLINGTON QUARTET**
Resident, Cafe de Paris.
- REGGIE GOFF'S BAND**
Tonight (Friday), USAF Warrington. Friday (21st), 400 Ballroom, Torquay.
- SID PHILLIPS' BAND**
Tonight (Friday), Spa Royal Hotel, Bridlington. Saturday, Empress Ballroom, Burnley. Sunday, Glasgow Jewish Institute. Monday, Grand Hall, Kilmarnock. Tuesday, Eldorado Ballroom, Leith. Wednesday, Beach Ballroom, Aberdeen. Thursday, Calcedonia Hotel, Inverness. Friday, Ice Rink, Falkirk.
- TEDDY FOSTER'S ORCHESTRA**
Tonight (Friday), County Hall, Taunton. Saturday, Coronation Hall, Kingston. Sunday, Trocadero, Elephant and Castle. Wednesday, Foster Hall, Bodmin. Friday, Clarence Ballroom, Spennymoor.
- TITO BURNS SEXTET**
Saturday, USAF Fairford. Sunday, Trocadero, Elephant and Castle. Wednesday, Broadcast and Studio "51." Thursday, Kings Hall, Hackney. Friday, Town Hall, Battersea and Baths Hall, Clapham.
- TONY BRENT**
Week, Tonypandy.
- VIC LEWIS ORCHESTRA**
Saturday, Drill Hall, Kettering. Sunday, Victoria Hall, Hanley. Thursday, Broadcast. Friday, Coronation Ballroom, Belle Vue.
- WINIFRED ATWELL**
Week, Empire, Nottingham.
- OSCAR RABIN'S BAND**
Resident, Lyceum, London.

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THE NME LOOKS IN AT CLUB CREOLE



No, not refugees—just enthusiastic fans making their way into Club Creole, all set to go for a spot of hiking as soon as the session is over. Centre picture shows bandleader Bobby Mickleburgh on trumpet, getting in the groove, well supported by Colin Thompson on clarinet and Pete Hodge on trombone. The third picture is a clever "through the mirror" shot by NME cameraman Hanlon, showing some of those who want to dance, and others who prefer to listen—or maybe just haven't got partners!

RECENT JAZZ RECORDS

Reviewed by **HECTOR STEWART**

JOE DANIELS' JAZZ GROUP
"Can-Can Boogie"
"That Da Da Stram"
(Parlophone B.3363)
"The Boogie Woogie March"
"Runnin' Wild"
(Parlophone K.3574)

FROM dixie to boogie is no new jump for Joe, only this time he adds a touch of devilment. Pianist Pat Dodd applies the straight-eight jacket to Offenbach's operetta theme, which kicks not surprisingly while musical fire and brimstone are poured on by the band.

The Chicago-styled backing is somewhat marred by lack of front-line unity, scarcely redeemed by only mediocre solos.

The second boogie opus might well come from the dance-hall. Amazingly, no one screams. Dave Shepherd improvises a string of agile clarinet choruses on "Runnin' Wild," but the Goodman Quartet version stands unchallenged.

JOHNNY DODDS' CHICAGO FOOTWARMERS
"Ballin' a Jack"
"Grandma's Ball"
(Columbia DB.3131)

THE four men playing on this record generate more jazz than many a seven or eight-piece you'll hear today. Although made in 1927, the recording (from Okeh masters) is brilliant.

Both sides are brisk and full of fire. Natty Dominique's tight-style trumpet cuts across Dodds' warm clarinet vibrato to fine effect.

Whoever the washboard-player is, he's great, beating out a variety of rhythmic patterns from the subdued to the explosive. The fourth man is Jimmy Blythe, a punching pianist.

A collector's gem and no mistake.

"FATS" WALLER AND HIS RHYTHM
"There's Honey On The Moon Tonight"
"You Look Good To Me"
(HMV B.10297)

THIS 1938 coupling is probably Fats' best issued this year. The lively little band, his

ripe piano and vocal, plus two catchy tunes, all combine to make happy jazz that's lots of fun.

JOSH WHITE AND BEVERLY
"The Butterfly Song"
"I Ain't Got Nothing But The Blues"
(Columbia DB.3108)

SOUVENIR of his last visit. This one caught Josh out of character. "Butterfly Song" would better befit a pantomime principal boy. Thirteen-year-old Beverly confidently carries off Ellington's blues ballad on the reverse, but both song and singer soon tend to pall. The orchestral accompaniment is competent but incongruous.

DUKE ELLINGTON AND HIS

FAMOUS ORCHESTRA
"Portrait Of The Lion"
"Something To Live For"
(Parlophone DP.288)

DATING from a 1939 session, "The Lion" is an 8-bar theme named after the Harlem piano player with whom Duke giggered in his youth. Duke's piano blends with the orchestra to give a fine staccato bounce to the performance, which makes a worthy partner to his "Jack The Bear" and other portraits.

The backing belies its title, being a torch-song in the minor with a tedious lyric sung by Jean Eldridge. But "The Lion" makes up for a lot.

*Released on Parlophone's Overseas List, obtainable to order from dealers.

West London Anniversary

WHEN the West London Jazz Society held their second anniversary session and reunion on Friday, November 7, resident group Steve Lane's Southern Stompers scored a resounding success with their Mortonesque arrangements and numbers.

The anniversary, held at the Ealing Jazz Club, also presented the Riverside Jazz Band in a two-group bill.

HALLMARKS

TONY HALL'S Modern Gossip

SIX DAYS IN THE LIFE OF A JAZZ COLUMNIST. We were out-and-about town again last week, and here are some jazz jottings from our diary. . . .

MONDAY. A showing of the Knight-Karner "Between Two Worlds" film at Dover Street's ICA, with music by Parnell, Deuchar, Scott, Stokes and Crombie. . . . Two nights before, Johnny Rogers (alto); Les Condon, still our most promising "unknown" trumpeter; Tommy Pollard, playing relaxed predominantly chordal piano; Stan Wasser (bass); Derek Coleman (drums) and "Kenny" (conga drums) had played modern jazz in this ultra-modern setting to a largely unappreciative audience.

TUESDAY. A visit to the "Sewer" (Connoisseur) in the Fulham Road. Bob Navarro, just back from Nairobi, is now on piano there, Derek Valentine plays drums, and bassist Pete Riley, the oldest inhabitant, leads. Atmosphere and music very pleasant, as always. Charles Everett still sings excellent ballads (Norman Newell, please note), and a warm-voiced girl named Terry Fields did a couple of numbers.

WEDNESDAY. After a most enjoyable Mahalia Jackson Press reception, we caught a sneak preview of the new Scott Quintet at the Flamingo. Ronnie's tenor and Harry Klein's baritone, whether in unison or octaves, as well as Crombie and Bush were great, but Norman Stenfalt on piano looked and sounded rather bewildered.

THURSDAY. Benny Green was on tenor, Tommy Watt on piano, and Arthur Watts on bass, with Benny Perrin's group at Alec Brightman's "Mapleton," where business was good. This band can jump, but tonight it was schmaltzy. Just didn't "go," but Perrin played pretty, James-ish trumpet. From there to the Colonade, to listen to Ralph Sharon's "new boy," guitarist Pete Williams. This quiet, unassuming boy played jazz to match his personality, and shows much promise.

FRIDAY. At the Film Studios Club, in Oxford Street.

SUNDAY. An overcoated JATP run-through in a tiny room. . . . Exciting Whittle-Skidmore "battle" at the "51. . . . Pleasant Mr. and Mrs. Bob Eford band debut. . . . Definitely a commercial bet. . . . First Joe Harriott and Terry Brown, then new Scott Five caused

traffic jam at the Flamingo. Ron, fluent and forceful, Crombie and Bush "drove" magnificently.

★ ★ ★

Young clarinetist Dave Shepherd has assembled a swingly Goodman-styled unit for his regular Thursday night stints at the Faubourg, which seemed to please even the many ardent pop fans present. Last week, he produced a winner of a gimmick—a vibes battle between his own Jerry McLoughlin and guest Sharonite, Alan Graham. Others who swung were Garry Jones (drums), George Davis (bass), Clem Radcliffe (piano) and especially singer, Jo Searle. Drummer Rex Denby guested.

★ ★ ★

1,000 SHARONS FOR 6s. 5d.! NME record critic Ralph Sharon tells me a special microphone effect on his latest Melodisc session produced a sound "like a thousand pianos"! Title to watch for (or avoid!) is "Love Walked In." Others waxed were "Deep Purple," "Room 504" and "We'll Gather Lilacs." Personnel was Ralph, Tommy Whittle, Alan Graham, Ike Isaacs, Joe Muddel, and Kenny Harris (drums).

★ ★ ★

"Off the Envelope." Two young Canadian jazzmen in town—Art Ellefson (tenor) and Al Spooner (trumpet). They're doing the Flamingo next Sunday (16th). . . . Am told that JATP went down well at the Palladium. Messrs. Harriott and Klein were added and Bix Curtis compered very well. JATP's at Leicester on the 16th. . . . The '51 open on Fridays now with records and the Kinsey-Whittle package. Also planning fantastic New Year's Eve show. . . .

Regular Monday sessions at the Faubourg for Festival Hall West Indian star George "The Voice" Brown. Rabin tenor Pete Warner joins Baz Kirchin. He's replaced by Rowberry's Don Pashley. . . . Gray Allard's line-up for "New Downbeat" opening at Amhurst Park Hall next Thursday (20th) is Jackie Sharpe (tenor), Benny Green (baritone); Les Condon (trumpet), Lennie Metcalfe, Stan Wasser, Paul Brody (drums). Scott and Klein guest. . . .

Big American star to open Rik Gunnell's "Blue Room" . . . Feldman's on Sunday, have a bill which should be a big attraction; it includes Ronnie Scott, Tubby Hayes, the Eddie Thompson Trio and the new Johnny Lyne Band.

WANT to hear some good, musicianly Dixieland? Then pop along to the Club Creole at 44, Gerrard Street next Sunday evening, if you happen to be in London.

The house band is Bobby Mickleburgh's Bobcats, and if you remember another Bob's Bobcats, those of the younger Mr. Crosby, you'll have an idea of what to expect. But even so, there are some surprises.

Surprise number one comes from the boss himself, who has temporarily forsaken his trombone to lay down a forceful oboelling trumpet lead. Behind him is to be heard Colin Thompson, so much an improved clarinetist that he can safely be called surprise number two.

Third on the list comes trombonist Pete Hodge, and the fourth, fifth and sixth names are those of pianist Ian Arnit, bassist Ken Hogston and drummer Bob Smith.

That the rhythm section sometimes sounds stodgy is no surprise, as this seems to be the rule in Britain, but the drive and excitement of the ensemble as a whole is both unexpected and gratifying to this listener.

Promoter Harold Pendleton tells us that the band as now constituted has only been together for four or five weeks. It deserves to stay set for four or five years.—M.B.

LJC Slump for Big Bill

WHEN Big Bill Broonzy opened up at the London Jazz Club the other Monday night as guest artist the response was extremely disappointing to promoter Bert Wilcox.

Despite the overwhelming success of Broonzy's London debut at the Cambridge Theatre and the undoubted popularity of his third British trip, the LJC Oxford Street premises were by no means full to greet this great Blues singer.

Big Bill, with his guitar, fund of priceless anecdotes and authentic Mississippi Blues will be featured at the LJC every Saturday and Monday night for a limited season. At least we hope that our own readers will have more sense than to miss this fine folk artist.

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THE DISC-JOCKEY ERA

by Pianist-bandleader **JOE SAYE**

IT'S possible that the next generation may be told of four ages; for in addition to that of stone, iron, and steel, there will, at any rate in entertainment branches of social research, be the Disc-Jockey Era.

If you have been with me in previous weeks, you may have noticed that I inadvertently tended to by-pass these programmes—an omission which has left me with a feeling of guilt, for a little thought establishes the fact that our three English-speaking stations no longer use the record programme as a fill-in so much as a feature which seems to have wide public support as well as plenty untapped resources.

COMPARISON

The most highly developed form of disc-jockeyism is, of course, the "Housewives' Choice"—"Family Favourites" type of show which does not warrant discussion except to observe the interesting fact that such a programme just could not be presented in live form with any success, due chiefly to the fact, I think, that the listener now has the feeling he or she can buy that identical three minutes' experience from his local emporium.

But what of the disc-jockey himself? Here I think a comparison between AFN, Radio Luxembourg, and the BBC, is

AFN

(344, 271 and 547 metres)

SUNDAY

A.M.: 6.45 Bandstand; 7 Requestfully Yours; 9.10 Breakfast Club; 9.30 Americana Melodeers; 10.45 Georgia Brown; 11.15 In the Miller Mood; 11.30 Juke Box.

P.M.: 1.30 Al. Goodman's Musical Album; 2 Highway of Melody; 4.30 Record Parade of Hits; 5.5 Halls of Ivy; 5.55 A Story and A Song; 6 Mario Lanza; 6.30 Orzbie and Harriet; 6.55 Premier of a Song; 7 Charlie McCarthy; 7.30 The Big Time; 8.30 Gordon Macrae; 10 One Night Stand; 10.40 Vocal Touch; 11 Late Date.

MONDAY

A.M.: 6 Bandstand; 6.45 Western Songtime; 7 Musical Scrapbook; 8 Repeat Performance; 8.30 Dixieland Club; 8.45 Music's No Mystery; 9.05 Merely Music; 10 Hot Off The Record Press; 10.45 Dave Garraway; 11.10 Duffie Bag.

P.M.: 1.02 Latin-American Carnival; 1.30 Just Between Us; 4 Off The Record; 6 Music in the Air; 7 Father Knows Best; 7.30 Arthur Godfrey; 8.15 Monday Blues; 10.15 Late Date (Part 1); 11 Late Date (Part 2).

TUESDAY

A.M.: Programme as for Monday.
P.M.: 12.30 Curt Massey; 1.02 Hawaiian Melodies; 1.45 Solitary Singer; 4 Off The Record; 6 Music in the Air; 7.30 Doris Day; 8.30 The Bickersons; 9 Hollywood Music Hall; 10 Late Date (Part 1); 11 Late Date (Part 2).

WEDNESDAY

A.M.: As for Monday.
P.M.: 12.15 Piano Penthouse; 1.02 Latin-American Carnival; 1.30 Jubilee; 4 Off The Record; 6 Music in the Air; 7 Groucho Marx; 8.15 Club Fifteen; 10 Dance Remote; 10.15 Late Date (Parts 1 and 2).

THURSDAY

A.M.: As for Monday.
P.M.: 12.30 Curt Massey; 1.02 Hawaiian Music; 4 Off The Record; 6 Music in the Air; 7.30 Vaughn Monroe; 8.15 Peggy Leel (9 Musicians U.S.A.); 10.15 Late Date (Part 1); 11 Late Date (Part 2).

FRIDAY

A.M.: As for Monday.
P.M.: 12.30 Curt Massey; 1.02 Latin-American Carnival; 4 Off The Record; 6 Music in the Air; 7 Duffy's Tavern; 7.30 Martin and Lewis; 8.15 Club Fifteen; 8.30 Bob Hope; 9 Paul Weston; 10 Hot House; 10.30 One Night Stand; 11 Late Date.

SATURDAY

A.M.: 6.30 Reville Roundup; 7 Musical Scrapbook; 7.30 At Ease; 8 Repeat Performance; 8.30 Music For You; 9.05 Merely Music; 11.10 Duffie Bag.

P.M.: 12.30 Stars in Khaki 'n Blue; 4 Off The Record; 6 Music in the Air; 8.30 Hit Parade; 9 Night Beat; 10.25 Late Date (Part 1); 11 Late Date (Part 2).

interesting, as it raises the further question what kind of personality and presentation do you and I like to hear on our record programme?

Now speaking for myself I fall into the Anti-Big-Bangs-And-Funnies category and become quickly bored with the monotone man who merely recites particulars of the record, often adding a perfunctory remark which is as inappropriate as it is misinformed.

As in most other cases, surely the answer lies in tasteful compromise. The Americans, I feel, have all the necessary qualifications for the presentation of records on the air; no self-consciousness; only an extreme form of informality which never becomes facetious, childish, or forced.

In this connection I'm sure their idea of introducing a recording artist to play his or her favourite records and generally

take part in the show, is a twist which deserves careful consideration.

A vague resemblance to this notion appeared in "The Music Goes Round," but that was more in the nature of an interview rather than a banter of record-lovers, which reminds me, I for one would like to see the return of a regular "New Releases" programme, complete with numbers.

Could not this be organised by the record companies in agreement with the BBC? It is quite astonishing and perhaps a little unfair, how the amount of record shows have multiplied, while the spots for record collectors and lovers have become completely extinct.

Let's have a little more positive personality as opposed to clowning as used by Kitty Bluett, Franklyn Engleman, Jimmy Dyrenforth, and Richard and Barbara Lyon, please.

"Box Biographies" SHEILA LEWIS

LONDON-BORN in 1929, Sheila Lewis has made music her career with the certainty of it being her true vocation. As a child she heard Pat Hyde, and forthwith persuaded her parents that it was an accordion and not a bicycle she wanted as a present.

Armed with an 80-bass ladies' model little Sheila took first lessons from Burton Buckwell, and then went on in 1938 to the London College of Music to study accordion under Professor Pett.

She also concentrated on piano and cello, but was interrupted all her plans, and Sheila found herself with brother Lawrence evacuated to South Wales. Here she took the opportunity of going in for local Eisteddfodau, and invariably carried off accordion honours.

Returned to Town Sheila resumed studies, and secured her Licentiate Teacher's Diploma and Fellowship of the London College of Music, hence the impressive string of initials and cap and gown.

Private accordion and piano pupils keep Sheila busy, as well as a twenty-strong Beaufoy Accordion Band formed from the class pupils of the North Southwark Men's Institute at which she is staff accordion instructor.

The band does show dates as well as charity performances and has appeared at the



Poplar Civic Hall, at municipal dates in Clapham, Dorking etc., while its leader does a normal Variety accordion turn as well as solo piano on her own individual bookings with such stars as Max Bacon, Hal Monty, Leo Fuld, etc.

Favourite Composition: New World Symphony No. 5 (Dvorak).

Favourite Record: Paul Casal's "Kol Nidrei."

Dislikes: Bad accordionists on the radio.

Recreations: Making up exotic recipes.

Favourite Food: Tzimuss!

Strictly Personal: Height 5 feet 6 inches; Weight 138 lbs.; Bust 36 inches; Waist 26 inches; Hips 39 inches; Colour of hair: chestnut brown; Colour of eyes: brown. Takes size 10 in nylons and prefers tall fair men with blue eyes.

LUXEMBOURG

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SUNDAY, November 16

6 p.m., Music for You; 6.30, Music by Melachrino; 7.30, Ted Heath; 7.45, Winifred Atwell; 8, Teddy Johnson, Pearl Carr, Norrie Paramour; 9, Carroll Gibbons and Savoy Hotel Orch.; 9.15, Curt Massey, Martha Tilton; 10, Jo Stafford; 10.30, Bings Sings; 11, Top Twenty; 12, Music at Midnight.

MONDAY, November 17

7.30 p.m., Geraldo; 7.45, Betty Driver with Ronnie Munro & Orch.; 8, Showtime from London Palladium; 10.30, Smash Hits; 11.30, Music At Bedtime.

TUESDAY, November 18

7.30 Vaudeville; 7.45 Ian Stewart; 9.45 Felix King; 10 Guess the Year, Malcolm Lockyer, Brian Johnson, Marie Bryant; 10.15 Musical Chairs; 10.30 Bings Sings; 10.45 Andre Koscielnicz; 11.30 Music at Bedtime.

WEDNESDAY, November 19

7.30 At Home with Teddy (Teddy Johnson, Pearl Carr and Norrie

Paramor); 7.45 Ivor Moreton and Dave Kaye; 8 What's My Line; 9.45 Curt Massey and Martha Tilton; 10 Roberto Inglez; 10.30 Tunes of the Times; 11.30 Music at Bedtime.

THURSDAY, November 20

7 Anne De Nys and her Rhythm; 7.30 Vaudeville; 8 Opportunity Knocks; 8.30 Movie Magazine; 9.45 Curt Massey and Martha Tilton; 10 Archie Lewis; 10.15 Musical Chairs; 10.30 Bings Sings; 10.45, Radio Luxembourg Symphony Orchestra.

FRIDAY, November 21

7.30 Frankie Lane; 7.45 Hutch; 8 Vera Lynn Sings; 8.30 George Elrick's Cavalcade of Music; 9.45 Vic Damone; 10 Malcolm Mitchell Trio; 10.15 Highlights; 10.30 Tunes of the Times.

SATURDAY, November 22

7.05 p.m. The Irish Hour; 8 New Releases; 9 Scottish Requests; 10 Swingtime; 11.30 Music at Bedtime.

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MUSIC BUSINESS NEWS AND CHATTER



Anne Shelton and her pianist Johnny Franz had a warm welcome at Schiphol Airport, Amsterdam, when they arrived to make two broadcasts from the Hilversum AVRO station. (L. to r.): British-Dutch vocalist Phyllis Lane, Anne and Johnny, Mrs. Koopman, hostess of the AVRO Corporation, David Reid (Anne's manager), Mrs. Shelton, Mr. J. Koopman, Secretary of the Dutch Songwriters Organisation, Mr. J. Phillips and Mr. N. Boer, of the Dutch Decca Company.

HELLO, there. As usual I've been getting around this past week so here's the news from and about the Alley.

Looked in to see Ted Heath between shows at Shepherd's Bush Empire last week. During conversation, he asked me: "What do you think of Dickie Valentine?" What I think, Ted, is that you have the finest singer and entertainer appearing with a dance-band today. I was amazed by his performance.

This boy, without a doubt, is going to be the biggest thing in the country, and the only question remaining is how long can Ted hold on to him, or how long can Dickie afford to stay with this admittedly wonderful aggregation before going out on his own?

The answer remains to be seen.

FAREWELL AND WELCOME: Last week saw the conclusion of one of the best autumn shows—"Gently, Bentley." I trust that it will not be too long before we are given the pleasure of hearing these pleasing half-hour programmes again.

At the same time, one of the old favourites "Bed-time with Braden" returns for a further run, as crisp and as sprightly as ever.

One thing puzzles me. Do the BBC pay the musicians, or vice versa? After listening to the first show and the merriment in the studio, I believe I may have a point here!

Curious that Jack Parnell and his Music had to move over to allow the broadcast about General Eisenhower and his victory last Wednesday.

I suppose it was just coincidence that no interference took place with "Songs From the Shows," Wilfrid Pickles' "Can I Come In?" or "Book at Bed-time."

It's always dance music that suffers.

Producer Barney Colehan, of the BBC in Leeds, is to be attached to the Television Department in London as from November 24, and will be staying for six months.

THIS WEEK'S POSER: Why do we not have the pleasure of hearing the very commercial sound of the Norman Burns Quintet in a dance music broadcast over the Home wavelengths? This easy-to-listen-to group is based on the lines of

the famous George Shearing outfit, and having heard them on several one-nighters, I'm

The

confident given the opportunity, the sound of Norman Burns would soon be one of the most popular in the country.

How about it, BBC? These boys are available for other dates apart from an occasional "Jazz Club."

Latest masterpiece from the Mickey Katz camp. They've just recorded "Feet Up, Pat Him on the Pipick." I know what it means but don't ask me!

SIGN OF THE TIMES. American bandleader Pee Wee King has just bought his second plane to transport his band to dates. The first one is to ship their records. Quite a record library!

Do you keep your back numbers of the NME? If so, you may be interested to see what I wrote about Mario Lanza and his recording of "Because You're Mine" as far back as September 5. I criticised his singing, and advised record buyers to look elsewhere when buying this title.

Seems I wasn't so wrong; in fact, in America at the present time, Nat Cole and his version seem to be taking a lot of the sales despite the fact that temperamental Lanza is starred in the film. Things look so so-so for Lanza, that "Down Beat" has now run a front page story asking: "Is Lanza Washed Up?"



Nice things are said about the Norman Burns Quintet by the Alley Cat, so here's a picture of them at work in the BBC Studios last Wednesday. Line-up is Norman, leading from drums, Basil Tait (piano), Len Williams (guitar), Eric Greengrass (vibraharp) and Charlie Short (bass).

The most beautiful record I've heard in years is by Peggy Lee singing "River," and, oh, that out-of-this-world accompaniment!

Ella Mae Morse writes in "Down Beat": "When I was working in Wildwood, N.J., recently, I worked with a boy named Alan Dean, the boy who's over here from England; and I have never in my life heard a more terrific voice than this boy has. Actually, he doesn't have to sing; all he has to do is walk up on the stage and smile at the audience—he's got 'em right then; but he sings with terrific feeling and has a range from A to Z." Need I say more?

Marcel Stellman commences another disc-jockey show on November 19. He promises quite a few surprises.

Was a guest at the twenty-third annual Vaudeville Golfing Society dinner at the Park Lane Hotel last Sunday. What a night!

Speeches by Sir Godfrey Russell Vick, QC., Henry Longhurst, Ben Warris, Jimmy Wheeler, Charlie Chester, Johnny Lockwood, Hal Monty, George Doonan, etc., were positively brilliant, and I honestly can't remember a night when I enjoyed myself more.

Alley

Thank you again VGS, and I will especially treasure the personal gift to your guests. Wish I could tell readers what it was!

Many sad faces the other afternoon in the Alley when the local "copper" thought he'd get himself some promotion and pinched bandleaders, publishers, singers, and lots of other types, for parking their cars just where they'd been parking them for years!

I know I shouldn't say this, but seeing figures rushing from every doorway seemed quite funny at the time, but my friends tell me they fail to see the joke. Oh, well!

Who on earth advised straight ballad singer Josephine Crombie to sing a hot personality number like "It's a Man"? She tried this out on "Variety Ahoy" last week. Stick to what you do so well, Jo!

I have had the honour during the past week of seeing what I consider one

of the greatest films so far made. Lasting a few minutes short of two hours, 20th-Century Fox "The Snows of Kilimanjaro," starring Gregory Peck, Ava Gardner and Susan Hayward holds your attention for every moment. The photography is brilliant, the acting superb and the story by Ernest Hemingway, so true to life. Featured in the film are guitarist Vicente Gomez, and saxophonist Benny Carter.

This film once seen, will take a lot of forgetting. It opens in the West End on November 20, and my forecast is that it will run there for months before its general release. I have no hesitation in recommending this a MUST on your film calendar.

Listening to Terry Thomas in "Star Show" the other day, giving his impression of Noel Coward singing "Mad Dogs and Englishmen" proves that if he wasn't such a first-rate comedian, he could very easily make the grade as a competitor of Peter Sellers.

Edmundo Ros has just recorded genial MPA secretary Archie Montgomery's new song "I Like Brazil," published by Bosworth, and the disc has received most favourable comment in "Billboard." Archie, of course, is one of our better-known writers, and is remembered for his recent success "The Green Glens of Antrim," which was so superbly recorded by Lee Lawrence and Jimmy Young.

Doctor Robert Stolz, the famous composer of "White Horse

Cat

Inn." "Wild Violets" and "Rainbow Square," is at the moment touring the Continent with a huge orchestra. Pity we can't have the pleasure of hearing him here.

Jim Morris and George Harcourt have dreamt up a new set dance entitled "The Callaghan Dance" after the famous Eric Spear composition, and I understand that it is at the moment being demonstrated to all the dance halls around the country. It is also already being danced in the States as a "California Schottische."

Hear that the amazing Fogel is off to the United States zone of Germany to mystify their troops as well as ours, on December 1.

Peter Lane will be leaving Southern Music shortly and will be joining EMI an exploitation man as from December 1. The best of luck from the Alley to this likeable young man in his new appointment and we're sure he will be a great success.

Was at several private receptions during the week. At one, I was amazed to see so many nonentities and hangers-on. These affairs used to be really exclusive but apparently the spivs have found a way in here, too.

MUSIC CHARTS

As a service to our readers we have arranged with "The Billboard," the U.S. show trade paper, to reproduce its Music Popularity Charts.

RECORDS MOST PLAYED BY DISC JOCKEYS

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
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	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

BEST SELLING POP SINGLES

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
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BEST SELLING SHEET MUSIC

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

TOP TUNES IN BRITAIN

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24