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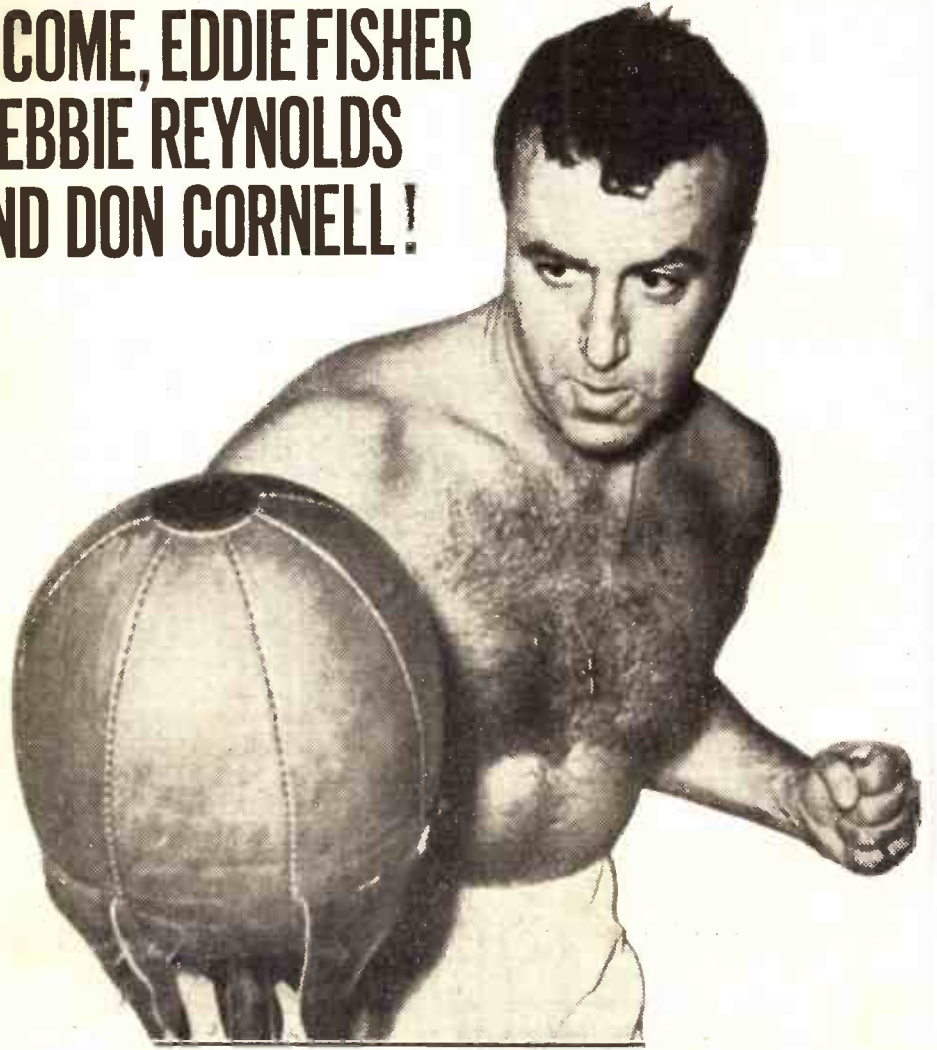
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ABOVE: Opening at the London Palladium on Monday is American recording celebrity Eddie Fisher. Coming to Britain with him is his bride-to-be, film-star Debbie Reynolds (centre). BELOW: Eve Boswell and Jack Parnell leaving London Airport on Tuesday for their tour of South Africa.

ABOVE: Singer Don Cornell (whose triumphant opening at Glasgow Empire is reported inside) was a very successful boxer, and still keeps fit with the punchball, as this NME photo shows. BELOW: Malcolm Mitchell brings his Orchestra to a grandstand finish at last Sunday's Royal Albert Hall Concert, when the new band made its London debut.



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MODERN MOOD

THE death of Charlie Parker has made other things seem unimportant to me during the past few days. All jazz lovers, everywhere, will have felt the blow by this tragic news.

But to some of us, those who are now thirty, a bit younger or a bit older—to my generation, in fact—Parker will always have a significance that others cannot fully appreciate.

We grew up with Bird, you see. He transformed the jazz scene during our most impressionable years. He guided our thoughts, moulded our opinions, opened our ears. To many people, he is already an historical figure. To us, he will always be, in his way, our greatest contemporary.

I hope to cover most of Parker's important records in a survey next week. Meanwhile, however, a Vogue EP of his can be reviewed:

"CHARLIE PARKER PLAYS" (EP) "Embraceable You" / "My Old Flame" / "Lover Man" / "Don't Blame Me." (Vogue EPV.1011)

THESE titles, all reissues, come from Parker's most productive period on wax. The first, second and fourth were made in 1947 with a group comprising Miles Davis (trumpet), Duke Jordan (piano), Tommy Potter (bass) and Max Roach (drums). In each case, Parker takes the opening chorus on alto, then Miles comes in for a few solo bars.

Improvising at a slow tempo, Charlie still keeps swinging all the time. His ideas explode, each one perfectly in place, without destroying the basic, sympathetic ballad mood. Miles also improvises with the utmost sensitivity.

"Lover Man," dating from the previous year, was cut just before Bird's first mental breakdown. He sounds like the sick man that he was, but his artistry gives affecting expression to the confusion in his mind. Jimmy Bunn's piano, alone and behind Parker, deserves individual mention here.

"NINE MODERN JAZZ CONCERT" "Best Keller" / "China Mine" (both by the Derek Smith Trio, featuring Don Rendell and Ronnie Ross). (Esquire EP.41)

"Hearsay" / "Minor Tor" (both by the Derek Smith Trio, featuring Don Rendell and Ronnie Ross). (Esquire EP.42)

"Crazy Rhythm" / "Sometimes I'm Happy" (both by the Victor Feldman Trio). (Esquire EP.43)

"Zoot's Suite" (Tony Kinsey Trio with Tommy Whittle) / "I Can't Give You Anything But Love" (Jazz Today Unit). (Esquire EP.44)

PREVIOUSLY released as part of two twelve-inch LP's (Esquire 32-004/5), these concert extracts should find a wider public in EP form. The Smith Trio was really a Rendell unit, with tenorists Don and Ronnie Ross blowing above an inadequate rhythm section. Both hornmen suffer from doubtful intonation here and there, but otherwise they give a reasonably typical account of themselves.

Victor's sides really "go," and among other good things, there's

some delightful interplay between the leader's vibes and Tony Crombie's piano. A worthwhile coupling, this, despite low-fi recording.

The Kinsey track lasts exactly 8 minutes and 20 seconds (including Tony Hall's announcement, and the applause)—surely something close to a record in EP duration! Musically, it's a characteristic souvenir of Tony's old Trio.

Jimmy Skidmore (tenor), Keith Christie (trombone), Dill Jones (piano), Jack Fallon (bass) and Allan Ganley (drums) make up the Jazz Today unit, together with trumpeter Dickie Hawdon, whose solo was edited out at his own request. Free-for-all jam session stuff, much as you'd expect from the line-up.

"JERRY WIGGINS TRIO (EP) "Coffee Time" / "Three Little Words" / "Candy" / "S'posin'" (Vogue EPV.1029)

A PLEASANT, unpretentious cocktail-piano date, with Wiggins, a former Lena Horne accompanist, running neatly through his programme while Jean Bonchety (bass) and Chico Hamilton (drums) fill in the gaps.

Nothing startling, but all very agreeable.

"ERROLL GARNER TRIO (EP) "Deep Purple" / "Bonnie Boy" / "Tippin' Out With Erroll" / "Relaxin' At Sugar Ray's" (Mercury EP.1-6025)

AN average Garner set, made five years ago with John Simmons (bass) and Harold Wing (drums) in support. "Tippin' Out" and "Relaxin'" are pleasant, but somewhat unevenful, medium-fast riff things. "Bonnie Boy" (a Danny Boy) so exaggerates Erroll's ballad tricks that it sounds like a skilful parodist rather than the man himself!

"Deep Purple" probably comes from a different session, possibly with a different rhythm section. It may even be a reissue from Vogue LDE.034—though if it is, heaven knows how Mercury got hold of it. I haven't got the old record handy to make a spot comparison, but this new one seems awfully familiar. MIKE BUTCHER.

TONY BRENT AND BILLIE ANTHONY SCORE IN VARIETY

CLOSING the bill at Finsbury Park Empire this week, Tony Brent shows just how far he is ahead of many of the singers appearing in Britain's variety theatres (writes Don Wedge).

Most of his numbers are current pops but he varies his act nicely with a couple of Irving Berlin oldies, and mainly scores with very thoughtful presentation.

In addition to his accompanist, Leslie Baguley, Tony also tours with his own drummer, Bryan Saul, in the pit. But he also uses his own tube microphone—a long slender stand that is hardly noticed when he is working—and some special lighting devices which are a great asset to the visual side of the presentation.

Billie Anthony also gets top billing at Finsbury Park and closes the first half, with a bouncing performance that is very warming. Again, her act is mainly composed of



ORIGINAL DIXIELANDERS

Jazz records reviewed by HUMPHREY LYTTELTON

TWENTY years ago, it was generally accepted that jazz began its career with the Original Dixieland Jazz Band. Now the New Orleans Revival, by throwing light on the pre-recording age of jazz in New Orleans, has put the record straight. Or has it? Has the pendulum swung too far the other way?

Does the contemporary assessment of the Dixielanders' music as something quaint and antique, not to be spoken of in the same breath as Negro jazz, do the group an injustice?

An opportunity to consider this point arises with the issue of eight titles by "The Original Dixieland Jazz Band" on HMV LP DLP 1065.

The numbers, recorded in 1917 and '18 are "Dixie Jass Band (introducing 'That Teasin' Rag'), "Livery Stable Blues," "Skeleton Jangle," "Tiger Rag," "Sensation Rag," "Bluin' The Blues," "Mourning Blues" and "Clarinet Marmalade Blues." Incidentally, "Dixie Jass Band" is better known nowadays as the "Original Dixieland One-step."

In the light of the current interpretation of jazz history, with its insistence on the Negro origins of jazz, it's important to stress one thing about the ODJB.

Unlike other white groups which followed them—the NORK, for instance, and the young Chicagoans—they were no "second line" band, struggling to master the style of the Negro jazzmen. White New Orleans had its own musical tradition, fathered by Papa Jack Laine and his brass and ragtime bands before the start of the century.

No doubt at some stage in its career, it received a pretty stiff transfusion of Negro music. But right up to the time of the ODJB, it maintained its own distinct characteristics, leaning more heavily than Negro music on the old ragtime style and using very much less vocalisation in the instrumental tone.

In Oliver's music, the poly-rhythms were less contrived—they were achieved almost by accident through the over-lapping of the various melodic lines. Legato playing a sort of lagging three-four over

impressive talent to take it a stage further. Indeed, the very rigidity of its form may preclude this.

While Armstrong, Dodds, Ory, Bechet, Noone, Ladnier all took New Orleans jazz forward into new forms, Dixieland has never really budged an inch since 1917, except in so far as it has lost the quality of precision and attack which distinguished the ODJB.

The Spanier versions of the Dixielanders' tunes... "Livery Stable," "Bluin' The Blues," etc., were impressive, but mainly for the work of Spanier and Brunies alone.

There has never been a Dixieland clarinetist to touch Larry Shields, and so deep-rooted is the insidious influence of Benny Goodman that I doubt if there ever will be.

The modern Dixieland bands have thrown away the jerky, out-dated rhythms of the ODJB. They have thrown away, too, the closely integrated ensemble style which produced those rhythms, with the result that they themselves rarely produce any real rhythm at all. Considering that Dixieland died with the decline and disbanding of the Original Dixieland band, I feel that it's about time it lay down.

Before I finish this week, I would like to address a memo to the recording companies who send me their records for free advertisement.

If they deny to me the sleeve notes and personnel information which are available to the cash customers, I shall certainly waste none of my valuable time scraping round for them myself. Records sent in scrubby brown envelopes instead of the proper sleeves will get no mention from me.

It's interesting to note that, although the old jazz forms are often referred to as "two-beat" music today, the basic rhythm of the Oliver band was steady four-four, and that of the ODJB verging on eight-to-a-bar.

Record Dealers' Directory

Advertisement for record dealers including Nelson's Theatre & Travel Agency, Rolo for Records, The Record Centre, Reliance Piano Co., Bow Record Centre, and Les Aldrich.

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BENNY GREEN, the saxophone player with a twinkle in his typewriter, introduces you to the 'LITTLE GIANT'

Tubby Hayes, the "Little Giant," about whose forthcoming new band Benny Green writes in this article, is caught in action (centre) by the NME photographer at rehearsal. Mike Senn (alto) is on the right of the picture, and Jack Sharp (baritone) completes the trio. Tubby, says Benny, "has become something of a legendary character."

I FIRST met Edward Brian "Tubby" Hayes about four years ago at one of Basil Kirchin's parties—those happy, hysterical parties which, alas, no more. Tubby couldn't have been more than fifteen or sixteen at the time, and in the half-light of the party he looked even younger. I had already heard him play at a club somewhere in Acton, when he succeeded by his ability and an almost indecent youthfulness, in convincing me I was an old, old man (I was all of twenty-two at the time), but I had never actually met him before.

I came late to the party with Harry Klein—you see, I told you this happened a long time ago, in the days when Harry Klein still went to parties—and there was a bit of fuss before we were admitted because of an old bicycle Harry had brought with him on the pretext that he intended riding it five miles home later on.

I wheeled the machine into the kitchen and leaned it carefully against the gas stove. When I turned round Tubby was standing in the doorway.

He looked at me, looked at the bicycle, looked at the gas stove, looked at me again, said, "There's a bicycle on the gas stove," and started laughing hilariously.

I always admired the skill with which Basil used to select the cast split from her sisters.

THE JAZZ SCENE: John Lewis of the Modern Jazz Quartet is writing the library for a new six-piece band that drummer Kenny Clarke (formerly with the MJQ) will direct. . . . Chet Baker has added two newcomers to his band—drummer Pete Litmann and bassist Jack Lawler. Both are from Boston.

Stan Getz's plans to take cornet-trumpeter Phil Sunkel on the road with him have run into financial difficulties. Club owners want to pay for five, not six men. . . . Clarinetist Tony Scott's crew at Minton's was filmed by a 20th Century-Fox TV newsreel crew. Tony was told the sequence is for European distribution. . . . New bassist with Duke Ellington is Jimmy Woode, a widely talented musician of excellent taste and a good beat. He formerly played with Ella Fitzgerald.

Drummer Chuck Flores, the 20-year-old from the coast, has rejoined the Woody Herman Band. . . . The new Jazzzone Society has finally given the powerful pianist, Sammy Price, a chance to record a session under his own leadership. His associates will be Pete Brown, Vic Dickenson, Jonah Jones, Cozy Cole and Milt Hinton. Title of the forthcoming album is "Blues, Barrelhouse and Boogie-Woogie." . . .



BENNY GREEN, baritone sax player with the Ronnie Scott Band, and the music profession's leading literary humorist, IS WRITING EVERY WEEK IN THE NME. Look out for his exclusive articles!

sounded like it, by which I mean that everybody was doing his very best. Musically the library is fine. I heard some scores of Jimmie Deuchar's, an original by Victor Feldman, some of Harry South's writing, and a vocal setting of Harry Klein's of "Darn That Dream" for Bobby Breen.

It all sounded very competent, jazz served up in a way that won't interfere with the tempos.

Here and there, I have heard scepticism about this project. People wonder if one so young as Tubby can front a band. I remind them that age is a question less of years than experience and that Tubby has been with the best touring bands for a long time now.

And to the wisecracks of the metropolis who wonder whether the name Tubby Hayes means anything in Ashton and Hinckley and Warrington, I would remind them of one factor they may easily have overlooked.

In some weird way that defies explanation, Edward Brian "Tubby" Hayes has, over the past two or three years become something of a legendary character to the teenagers of the provinces. He has somehow captured the imagination of the younger fans, possibly because he is no older than they are and they can identify themselves with him and enjoy a sort of vicarious self-pride when he does something special, perhaps because the boisterous happy spirit is there for everyone to see.

The boy is bursting at the seams with it. Whatever it is, it is a factor which cannot be ignored by those who are trying to assess his chances. The touring bandleaders who have had Tubby in their bands and have then lost him know what I mean.

Popular

A few months ago Tubby was stranded in Bolton on a Sunday. The Scott Band was doing a concert there that night, and Tubby came on and blew a number with us. The reaction was quite extraordinary.

I had the sudden half-conviction that he could have filled the place by himself. We shall soon know. He starts in Southsea on April 1st. And no cracks about the date.

He is one of the most popular musicians among musicians. Everybody in the jazz world will want him to succeed. Kenny Graham, who calls him the Little Giant, will. Phil Seaman, who loves him as a brother, will.

Tito Burns, who is backing Tubby, certainly will. And I, who like to see the best players do the best business, most emphatically will.

And if Mike Senn hears one day that they're going to stage "Back to Methuselah on Ice," and is too upset to play—well, Tubby knows my number. I wouldn't mind.

Shavian

I knew Mike's weak spot, for back in the days when he and I were Harry Hayes' two most maddening and incompetent pupils, I discovered he was a keen disciple of Bernard Shaw. So I went up to him and said, "Did you hear, Mike—they're making a musical comedy out of 'Pygmalion'."

He blew a derisive bottom B flat. "They're going to call it 'Lucky Liza' or something."

He gave me a horrified look, muttered something about Bernard Shaw with strings, and moved off to another corner.

The band is co-operative and

AMERICAN AIR-MAIL by NAT HENTOFF

FAMILY TRADITION: Gary Crosby, 21-year-old son of Bing, has signed an exclusive contract with the Columbia Broadcasting System. He becomes a regular on the Tennessee Ernie Show and eventually will probably have a programme of his own.

MUSIC IN HOLLYWOOD: Vic Damone will play the role of the Caliph in MGM's musical, "Kismet." . . . Marlon Brando's voice lessons for "Guys and Dolls" continue to cause comment. Said his instructor, Leon Ceparro: "Brando has a magnificent dramatic tenor. With more coaching he could sing in the Metropolitan." Ceparro, who has coached a number of Metropolitan and La Scala stars, told Joe Hyams of the "Herald-Tribune" that "Brando can sing a top B flat without effort. That is a tremendous feat after only a few weeks training." Jean Simmons will also do her first singing in the film. Jean and Brando will both sing a duet and dance together.

BROADWAY FORECAST: The next Rodgers and Hammerstein production will be "Pipe Dream," a musical based on John Steinbeck's novel, "Sweet Thursday." David Wayne may have the male lead. Burl Ives, best known here and in England as a folk singer, is rapidly acquiring a reputation as a straight dramatic actor. He appears in the new Ella Kazan-directed film, "East Of Eden," and he is about to open on Broadway in the new Tennessee Williams play, "Cat On A Hot Tin Roof."

ON THE ROAD: Eartha Kitt begins a series of lucrative night club dates in April. She will be accompanied by a trio, including English-born pianist Ronnie Selby, guitarist Perry Lopez and a bassist not yet determined. Leading choices are Gene Ramey and Tommy Potter. . . . Patti Andrews is in New York, making her eastern debut as a single at the Latin Quarter, after having

songwriting and show-producing team of DeSylva, Brown and Henderson. Famed author John O'Hara will write the screen play.

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Fans greet Ronnie Hilton backstage after his variety debut at Dudley Hippodrome last Monday. One of the girls is showing Ronnie a scarf which she has embroidered with his name. Our reporter, Don Wedge, who travelled up to Dudley to see Ronnie launched in variety, says "His shy personality obviously won over the audience right away."

RONNIE HILTON FACES HIS FIRST VARIETY AUDIENCE

LESS than a year ago pianist music-publisher Reg Evans heard a singer's test record. He liked it and took it to HMV executive Wally Ridley. Mr. Ridley liked it, too. HMV changed the boy's name to Ronnie Hilton and issued a coupling. Nothing happened immediately, but the public liked the next record issued, "Veni, Vidi Vici".

The semi-professional dance band singer from Leeds had a best-selling record! But he also had a good steady daytime job. His problem, as many NME readers will recall was "Should I take up a full-time show business career?"

Ronnie Hilton decided that he should. And on Monday (21st), when he began his first week in entertain-

ment proper at Dudley Hippodrome, the same Reg Evans was on the stage with him as his accompanist and Wally Ridley was sitting in the audience to see how he looked from the customers' viewpoint.

Still possessing little stagecraft, Ronnie's shy personality obviously won over the audience right away. A strong teenage contingent helped him to make an encouraging debut.

Though there is nothing brash about his warm, appealing singing voice, Ronnie will have to have better routine announcements. The screams and enthusiasm of these debut occasions are mainly generated by the younger element in the theatre. Nothing can be wrong for them.

But the older people who also go to make up the rest of the audience, expect everything to be polished. Perhaps the linking parts went awry on Monday through the natural excitement of not only starting in variety—but starting at the top of the bill.

HE'S AWAY!

Ronnie's act consisted of what might have been expected of him. "I Still Believe"—both to open and close—"Veni Vidi Vici," "A Girl, A Girl," "Prize of Gold"—and "A Blossom Fell."

He added a moving "Bless This House" singing seated on a chair. Nothing could have been more relaxed or so poignant. He also used an amalgam of "Mambo Italiano" and "Poppa Loves Mambo," to inject a bright spell.

Ronnie Hilton is away. He can safely forget about engineering workshops.

The supporting bill at Dudley is first-class. Highlights were an outstanding trapeze act and that fine comedian Bonar Colleano bringing back his "Night At The Opera" routine, as a lighthearted change routine, as a lighthearted change.

DON WEDGE

NORTHERN NEWS... by Ron Drake

THREE years ago young Sheila Buxton approached band-leader Phil Phillips at Sale, Manchester, and asked to sing with Phil's resident outfit at the local ballroom.

Sheila's vocal talents impressed Phil to such an extent that he signed her up immediately. The association, which has remained unbroken to the present day, and is continued at Phil's venue—the New Plaza Ballroom, Swinton—is justifying the band-leader's faith in his singer's ability.

The eight days commencing March 28 will be a red-letter period for Sheila. She broadcasts in the

North's "Night Club" series on that date; with the Ken Frith Quartet in "Sings My Heart" on the 30th, and returns to "Club Night" on April 4.

But that is not all! April 1 marks the highlight of the period. Her first Columbia record—with the Norrie Paramor Orchestra—is released on All Fools Day... Our guess is that Sheila will have the last laugh!

HARROGATE leader Stan Smith, together with the members of his Ilkley Moor Hotel group—which comprises himself on trumpet; Jack Newstead (piano); Jeff Hawkins (bass) and ex-Dick Denny drummer Les Copley—is currently having a

short lay-off from duty at the hotel while redecoration is in progress. He returns to the venue on April 8 for the summer season.

There may be a departure from Stan's usual practice of leaving his men under a deputy leader for the summer while he himself takes an outfit to the coast. Stan says his immediate plans are undecided.

SINGER Margaret Rose is to be featured with the Yorkshire Variety Orchestra at the Ronnie Hilton concert next Sunday at the City Hall, Hull. Margaret's regular venue is the Textile Ballroom, Bradford—she is a member of Les Garratt's vocal team.

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IN preparation for the aquatic season the baths ballrooms in Bradford and district close this week-end.

Arthur Jackson and his Orchestra will, however, continue to play in the Queens Hall portion of the Windsor Halls until June 26. His present twelve men will be cut to nine. Second and third trumpets and the baritone sax are dropped, which will then leave Arthur in command of a four sax, one trumpet, one trombone and three rhythm outfit.

Pianist-leader Arthur is to return to the Central Pier, Morcombe, at the end of May to take up duty as MD to Eddie Morrel's summer show. Drummer Jim Lancaster will act as deputy leader of the Jackson band when Arthur commences this appointment which he previously held in 1951.

Leader Stanley North, whose winter resident season at Thornton Baths Ballroom also ends this week-end, will continue to operate over a wide area to meet the demands of his gig connections.

SAXIST Les Bayliss, currently with the Phil Moss band at the Ritz, Manchester, is to join the ranks of summer season band-leaders.

Les is now looking for personnel for his new venture, which will take him to the Pier Ballroom, Teignmouth, Devon, for a resident season commencing in June.

The Wall City Jazz Club opened this week at its new headquarters—the Quaintways Restaurant, Chester—after a period of three months without a regular venue. The first session, held on Thursday, starred Freddy Randall and his Band.

LEEDS violinist-leader Paul Sange is to return to Bullin's Holiday Camp, Skegness, for his second successive summer season.

Commencing May 28, Paul and his group will be resident at the camp for fifteen weeks where they are to play for dancing and Sunday concerts.

This year Paul is to feature a six-piece outfit comprising violin, sax, trumpet, piano, drums and bass, and will include multi-instrumentalist Stan Grey in the personnel. Also signed is bassist Cyril Proctor.

At the close of his summer work Paul Sange will revert to his normal quartet for his winter sessions at his current residency—Powolny's, Leeds.

THE resident quartet at the Locarno, Leeds, which comprises drummer-leader Larry Cassidy; pianist Peter Hart; guitarist George Firth, and bassist Eddie Hopkins, has passed a broadcasting audition with the BBC.

Larry added freelance vocalist Garry Dent—who recently won a Locarno singing competition—to the group for the audition.

MUNN REMARRIES

THE NME extends congratulations to band-leader Billy Munn, who remarried his former wife, one-time dancer Eileen Hall, at Penrith, Cumberland, last week. The couple were divorced in 1928.

STARS FOR SUNDAY CONCERTS

IMPRESARIO Ed. W. Jones will be inaugurating the policy of bringing top U.S. singing stars into his Sunday concerts this summer, and already Billy Eckstine is booked for three dates.

These are April 24, at the Davis Theatre, Croydon, where he shares the bill with the Malcolm Mitchell Orchestra, etc.; May 22, at the State, Kilburn, when Eric Delaney and his Orchestra and supporting acts are also present, and June 12, at the Odeon, Plymouth, when again the Malcolm Mitchell Orchestra are on the bill.

Other more immediate Ed. Jones concerts feature song star David Whitfield. David heads a strong bill in a double concert at the Trocadero, Elephant and Castle, this Sunday, March 27. Supporting artists include the Malcolm Mitchell Orchestra, Dickie Dawson, etc.

David Whitfield comes to the State, Kilburn, in another Ed Jones' promotion on April 3, when his supporting artists will include Eric Winston and his Orchestra, the Three Deuces, Dickie Dawson, etc.

On Easter Sunday, April 10, Ed. Jones presents Max Bygraves at the Gaumont Theatre, Lewisham, on a bill which includes Joe Loss and his Orchestra, and Eddie Arnold.

NEW LUTON DANCE HALL

A NEW dancing resort opens in Luton tomorrow (Saturday). Called the Super Ballroom, it is on the site of the old Alma Cinema, and is indeed the cinema reconstructed and redecorated to form a large dance hall.

The music for the new resort will be provided by a new orchestra presented by maestro Peter Yorke, and led by saxist-leader Vic Abbott. The group will be called Vic Abbott and his West End Orchestra.

MUSIC TRADE'S LADIES' NIGHT

THE Sheet Music Travellers' Association, whose January dinner and concert is one of the highlights of Tin Pan Alley's social season, are holding a special "Ladies' Night" on Saturday, April 2.

There will be dinner, entertainment and dancing.

The venue is the Tavistock Restaurant, 18, Charing Cross Road (6 p.m.). Ladies and guests from the music trade are welcome, and tickets may be obtained from the Secretary, Charles Warsop, 1, Clivedon Road, Wimbledon, S.W.19.

ED. W. JONES ANNOUNCES HIS FORTHCOMING CONCERT ATTRACTIONS

—TROCADERO, ELEPHANT & CASTLE—
SUNDAY, 27th MARCH, 6 & 8.30 p.m.
DAVID WHITFIELD
The New MALCOLM MITCHELL ORCH.
DICKIE DAWSON 3/- to 6/- HOP 1344

—REGAL, EDMONTON—
SUNDAY, 27th MARCH, 6 & 8.40 p.m.
THE KEN MACKINTOSH BAND SHOW
with RUBY MURRAY, RONNIE HARRIS, EDDIE ARNOLD, NORMAN VAUGHAN
3/- to 6/- EDM 5223

—ODEON, BARKING—
SUNDAY, 3rd APRIL, 5.30 & 8 p.m.
FRANKIE VAUGHAN • RUBY MURRAY
THE KIRCHIN BAND • EDDIE ARNOLD
3/- to 6/- RIP 2900

—GAUMONT STATE, KILBURN—
SUNDAY, 3rd APRIL, 6 & 8.30 p.m.
DAVID WHITFIELD
ERIC WINSTONE ORCHESTRA
BARRY TOOK • DICKIE DAWSON • THREE DEUCES 3/- to 6/- MAI 8081

—ODEON, ROMFORD—
EASTER SUNDAY, 5.30 & 8 p.m.
THE KEN MACKINTOSH BAND SHOW
FRANKIE VAUGHAN • TERRY SCOTT • NORMAN VAUGHAN
3/- to 6/- ROM 300

—ODEON, PLYMOUTH—
EASTER SUNDAY, 5.30 & 8 p.m.
The JOHNNY DANKWORTH BAND SHOW
with RUBY MURRAY • AUDREY JEANS
2/6 to 6/- PLYMOUTH 65392

—GAUMONT, LEWISHAM—
EASTER SUNDAY, 6 & 8.30 p.m.
MAX BYGRAVES
THE JOE LOSS ORCHESTRA • EDDIE ARNOLD
3/- to 6/- LEE 1331

—DAVIS THEATRE, CROYDON—
SUNDAY, 24th APRIL, 6 & 8.30 p.m.
BILLY ECKSTINE
The New MALCOLM MITCHELL ORCH.
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—ODEON, WATFORD—
SUNDAY, APRIL 3rd at 5.30 & 8 p.m.
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VIC LEWIS and his Orchestra
and **The RONNIE SCOTT Orchestra**
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—KINGSTON EMPIRE—
Good Friday, APRIL 8th at 6 p.m. & 8.30 p.m.
ARTHUR HOWES presents
The KEN MACKINTOSH Band Show
with PATTI FORBES, KENNY BARDELL, GORDON LANGHORN, DON CAMERON and The "MACKPIES"
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MALCOLM MITCHELL ORCHESTRA MAKES ITS LONDON DEBUT



Ronnie Scott and his Orchestra (below) made their farewell appearance at the Royal Albert Hall, for they are shortly breaking up when Ronnie forms a big band. The picture shows the group in one of the exciting numbers that sent the crowd wild. Ronnie himself is third from left, and our page 8 contributor. Benny Green, is the saxist on extreme right.



The new Malcolm Mitchell Orchestra came to London last Sunday to greet thousands of fans who thronged the Royal Albert Hall, and here is a photographic coverage of the occasion. On right: Malcolm leads the band in "Shake, Rattle And Roll," which made some eager fans start jiving in the aisles! On left: Tommy Whittle (tenor) and Harry Klein (baritone) are seen in action during one of the tasteful and stylish numbers with which they opened the programme. Below right: The Tony Kinsey Quartet please the crowd. Below: Phil Seaman (left) and Victor Feldman, who stopped the show with their drum-duet, "Lester Leaps in."



Music makers

from all over the world are going to 'compare notes' at the WORLD YOUTH FESTIVAL at Warsaw this August. Send for full details to the BRITISH FESTIVAL COMMITTEE Dept. ME, 9 Camden High St., London, N.W.1

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Cuban Overture; Porcy and Beas
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TV AND THE BANDS

Ronnie Waldman, head of TV's Light Entertainment, talks to the NME



RONNIE WALDMAN

"GENERALLY speaking, our programmes during the next few months will reflect much more popular music than during the same period last year." Genial, youthful-looking TV Light Entertainment chief Ronnie Waldman leaned across the solid oak BBC table, eyed the assembled newsmen speculatively, and then added a further tit-bit: "But we've no plans for any special jazz programmes during the period." It was at a press conference, held on Monday at the BBC's Lime Grove TV studios, soon due to give way to the gleaming new buildings now being constructed up the road at White City. Ronnie had already revealed Light Entertainment's ambitious plans for the summer, plans which—in so far as they affect the popular music industry—are detailed fully on our news pages this week. Plans which—at present—make no provision whatever for the presentation in vision of any of the country's dance bands.

The question of the BBC Show Band was raised. Were we likely to be seeing them on our television screens this year? "The present contracts under which the Show Band musicians are engaged, provides for them to undertake only a set number of broadcasts each week on certain days. The rest of the week is their own, for then to accept other engagements as they wish. "I think it would be very difficult to get them all together on a given day for a TV transmission; it could certainly not be achieved in the immediate future. "The only solution would be an SB during one of their normal Light Programme broadcasts—but special MU permission would have to be secured, and of course I've no idea if we could get it."

Ronnie had, however, some optimism on the subject. "I think it quite possible that the Show Band will be seen on TV during the next few months, though." What about dance bands on the projected programmes about the record industry? "We certainly shan't be using Eric Robinson," said Ronnie. "He'll be far too busy with our many other programmes. "I anticipate that we shall use a different orchestra for each programme—in fact, I'd like to have the Show Band on the first of the series, if it can be arranged." Summarising, afterwards, Ronnie Waldman said it seemed to him that television was going to present plenty of dance music in the future—though not with the bands themselves in vision. He felt that, for instance, in the case of small swing and jazz

groups, it would be better television to present a vocalist backed by such a group, rather than to present the group on its own. "The appeal has to be mainly visual, all the time," he concluded. "After all, Billy Cotton is a success every time he appears on TV—nobody worries whether he's playing good dance music or not!" PIP WEDGE

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- ANTHONY STEEL
- JOHNNIE RAY
- RUBY MURRAY
- GEOFFREY EVERITT
- PETER MADREN

Band Parade: TEDDY FOSTER AND HIS ORCHESTRA
EDDIE FISHER'S LIFE STORY IN STRIP-CARTOON

Special Feature Articles: TENNESSEE ERNIE: TERESA BREWER
ELLA FITZGERALD: THE AMES BROS.

Front cover picture: DICKIE VALENTINE

QUIZ and PRIZE CROSSWORD

Box Biographies: Alma Cogan: David Whitfield: Four Aces: Frankie Laine: Don Cornell: Debbie Reynolds
FAN CLUB PAGE

Latest Popular and Jazz Records Reviewed: USA "Off the Record": Glamour Page: "World of Jazz": Personality Parade: Luxembourg Gossip: Hollywood Screen Notes

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