

THE NEW MUSICAL EXPRESS

No. 289 (NEW SERIES)

EVERY FRIDAY PRICE 6d.

JULY 25, 1952

AUF WIEDERSEHN, SWEETHEART · VERA LYNN'S NO. 1 USA BEST SELLER

NO. 1 USA BEST SELLER · AUF WIEDERSEHN, SWEETHEART · VERA LYNN'S NO. 1

SELLER · AUF WIEDERSEHN, SWEETHEART · VERA LYNN'S NO. 1 USA BEST

★
 In this special NME picture, Vera hugs the souvenir gold record presented to her at a celebration luncheon in her honour given by the Decca Company.
 ★



TRIBUTE
 to
 VERA LYNN
 The New Musical Express proudly presents the whole of its front page in homage to the first British artist ever to win top place in the USA Best-Sellers in the history of recorded popular music. Vera Lynn's "London" label recording of "Auf Wiederseh'n Sweetheart" for Decca is now Number One in America.

SELLER · AUF WIEDERSEHN, SWEETHEART · VERA LYNN'S

Eric Maschwitz replies for the Songwriters

THOUGH my colleagues and I greatly appreciated the notice given in your columns to the recent Fifth Anniversary Dinner of the Songwriters' Guild, we should like firmly to contest your inference that on that most successful evening there was "almost open hostility between the men who write the songs and the men who publish them."

Several publishers and many connected with the business were present as private guests and seemed to be having an enjoyable time.

We did not at this first "try-out" invite a publisher to be among the guests of honour. The choice would have been difficult; we could only have chosen one of the few who specialise in British songs, exactly the sort of inference we were anxious to avoid on such an avowedly "non-political" occasion. Musical politics played no part in the evening; it was purely a family gathering to celebrate our fifth birthday.

BBC SUPPORT

If we had decided to express any dissatisfaction with our members' lot it would have been directed at the BBC, without whose support for a British song policy the publishers are almost powerless to do more than they are doing at present.

You are not entirely correct in your statement that there is no "platform or meeting ground" between the publishers and the writers' Guild; whenever the publishers can spare time to attend joint committee meetings are held to discuss mutual problems.

It is also, alas, far from true that the publishers have "in most cases adopted the Guild's standard contract"; the fact is that the MPA has officially turned the contract down, although a growing number among the smaller publishers have adopted it.

Believe me, we have no "chip on our shoulders," nor do we regard ourselves as "underdogs." As a Guild we take great pride in our profession. The British have always written great songs, are writing them

now, and will continue to do so.

Our struggle against the contemporary "Americanisation" of public taste, backed by heavy guns in the form of recordings, special arrangements, etc., from across the Atlantic is a hard one, conducted, we hope, without undue bitterness.

"POPPYCOCK"!

The leaders of American songwriting are our friends and honorary members; we acknowledge deep admiration for the best of American songs—we resent the exploitation which some of the worst are now getting here.

It is, if you will forgive the expression, "poppcock" to maintain that, British, American or Chinese, all that counts is: "Is it a good song?"

The dice are heavily loaded against the British writer today. And there will be no real resurgence of the British song until such time as the BBC decides to make it possible for the British publisher to bring that about.

ERIC MASCHWITZ.

Eaton House,
Upper Grosvenor Street,
London, W.1.

What's Cooking?

TO say: "After two minutes take the steam pudding out of the oven," is like saying: "New Orleans Negro jazz will be played by white Londoners." Perhaps Monty Sunshine had this in mind when he mixed up his cooking methods.

OWEN BRYCE.

Thomas Street,
Woolwich, S.E.18.

L/A Air Plea

ON looking through this week's "Radio Times," I notice an anomaly that I think should be brought to the notice of Mr. J. Davidson, or whoever else it may concern. I'll just let the figures speak for themselves.

Music on the Home and Light programmes for week ending July 19:

Straight Music (including Light, Classical, Symphony, Brass and Military Band Music, etc.): 58 programmes amounting to 53 hrs. 45 mins.

Dance Music (as played by recognised dance bands): 23 programmes amounting to 15 hrs. 10 mins.

Latin-American Music (as played by recognised bands): Two programmes amounting to 55 mins., and both programmes are on Friday.

The figures quoted above do not include piano, record or organ spots, neither do they include the Third Programme, or regional programmes.

TABOO?

Could it be that Latin Music, like "Jazz Club" is becoming taboo with the BBC? If this be the case, can they tell me why they transmit 75 per cent Latin music during the TV's morning test-card transmission? Granted this is all "non-cop" music played by a "non-cop" band, nevertheless it is still Latin music. Could it be that the BBC think that this is the best kind of music to sell TV sets? I wonder!

By the way what has happened to Stanley Black? He seems to have been relegated to the ranks of being purely an accompanying orchestra. What is the reason for his Friday lunch-time spot being taken off the air? I listened to Don Carlos last Friday, and with all due respects, there is no comparison with the programmes that we used to hear from Stanley Black. I can only repeat: "Why take it off the air?"

HENRY SHERWOOD
(A disgruntled Latin-American fan.)

Keynsham Road,
St. Helier Estate,
Morden, Surrey.

★



A confidential word at the Songwriters' Guild Dinner last week between Douglas Lawrence (Light Music Chief, BBC) on right, and Leonard Smith (Columbia Executive).

★

I QUITE agree with reader Jackson (NME, July 18, 1952). Jazz does need something new, but surely the Paseo Jazz Band is not new?

Even Kenny Graham retained in his Afro-Cuban Rhythm Section the basic "modernist" sound, while the rhythm section in the PJB is completely Latin-American.

The trumpet and clarinet alone are not jazz. There are certain functions which the rhythm section must fulfil in a jazz band; modify them by all

WELL, ALL WRITE!

LETTERS TO THE EDITOR



This is the way to enjoy the present heat wave! Pete Payne's Jazz Riverboat trips started last week, and here is a shot of the fans enjoying themselves to the strains of traditionalist music as the good ship shuffles down the Thames.

I WOULD like to point out that not all Jazz Clubs disapprove of the action of the NFJO with regard to the Festival Hall concerts.

On behalf of my club, I would like to congratulate the NFJO on its action in defying the Musicians' Union and I hope that the Federation will continue its efforts in this direction until this Union of dance band and orchestral musicians loosens its hold on British jazz.

BRIAN EDWARDS.

Lime Crescent,
Old Trafford, Manchester.

ALEON BENNETT'S

THIS IS HOLLYWOOD

DECCA Records will issue an album, via a long-playing record on "Satchmo at Pasadena" taken off a taping of Louis' concert at the Pasadena Auditorium in 1951. This will make number three of Armstrong's concert dates available to his public.

Previously Decca came out with sides on two Boston Symphony Hall dates Louis played to capacity audiences. The current upswing in popularity enjoyed by Satchmo is responsible for the future release of several jazz sides recorded many years ago and currently on collectors' item lists.

WATCH CROCKER!

A young chap named Bobby Crocker is about to zoom into national prominence. Bobby latched on to the late Hal Kemp's library and has surrounded himself with top musicians. MCA signed this young singer-leader and at a concert at the Pasadena Civic Auditorium, Crocker broke the house record for admissions. Bobby plans on incorporating a jazz session at each date he plays.

Ten musicians quit the Sammy Kaye Orchestra over one-nighter dates. Because the big money is made on these one-night deals, and Kaye wanted to concentrate on his CBS-TV show, the ten tooters up and formed their own crew, signing a three-year pact with General Artists Corporation.

An English tour is being worked on, Musicians' Union permitting, for sometime in 1953.

Vera Lynn's recording of "Auf Wiederseh'n" is getting lots of plays on the juke boxes. . . . Dizzy Gillespie pleaded guilty

to a paternity charge brought by the mother of a three-year-old child! Dizzy denied being the child's father, but after about a half-an-hour of indecision, he pleaded guilty because "God told me to do that." Action took place in Toledo, Ohio. . . .

Tutti Camarata's Orchestra will backstop records made by John Raitt for Decca. . . . Burl Ives is touring New Zealand, Honolulu, the U.S. and then Scotland. . . . Joe Venuti and his hot violin opened at the Devonshire Inn in Hollywood. Venuti is carrying a trio. . . .

Bill Lankin, "The one armed wizard of the piano," is giving out with jazz tunes at the Golden Lion. . . . Pete Daly and his Chicagoans playing Dixieland at Astors in San Fernando valley.

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CINEPHONIC

GUY MITCHELL'S GREAT SUCCESS

THERE'S A PAWNSHOP

(ON A CORNER IN PITTSBURGH PENNSYLVANIA)

Backed with

BE ANYTHING

(BUT BE MINE)

CAMPBELL CONNELLY

I'M GONNA LIVE

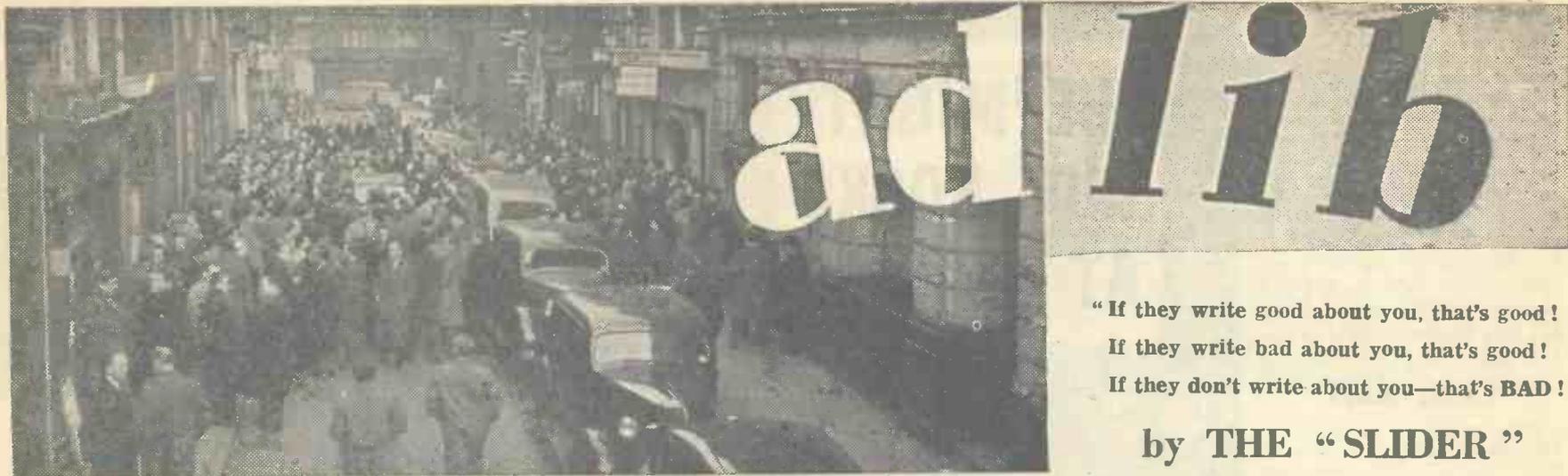
TILL I DIE

DASH MUSIC

A-ROUND THE CORNER

THESE GREAT HITS AVAILABLE TO CLUB MEMBERS
TERMS: S.O. 30/-. F.O. 40/-. TRIO 20/-. P.C. 15/-.
SONG COPY 15/-. EXTRAS 5/-. .

Campbell Connelly & CO. LTD.
10, DENMARK STREET, LONDON, W.C.2. TEL. BAR 1653



MET bandleader Tito Burns and his wife-singer Terry Devon, just back from their summer vacation in the South of France. Both looked very bronzed and fit.

Tito told me they'd had a whale of a time—lots of sun, good food, etc. His first engagement after the holiday was at Nottingham where they ran into extreme amplification difficulties and had to work most of the evening without a mike.

At the end of the dance, Arthur Rowberry, the resident bandleader, presented Tito with a medal on which was inscribed: "For Valiant Service in the Face of Extreme Adversity."

★ ★ ★

IT seems after all that to possess an American accent does not necessarily spell success, as is proved by an American songstress at present appearing in cabaret in the West End.

This young lady has for some time now made

TRAVELLING along Streatham High Road and I saw an amazing bespectacled figure, immaculately dressed in spotless white shop overalls. Turned out to be ex-Savoy drummer Ronnie Gubertini.

Ronnie is now a fully fledged partner in a thriving TV firm and is very keen on the work. When time permits he gets out the old drum-kit and does a gig or two to keep his hand in—says it won't do to let the new boys have it all their own way.

He looks very fit and enjoys his free evenings after so many years at the Savoy.

★ ★ ★

I READ with amusement a letter in a contemporary, written by a Mr. Gould of SW12, entitled: "But They Are Similar," in which he states that all British bands sound alike, mainly because personnels are similar, and cited the current



Ramsgate band-leader Eric Greengrass is here seen with his 14 h.p. Lea-Francis shooting-brake. It has a natural wood body, dark blue wheels and a light blue bonnet with a blue-and-white checked pattern on both sides of it.

And who is polishing the car so assiduously? Why it's comedian Norman Wisdom!

her first entry each evening to be greeted by complete and utter silence from the customers.

This has worried the management so much that they have issued strict orders for all waiters to applaud gustily at the "star" making her initial entrance.

You should see those waiters whipping down the soup, entree, etc., at the crucial moment!

★ ★ ★

LAST Wednesday evening I was travelling from Godstone to Merstham to have dinner at "The Feathers"—incidentally, something worth trying. En route I drove through the village of Blechingley, which was completely deserted except for one glamorous female climbing aboard an equally glamorous sports automobile.

Turned out to be ex-Ambrose and Lipton singer Pat Hutton. What are you doing down there, Pat?

★ ★ ★

I SUGGEST that a certain well-known maestro should use the new British hit, "Meet Mr. Callaghan" as his theme, as he is proving to be quite a sleuth.

It happened this way. A member of the detective-bandleader's orchestra accepted an offer from a rival organisation and had the secretary of the rival outfit type out his notice which he presented to his boss. His boss, on reading the notice, blatantly announced the band the musician intended joining was not all it was cracked up to be.

The astounded musician asked his boss how he knew which band he intended to join.

The Guv replied: "Apart from the faults in his music I recognised the faults in his typewriter!" And he was right, too!

★ ★ ★

TRUMPET-MAN Ray Davies has been dickering with the idea of changing his mouthpiece for some time now. Finally decided to take the plunge, and to avoid temptation to slide back to the old one, asked one of the boys to turf it into the Thames on his way home.

The deed was duly done. Any brass players will appreciate that it was a drastic step for Ray to take.

Ambrose Radio Band as being "Kenny Baker's Dozen" augmented.

Perhaps I can point out to Mr. Gould that of the nineteen members of the Ambrose outfit, only four played in the regular Baker Dozen Band—these being Kenny, Harry Roche, Harry Hayes and Martin Slavin.

I would also like to state that Bert Ambrose, far from being an idiot, is a very much respected member of the profession, with many years' experience behind him; consequently when faced with the prospect of a fifty-minute broadcast, a new band, a three-hours' rehearsal and sixteen brand new arrangements to rehearse, he picked, regardless of personalities, musicians with experience who required the absolute minimum time for rehearsal.

Who would you suggest he picked, Mr. Gould?

★ ★ ★

THE gullibility of some bandleaders is truly amazing. I recently played a date with a name leader who is alleged to be quite a musician—in fact, an authority.

Yet on this occasion the bass player in the band, giving the tip-off to the boys, proceeded to play a lengthy sequence of wrong notes in the wrong places throughout some entire numbers.

Believe it or not, the conductor didn't turn a hair!

★ ★ ★

AT the conclusion of a name band tour just recently, the leader gave all the boys a small envelope which contained a letter of appreciation for their fine services and co-operation.

He also gave them a small gift. Ten "Capstan" cigarettes each.

No comment.

★ ★ ★

DAVE WILKINS, the West-Indian trumpet soloist has left Johnny Gray's Georgian Club group, and so far Johnny hasn't fixed a replacement, but has been getting by with a series of good depts.

★ ★ ★

BOBBOY MICKLEBURGH, the versatile brass specialist, is having a busy time, running his thriving business, his own club, appearing at frequent Sunday jazz clubs and playing at the US Officers Club in Mayfair.

"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"

The band for his date is supplied by Felix King, who usually makes a personal appearance, but most of the time the boys are left on their own, and, it appears, are doing a pretty fine job.

★ ★ ★

MORE holidaymakers. Pianists Monia Litter and Pat Dodd are enjoying the sunshine at Bournemouth, as is that great old alto-stylist Joe Crossman. Don't think you'll find a "Vega" in Bournemouth, Joe!

★ ★ ★

I DROPPED in to the first house at the Palladium last Monday to catch both Guy Mitchell and Billy Cotton's Band. As usual, my eyes roved over the Skyrockets at work—Woolf Phillips is back from his holiday, looking very fit and bronzed—and then I spotted a new pianist with them.

Turned out to be Matt Heft, the Professional Manager at Francis, Day & Hunter, depping for Pat Dodd who is now on a well-earned vacation.

Matt certainly did a fine job—in fact, I'm afraid that the "Rondo Capriccioso" for the Ballet would have been in dead trouble if it hadn't been for him. He really led from the piano.

Which brings me to ask: "What's wrong with the Skyrockets these last few weeks?" They don't seem to be on the ball like they used to and have had some near squeaks (including one on Monday when the third alto was the only one who insisted on playing another chorus for the troupe of girls—and he was right). Maybe it's summer slackness—or maybe only the top-of-the-bill American act gets looked after now.

★ ★ ★

THERE'S a bandleader with a resident job in town who's looking for two saxophone players and a bass player. He's interested in good youngsters . . . but told me he'd very much like to get hold of musicians who don't insist on playing either before or after the beat! The NME office will steer anyone interested on to the leader in question.

★ ★ ★

WEDDING bells rang last Saturday for June Bradshaw, secretary to Maurice Kinn, and Robert Duke. Cyril Stapleton, Kinn's associate, was among the guests—while he was toasting the bride Maurice was stuck at London Airport explaining why he had brought back with him 32 mutes and a box of Armstrong records. The mutes are for the Stapleton band; the records?—for Maurice.

★ ★ ★



Celebrities at last week's fifth anniversary dinner of the Songwriters' Guild—(left) Alan Stranks, writer of the phenomenally successful "PC 49" BBC series; and Jack Strachey, composer of the phenomenally successful song, "These Foolish Things."

AS I watched the sleek lines of the U.S. battleship "Missouri" (fondly called the "Mighty Mo") pulling into Weymouth harbour, a thought crossed my mind... "Wonder if there's a band on board?"

I decided to find out, and as soon as the navy hit the shore (and I do mean hit!) I asked, and learned that there was indeed a band aboard. "Eighteen pieces, sir, and the best outfit in the U.S. Navy."

Great Band

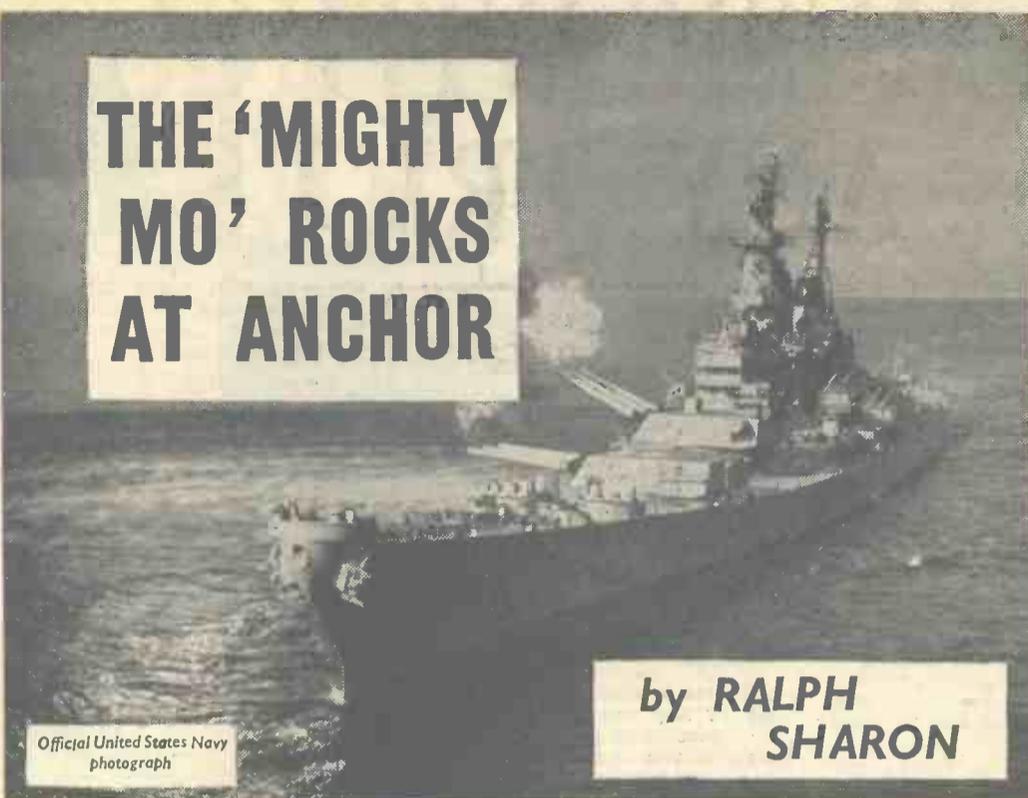
While grappling bravely that evening on the Pier Bandstand with a selection from "The Student Prince," I saw some of the boys from the "Missouri" Band arrive. I could tell they were musicians by their pained expressions. Hastily I pulled out a couple of "specials" and that did the trick.

They liked the music, and wanted to meet us. One of them acted as spokesman—Al Rotunda was the name—"jazz trumpet man" he called himself. I wasn't impressed.

"Can we hear the band?" I asked. Sure. They were playing for a dance the following day in Weymouth for US Navy personnel and guests. They'd sneak us in.

Well, the next evening, after much hedging and explaining at the door, we were in. On the stand, surrounded by crates of beer and glasses of Scotch, sat eighteen musicians in Navy uniforms. I still wasn't impressed.

Then they started to play, and after about five seconds flat I



THE 'MIGHTY MO' ROCKS AT ANCHOR

Official United States Navy photograph

by **RALPH SHARON**

felt my hair stand on end. Now I was impressed, because here was a great band, with the most powerful brass section I've yet to hear in the flesh!

It's unfair to compare this outfit with any British band, I suppose, but I must say that the brass section of four trumpets, three trombones, was twice as powerful in volume as the Heath Band full out, and that is not meaning to belittle the

British crew. Turning to the reeds, the saxophones were good too, but not exceptional as a section—a little ragged here and there. Rhythm was sparked by a wonderful bass player with a colossal beat and tone (incidentally, the only coloured boy in the band) and he was supported by a beat-y, relaxed drummer, and a pianist whom I couldn't hear at all because of a very bad piano.

But the brass was the outstanding feature of the band. Everything played sounded so easy, and yet they blew with a force that was shattering.

Best items were "St. Louis Blues" (which included a surprising change of tempo—the dancers didn't bat an eyelid!), and a lovely show-off arrangement of "Once In A While," with solos from tenor, trombone and trumpet.

The band is fronted by Chief Musician Curtis Lee, and the personnel is:

Saxophones: Arthur Nav, Mike Martino (altos); Norman Clem, Marty Thurmudo (tenors), Tom Hill (baritone).

Brass: Guy Bierwaters, Tom Allen, Al Rotunda, Dave McFarlan (trpts); Roland Dill, Don Bradley, Jack Kirkman (trombones).

Piano, Tony Crain; Drums, John Bromley; Bass, Earl Brown.

Apparently this band was formed rehearsed and nursed by our old US Navy friend, Sam Donahue, who is responsible for many arrangements in the book.

Cuba Bound

Without giving away any military secrets, the "Missouri" is headed for Cuba after leaving Weymouth, and the boys have promised to send me a pair of genuine maracas when they arrive there. Their previous port of call was Norway, and they had a high opinion of musicians they heard in that country.

One final point. The band ended the dance with a version of "God Save The Queen" which killed me! It sounded like Thornhill, five clarinets, muted brass and some lovely chord changes.

I asked who the arranger was. "Oh, that's just the stock parts the US Navy hands out to service bands" was the answer.

I wonder if the Admiralty will now put out a Billy May version of "Stars and Stripes" for our military bands, just to even things up a bit!

IF you have cheers, prepare to raise them now. Three of America's outstanding jazz soloists will soon be making concert appearances up and down Great Britain—and there is nothing the MU or AFM can do about it!

The reason is, of course, that Sarah Vaughan, Ella Fitzgerald and Billie Holiday are singers, and this officially sets them apart from the brass, reed, string and percussion families, and the exponents thereof.

Poll Winner

But make no mistakes, the musicianship of a Sarah, Ella or Billie is akin to that of a Charlie Parker, Art Tatum or Lester Young, and if our instrumentalists listen to them with open ears, they will learn a lesson they'll never forget.

To mention Miss Vaughan in the same breath as Parker is logical as well as apt. They were together in the Earl Hines band of 1943, and not long afterwards they joined forces in the epoch-making days of the bop era.

Sarah, who is four years younger than Charlie, was born in Newark, New Jersey, on March 27, 1924, the only child of a carpenter whose hobby was the guitar. Mrs. Vaughan was

a chorister of some distinction, and the little girl was encouraged to sing in church, and taught to play piano and organ soon after she started school.

As second vocalist and second pianist with Hines, Sarah was

made under her own name for the Continental label with folk like Dizzy Gillespie, Charlie Parker, Flip Phillips and Max Roach in support.

Exclusively contracted to Musicraft in 1946, shortly after

various modifications, symbolised by the larger, lusher orchestral assistance she was often given, but the spirit of jazz never failed to permeate her phrasing and illuminate her artistry.

THE DIVINE SARAH VAUGHAN

MIKE BUTCHER embarks on the first leg of a triangular tribute to three great ladies of American song who will shortly be visiting us



introduced to Billy Eckstine, her senior partner in the first division, and when Billy organised his own orchestra in 1944 she went along with him.

On an early Eckstine recording date "I'll Wait And Pray" was waxed with a Vaughan vocal, and by way of extra-curricular activity, Sarah lent her pear-shaped tones to sessions directed by John Kirby, Georgie Auld, Tony Scott, Teddy Wilson and so on, in addition to the eight sides she

she left the Eckstine crew to try her luck as a single, Miss Vaughan quickly attracted the attention of discophiles throughout the United States, and with her version of "It's Magic," made at the end of the following year, she had a hit of sizeable proportions.

Meanwhile, her theatre and night club appearances were grossing ever-bigger returns and in the musical magazines Sarah established herself as a perennial poll winner.

As she reached a widening public, her style underwent

Since the start of 1949, Sarah has been a Columbia contractee, but from the evidence of our local catalogues you would never know it. Of the many masters she has made not more than three have been pressed for the British market, and of these only one—"Thinking Of You"—is still listed.

The reason for this is not clear. Disappointing sales may be the answer but it is hardly a convincing one as she has had virtually no chance to prove or disprove her commercial worth in this country.

"I Love The Guy," "Perdido" and "These Things I Offer You" were all Stateside successes, and the publishers of the first named tried hard to secure release here, without result.

On films too, Sarah was almost entirely relegated to the cutting room when "Disc Jockey," the movie she recently appeared in, crossed the Atlantic, even though her song had been said to be one of the few saving graces in a miserable production.

Two of the duets that she made with Billy Eckstine for MGM are obtainable, however, and both singers are heard at their very best on "You're All I Need" and "Dedicated To You." Sarah's early "Lover Man" with the Dizzy Gillespie Quintet can also be bought on Parlophone.

Before she comes to London about six months from now, Miss Vaughan is set to tour America's key cities with "The Big Show of 1952," a package which also includes the King Cole Trio and Stan Kenton's Orchestra. This will be a direct sequel to her success in last year's edition of the same presentation.

Record Plea

And, perhaps, to pave the way for her arrival, a belated issue of some of her superlative newer platters will be considered. Her beauty of tone and expressive warmth are heard to glorious advantage on "The Nearness Of You," and the album mentioned on our Modern Jazz Page two weeks ago, when Budd Johnson was the topic of the day, is full of fine things, none better than "It Might As Well Be Spring" and "Nice Work If You Can Get It."

Are you listening, Messrs. Columbia?

THE SENSATIONAL
HIGH NOON
(DO NOT FORSAKE ME MY DARLING)
Recorded by
TEX RITTER (CAPITOL) LITA ROZA (DECCA) BILL HAYES (M.G.M.)
WILF THOMAS (PARLOPHONE) FRANKIE LAINE (COLUMBIA)
ROBBINS MUSIC CO.
23, DENMARK STREET, LONDON, W.C.2. TEM 4685

DANCE MUSIC WITHOUT ANY TRICKS

JAZZ CLUB

Saturday, July 19, 5 to 5.30 p.m.

THIS week, Jazz Club, I am happy to say, was a very entertaining half-hour despite the fact that there were a few live artists in the cast. For the last few weeks I had begun to suspect that the only people who were likely to make anything out of the art on the BBC, were the people who talk about it.

On the other hand, to be perfectly honest, the most interesting moments during this programme, were provided by Denis Preston in his book-review of Jelly Roll Morton. It was extremely well presented and illustrated musically by a Mr. Preston who seems to have taken a hint about his "Gloomy Sunday" delivery and came to praise Caesar eloquently, instead of re-burying him.

'Pin Up' Ralph

Any further comment on the artistry and musicianship of Jelly Roll would be superfluous. The insight into the personal life of this fabulous figure, however, is worth every penny of the eighteen shillings asked for the publication and, as it was suggested, is of equal interest to jazz fan and layman.

Dill Jones' task of trying to put Ralph Sutton in running for immortality was not quite so easy. There's no doubt that Mr. Jones' "pin-up" musician is a fine pianist, but there are a lot of fine pianists in the world, and if they're all to be "pin-ups," Jazz Club will begin to look like the inside of a GI barrack-room.

Great emphasis was placed on Sutton's academical training and his resultant technique. Once again, his technique is very good. Not good enough for it ever to become legendary, though.

Marie Satchmo

Incidentally, the one spot where a little extra enthusiasm was warranted, Bix's composition "Flashes," somebody decided to fade out after a few bars. A pity. I was just beginning to think that there might be something in Mr. Jones' affections.

Of Madam Marie Bryant, I am in full favour of everything except the quality of her voice. I know it's the blues style. I know that the huskiness is traditional. I also know that as a passport into the hall of fame it was lacking.

The Louis Armstrong influence was marked. That in itself was a barrier. There's only room for one Louis, male or female, in that there place.

Opinion: More expensive than usual and worth it.

★ ★ ★

SIDNEY LIPTON AND HIS ORCHESTRA

Monday, July 21, 5 to 5.30 p.m. Light.

IT'S nice to know in these days of cut-price "West End" music, that there are one or two managements who still realise that customers should get their money's worth.

That is, presuming that the standard maintained on this broadcast is the same as purveyed in the Grosvenor House Restaurant, and as the personnel, etc., doesn't vary, there's no reason for thinking otherwise.

How pleasant it was to hear,

what is, in my opinion, one of the most professional and musicianly bands in the country, presenting a programme of dance music pure and simple, and without the aid of tricks, still make it palatable to public and player alike.

I can well understand Mr. Lipton being so firmly ensconced in Park Lane all these number of years, because of his insistence that the style of music as played to the diners (i.e., soft, slick and sophisticated), should not be altered to pander to either bored musicians or BBC listeners with "ants in their pants." Or if it comes to that, critics with a boogie or bop bee in their bonnets.

The clipped, unstylish phrasing of the ensemble is also a *bête noir* to some, but as it is so well done and is offset by the



modern soloists I, personally, talent, but direct it at the listeners and not at the band.

A word too for the arrangers. A good word.

Another one for the sweet trumpeting of Harry Letham.

It has been a wonder to me that some of the best point numbers of the last decade, from "Call Me Madam" and particularly "South Pacific" are so seldom broadcast. For instance the brilliant lyrics of "There Is Nothing Like a Dame" should surely be in great demand — that is, unless Mr. Misery Martin has formed a "Weekday Observance Society."

Anyway, thank you, Mr. Lipton, for letting us hear them.

The three vocalists—Primrose Hayes, Charles Granville and Charles Young — were tuneful, and completely in tone with the smooth sophistication of Mr. Lipton's melodic elegance.

Opinion: Mercenary but masterly music from Mayfair.

★ ★ ★

TITO BURNS AND HIS BAND

Saturday, July 19, 4.15 to 4.45 p.m. Light.

I HAVE no objection to band-leaders clowning, when they can follow it up or accompany it with some good music. Tito Burns is in the enviable posi-

tion of being able to do this. He has also an unstilted style and warm Cockney perkiness which goes well with what I gather is an unscripted script. One danger, Mr. B.—an impromptu sense of humour when that red light goes on, is a rare

Jack Bentley's Radio Reviews

BLOOP!

Two people you know well, looking oh, so unhappy, as they wait in the clubhouse for the rain to give over, so that they can get out on the first tee for a game of golf. Danny Kaye, complete with oilskin hat, hangs forlornly on the arm of his pal Jack Benny, who met up with him whilst touring.

BLEEP!

any excursion made into the prosperous land of commercialism doesn't seem to have marred his touch.

Vocalist Terry Devon (Mrs. Tito Burns) is completely at home with "hubby" and company, and if their matrimonial relations are as harmonious as their musical ones, I think we have a potential Darby and Joan in the offing.

Paul Vaughan satisfactorily filled the bill. A better choice of key, however, might have prevented his low notes from disappearing occasionally into "A Pawnshop Round The Corner."

"Happy boy" Coleridge Goode chortled now and then, adding to the fun but not quite so much as he might have done visually. Come to think of it, this outfit strikes me as being a good bet all round for television.

Opinion: Boppish frolics.

★ ★ ★

JACK NATHAN AND HIS BAND

Saturday, July 19, 12 to 12.30 p.m. Light.

THE bald announcement in the "Radio Times," "Jack Nathan and his Band," rather intrigues me. Not because this half-hour hadn't been given one of the BBC's cute titles, but because the one factor that rescued this outfit was the voice of Ray Burns, and he isn't even given the courtesy of a credit.

Admittedly vocalist Rita Williams' name was also absent, but the fact was not conspicuous. I say that I am intrigued for the simple reason that it seems that Mr. Aeolian Hall and other members of the Corporation's upper crust have



snubbed one of our first-rate singers for too long.

When one hears a plum vocalists' spot in "Variety Bandbox" given to comedian Reg Dixon, whose very whim it appears is the BBC's command, the position becomes ludicrous. Apart from the omission of Ray Burns' name in the "Radio Times," which might have had no especial significance, I can think of no other reason for not putting this singer on the trail blazed by other Ambrose discoveries who are now internationally famous.

Regarding this broadcast as a whole, it was pleasant but not very inspiring.

The ensemble was inclined to be ragged, the tuning inclined to be rugged and the rhythm didn't rhyme.

Opinion: The Ray Burns Half-Hour.

★ ★ ★

HIGH NOTES OF THE WEEK

A study in musical refinement. James Moody. Strings and Rhythm.

Trumpeter Albert Hall.

★ ★ ★

LOW NOTES OF THE WEEK

Friday, July 18, 2 p.m. Light.

"Tunes for Everybody"

Symphony No. 77 in B flat by Haydn.

Everybody? Every body?

Berg Splits with Mecca circuit after 21 years

AFTER 21 years on the Mecca circuit—with only one break for Army service—bandleader Mannie Berg, for the past six years on the stand at Birmingham's Grand Casino, has declined to renew his contract.

There has been no disagreement with his employers. Mannie is moving out on the friendliest of terms in the hope of finding a quiet backwater in the dance-band business. He will probably renew his activities on a semi-pro basis.

The contract terminates on July 27, but Mannie will probably remain at the Casino for a further few weeks.

Three members of his versatile five-piece will remain with

Mecca, under a new bandleader. They are Frank Mortimer (pno), Reg Holmes (bass), and Tommy Allen (drums).

Accordianist Roy Stelling will move out to fill a vacant musical berth on the "Queen Mary."

Mannie Berg, who handles violin, and alto and soprano saxes with equal facility, will have a farewell party from Wally Green, manager of the Grand Casino.

Mannie, who is 44, said: "I want a little more home life than two dance sessions a day afforded. I hope to take a spare-time job and form a nice little semi-pro outfit. There is plenty of scope for such a venture in Birmingham."

MERIDIAN

IDAHO STATE FAIR

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I WAITED A LITTLE TOO LONG

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Cowboy singing-star Tex Ritter photographed by the NME at the Decca recording studios where he waxed "High Noon" this week.

ZIGGY ELMAN AND ORCHESTRA
"With a Song In My Heart"
"Stardust"
(MGM 517)

THE little fat man whose playing used to be a feature of the Tommy Dorsey Band at its best, can still blow a mean horn. These two sides are a showcase for his trumpet, and he does a grand job.

He is backed by a fine rocking band, too, which helps out no end.

"Song" shows the trumpet man's big warm tone, and behind him there is a beautifully-played trombone obligato. The saxes have a crisp edginess that is a joy, due mainly to an outstanding lead alto man. Sax players will lap this up.

There's also some tasty clarinet, and a driving rhythm section which rocks the band. Arrangement, too, is top grade.

Reverse is just as good. Highlights are Ziggy's horn, the trombone player, and an excellent tenor stylist. Tune is taken at a nice medium jump, and the last chorus goes like mad.

Definitely well worth the money, for the lead alto alone!

★ ★ ★

GUY MITCHELL
(with Mitch Miller's Orchestra)
"The Day of Jubilo"
"You'll Never Be Mine"
(Columbia DB.3104)

FIRST side is a real foot-tapper—lots of life and personality from Mitchell, who by this time will have run his first week at the London Palladium. He is well supported on this disc by the French horns of the

RALPH SHARON'S RECORD SURVEY

Miller Orchestra, and a good chorus.

Second side is a haunting new waltz, with a minor strain, which could catch on big over here. Singer and full supporting company do well.

Two good sides, excellent production stuff. Either side could be a big seller.

★ ★ ★

CYRIL STAPLETON'S ORCHESTRA
"Waltz Without Words"
"Would You?"
(Decca F.9939)

TWO instrumentals from the Stapleton crew. The waltz has a Glenn Miller-type arrangement and the reverse tries hard to do a Billy May, so I think it is only fair to judge these sides by comparing them with the original bands they seek to emulate.

The first side is quite a pleasant tune, from the Radio Luxembourg "Stars of the Evening" competition, and the Miller noise is very well done by the saxes. Arrangement interesting, if not over-ambitious. Let's say this one is perhaps half as good as the Miller Band was—accent on the was!

"Would You?" originally a waltz, done here as a jump, sports a healthy brass section, a bit of tasty solo work by Alan Franks on trumpet, and barely any rhythm section at all. Was there a bass used on this side?

Comparison with the May Band? Say one-third as good. Harsh, maybe, but true. Sorry, Cyril, but these sides leave you wide open.

★ ★ ★

MANTOVANI & ORCHESTRA
"Was It A Dream?"
"It Happened In Monterey"
(Decca F.9930)

BOTH of these sides are well up to the high standard Monty has set himself, and the strings are excellent on these two lovely old waltzes.

My only crib is that no matter how closely or intently you listen, you can't hear the bass player's work at all. Either he's getting underpaid for the session, or the recording engineers aren't bothering about him. Pity, because otherwise the balance is perfect.

★ ★ ★

EVE BOSWELL AND DEREK ROY
"Dance Me Loose"
"Just For Old Times"
(Parlophone R.3549)

I THINK Parlophone are to be congratulated for having the bright idea of putting these two talented artists together and making them a team on wax. They go well together, and turn in a fine job here.

First side is a cute novelty

and has Eve Boswell singing in English with a Dutch accent—very entertainingly, too, with Derek Roy explaining the lyrics.

Reverse is a very good song, with an intelligent lyric, and Derek shows that he can match most of our male vocalists if he wants to, and he is ably supported by the competent Miss Boswell.

This is a winning combina-

union by the front line, but they make an awfully hard job of it and are very ragged all through.

Trombone and tenor solo quite well, but Miles himself steals the side with his beautiful flowing phrases. I can't help thinking that if Bix Beiderbecke were alive today, this is exactly how he would be playing.

If you are a fan of Miles Davis you won't be disappointed by his work here, but the absence of any real arrangement on each side certainly detracts from the commercial value of the disc. Still, they say that a miss is as good as a "Mile"(s)—and maybe this disc bears that out!

MICKEY KATZ IS KIDDING—BUT THE PLAYING IS GREAT



Miles Davis shows tenor-player James Moody how he produced records like the one reviewed on this page.

tion, and if you liked Bob Hope and Shirley Ross as a duo, you'll go for this. More, Parlophone, please!

★ ★ ★

MILES DAVIS & HIS BAND
"Whispering"
"Down"
(Esquire 10-234)

THESE two sides are not of the same high standard of "Boplicity" and "Move," mainly through lack of arranging ideas. There are no intriguing figures and unusual harmonies and sounds that have stamped Miles' Band as something completely different and original; but Miles' own playing, on both sides, still makes this disc a modern jazz collector's item.

"Whispering" starts out with an amazingly conceived piano intro by John Lewis, and then follows Miles blowing a chorus—unsurely for him, and not without a few fluffs. Sonny Rollins' tenor solo didn't move me, and I don't like his "woofy" tone at all.

He is followed by a very good trombone solo by Benny Green, and this seems to have inspired Miles, who comes back again for the last chorus, making up for that poor first chorus by some beautiful long-flowing phrases—no fluffs. That is the side; no arrangement, just a string of solos, backed by the rhythm.

Flip is an original theme by Davis himself, and is played in

unison by the front line, but they make an awfully hard job of it and are very ragged all through.

Trombone and tenor solo quite well, but Miles himself steals the side with his beautiful flowing phrases. I can't help thinking that if Bix Beiderbecke were alive today, this is exactly how he would be playing.

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MICKEY KATZ AND HIS ORCHESTRA
"Wheel Of Fortune"
"The Barber of Seville"
(Capitol CL.13761)

TWO more great sides by the "King of Knish," Mickey Katz.

First side is a take-off of the Kay Starr version, complete with roulette wheel intro and some band backing; from the moment Mickey sings sadly, "I'm just a schlemmeel of fortune" to the finish, it had me laughing.

Incidentally, through these sides the musicianship is first class and solos by trumpet, violin and clarinet, although they're kidding, prove that it takes a good jazzman to play really corny in a phony style.

Flip side is adapted by Billy May from Rossini's "Barber of Seville" and the scapegoat is a very fine operatic baritone (vocalist, it says on the label!) called, for this record anyhow, Pietro Gentile!

He is supported by a line-up of hooters, bells, police whistles, cuckoo whistles, bird warblers, cow bells, Swanee whistles, chicken crows, crashing buckets, traffic sirens, revolver shots, to say nothing of a tuba and some rude razz noises of a somewhat doubtful origin.

Both sides are good for a laugh.

WEEK'S BEST BUY—
Ziggy Elman's "Stardust."

WEEK'S BEST VOCAL—

Jane Froman's "With a Song In My Heart."

BEST JAZZMAN OF THE WEEK—

Miles Davis in "Down."

WALDER AZEVEDO AND ORCHESTRA
"Delicado"
"See If You Like It"
(Brunswick 04951)

FOR those of you who like to hear a guitar played acoustic and without all the electric business of wires, plugs, amplifiers, etc., I can heartily recommend these two sides.

Both feature some excellent authentic Spanish guitar work and make for pleasant listening. Azevedo is the composer of both tunes and at the moment "Delicado" is one of the top hits in the States.

Doubtless we shall be hearing many more recorded versions of the tune (remember the Kenton one, a while back?) but this disc by the composer will take some beating. It is so completely in character, and sounds genuine.

NEXT WEEK: Ralph Sharon will give his own critical opinion on the Swedish All-Stars' "Cream of the Crop" record, which is the subject of a review by Mike Butcher and Tony Hall on page 13 of this issue.

NFJO CHIEF ROBBED

BERT WILCOX, NFJO Press Officer and LJC promoter, was the latest victim in the recent spate of burglaries in the London jazz world when his shop in St. John's Wood, the National Radio and Television, was broken into and £50 in cash stolen.

The thieves got in by the back door, which was forced open with a crowbar, and the cash stolen from a locked steel filing cabinet in the office.

Nothing else was touched, but the police are acting on information received and hope to make an early arrest.

Recent break-ins include Maurice Kinn's house at Stanmore on Whit Monday where £2,000 was stolen; Jazz Record Retailers' Association Secretary, Owen Bryce's home in Woolwich, and the £25 haul at the Vogue Record shop burglary reported in the NME last week.

★ THE SUMMER HIT OF 1952 ★

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KENNY BAKER

Dozen" series. This September, he goes solo in variety for the first time.

Advice

"Are you quite recovered from your operation?" we asked him.

"You can say I'm blowing my head off now," came the prompt reply. "I'm fit as a fiddle. Oh, and you can also say I'd like to keep the Dozen going, and I intend to do so for all future engagements in and around London. I've got a half-hour overseas programme in August. It's not quite the Dozen line-up but a more modern style."

We asked Kenny Baker one last question. "What would you say to young players coming into the business?"

He gave his answer forcefully and sincerely. "Tell 'em for goodness' sake to learn their instrument properly. Nowadays, not enough trouble or care is taken about academic playing. There are guys in the jazz business today who don't know anything, musically speaking; how can they ever be great jazz players if they haven't got a solid musical background to build on? You must tread the academic road if you want to

Kenny Baker at the age of 13, when he was first cornet in the West Hull Silver Excelsior Prize Band.

get anywhere." And Kenny Baker should know. He has trodden the academic road with such distinction that the experts now regard him as among the best six trumpet-players in the world. The road has already led him from Withernsea to the greatest trumpet-berths the British musical profession can offer, and it's still leading him onwards to even greater successes. R.S.

THE dark-haired, button-eyed boy looked longingly at his uncle's brass bass. It was an enormous instrument, big enough almost to swallow the 11-year-old youngster in its bell, but it fascinated the boy. He approached it, put the huge mouthpiece to his lips and blew it perfectly. . . .

"As a result of that," recalls Kenny Baker wryly, "they decided I was a natural brass-player and gave me a tenor-horn to play in the local band. But I wanted to play the bass. The tenor-horn was small stuff. . . . I remember I sulked for weeks. . . ."

Mother's Influence

But it was that local band that started Kenny on the ladder of fame, for one of the cornet-players left suddenly, and there was a cornet going. "I found I could play it straight away without any instruction whatsoever," he said, "and that's a fact that surprises me even to this day."

All this happened in Withernsea, East Yorkshire, where Kenneth Baker first saw the light of day 31 years ago. His father, a shoemaker who had opened up in business in Yorkshire after emigrating from his native Midlands, was a spare-time sax and clarinet player, but his mother was the musical genius of the family. She gained diplomas for piano, singing and violin.

"Mother was a born musician," says Kenny. "She played the piano in the local cinema in the silent days, but it wasn't what she made out of music that interested her; she just loved it. I remember she used to practise ten hours a day when I was a kid. I'd come back from school, and there'd be no tea and no dinner for me or my sister, because mother had been practising all day. But it was wonderful training for me. She taught me the theory of music and also the piano—oh, yes, I play piano and also I used to be quite a virtuoso on the accordion!—but I want to make this clear. Nobody ever taught me to play a brass instrument. It seemed to come naturally."

"But, through hearing my mother practising scales and

studies year after year, I grew up with a sort of instinctive understanding of how to practise and how to perfect one's knowledge of an instrument. She helped me form the right routine."

"Make no mistake about it, although I started playing for the Withernsea and West Hull Bands when I was 11, I had no great longing to be a musician. It was just one of the things that seemed to be expected of me."

"But when I was 15, my mother made me take a serious decision—I could either stay on at school, or I could leave school and go in for music seriously. That meant that I would have to practise brass-playing for exactly the same hours as I spent at school. Well, anything was better than staying on at school, so I chose music—and I honoured my bargain. I practised every day regularly, and that was the basis of anything I've ever become. Then I really began to like music and now—well, try and keep me away from it. . . ."

Bandleader

"Came 1936, and I had switched to trumpet and was leading my own band at the Queen's Hotel, Withernsea. Next year, I had the offer to join the band in Sandy Powell's Road Show, which I did, and by then I was absolutely a full-time pro."

"In 1939, I played the summer season at Teignmouth with a Salon Orchestra, and one of my specialities was 'Carnival of Venice' as a cornet-solo with all the variations. I used to romp through it in those days. . . . but I couldn't do it now. . . ."

That sounded rather like Kenny's natural modesty getting the better of him, for there isn't much that he can't do on a cornet or trumpet when he sets his lip to it!

At the outbreak of war, he went back to Withernsea, but at Christmas, 1939, rejoined the Sandy Powell Road Show at the London Coliseum. After three weeks, the show folded; Kenny was stranded and flat broke in a strange town.

Then came an offer to join Alan Green at Streatham Locarno. He took it but had only been in residence a couple

of days when he heard that Lew Stone was looking for a trumpet-player for his "Under Your Hat" orchestra at the Palace Theatre. Kenny applied, got the



This is 15-year-old Kenny, gigging on trumpet with local Yorkshire bands.

job, and managed to get out of the Streatham job after only a week.

Followed a tour with Sid Millward, and the RAF from 1941-46, when he was in the Fighter Command Military Band. ("None of the jazz for me in those days," says Kenny. "It was all straight stuff.")

Recordings

During the war, he recorded with Buddy Featherstonhaugh's Radio Rhythm Club group, with Harry Hayes' Band, and cut some Decca sides with George Shearing, as well as recording commercially with Lew Stone.

On and off, he played with Matt Heft at the 400 Club, with the ill-fated Ken Johnson Band, with Geraldo and with the Squadronaires.

In July, 1946, he was demobilised and joined Ted Heath at Blackpool immediately. He stayed with him for three years. "Why did I leave?" he repeated. "I was just fed up with touring. I'm not one for sticking in the same job for very long!"

From 1949 on, he became one of our most prolific sessioneers, also playing for spells with Jack Nathan at the Coconut Grove and Ambrose at the Nightingale, as well as playing off-stage trumpet for the "Streetcar Named Desire" run.

He formed his own band in April, 1951, and ran it for a year, but had to give it up because he had to go into hospital. When he came out, he took a job with Lew Stone at the Pigalle to get his lip back into shape, during which time BBC producer Pat Dixon offered him—the "Baker's



The young man in short trousers sitting on the extreme right in front of this group is 11-year-old Kenny Baker. The outfit is the Withernsea Band in which Kenny played E-flat tenor horn. His father is second from the left in the second row (holding sax) and his uncle, Walter (whose brass bass set Kenny on the road to fame) is on the extreme left of the back row, next to the drummer.

Walker's 'Old Boys' Scoring In Edinburgh

WHILE Jimmy Walker has left Edinburgh to win London acclaim, three of his "old boys" are still together, and, with a couple of others, are going over big in the Scottish capital's West End Cafe.

The three—Dick Alexander (bass), Pete Seaton (accordion) and Kenny Duff (drums)—have joined forces with Robby Richardson (tenor sax) and ex-Ted Heath pianist Dave Simpson.

Calling themselves the Kenny Duff Quintet, the boys have been in residence at the West End Cafe since June 30 and look like remaining there for quite a while.

When the NME representative stopped in to see them the other night, they were just finishing a Pete Seaton arrangement of "Be Anything," and it certainly was suiting the patrons no end.

Between numbers, they took time out to say how much they were enjoying playing that

kind of music for the cafe customers, and to pass on their regards to Jimmy Walker.

CENTRAL SCHOOL TEACHING CHANGES

CENTRAL School of Dance Music Principal Ivor Mairants reports that his teaching staff has recently been strengthened by the addition of George Chisholm (trombone) and Freddie Syer (alto).

The name of a newly-appointed sub-Principal is expected to be announced shortly, as are details of new Graduates' Diplomas, examinations for which will be the most thorough in the music profession.

Ivor Mairants tells the NME that his accompaniment to Wilfrid Thomas's recent recordings has caused much favourable comment; last week he provided a similar accompaniment to bass baritone Theodore Upmann.



A famous composer once said that all the necessary rules of composition could be written on half a sheet of notepaper. Probably true in the case of a gifted composer, but the average student who needs a thorough grounding in the basic principles, from the beginning, to Dominant 13ths and Chromatic chords—including Harmonisation of melodies and Modulation—will find it in Basic Harmony.

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THE NEW MUSICAL EXPRESS

Editorial and Advertisement Offices:

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The BBC News

THE BIG news of the week comes from the BBC, and the fact that Cyril Stapleton has virtually been put in charge of a resident Dance Orchestra is certainly a most progressive step and one of which British dance music has sorely stood in need ever since Henry Hall folded his tent and silently crept away into the more lucrative realms of promotion.

THE BBC is in a lucky position of having the resources to recruit the finest aggregation of dance musicians in the country, and the new orchestra which is to be formed under Cyril Stapleton's baton is intended to fulfil this high purpose. From now until October, the air will be even thicker with rumours than it has recently been as the names of the lucky BBC contingent are bandied about.

WE PERSONALLY, would feel a lot happier about the possible excellence of the orchestra if the BBC had really taken the plunge as they did with Henry Hall, and given the new Stapleton outfit enough weekly broadcasts to make it the best financial proposition for a performer that this country has to offer. Three broadcasts a week—even at peak hours—are hardly enough to tempt the cream of the musicians away from all the sessions and commitments which give them a good living these days.

BUT WE must be grateful for small mercies in anything connected with the BBC, and it certainly shows enterprise on the part of someone to try to put dance music on some sort of pedestal in the radio orbit of entertainment, instead of allowing it to remain—as it is now, and has been for many years—the Cinderella of the programmes.

Well done, Vera!

OUR FRONT page this week is a clear symbol of what the NEW MUSICAL EXPRESS stands for. We are proud to pay tribute to an artist who is thoroughly and completely commercial—and, to our way of thinking, that is no crime. Our critical standards are clear—we praise anything that is good of its kind, and Vera Lynn is the absolute tops of her kind of music.

LOOK WHAT she has done. She has crashed to the very top of the US lists of best-selling records—a feat never before accomplished by a British artist; not even by Gracie Fields in her prime.

SHE DID it by means of a record conceived in England with the typically British gimmick of a chorus of Army and Air Force serving men. She stormed the citadels of America—hitherto quite impenetrable—and she has conquered in no uncertain way.

VERA LYNN has been recording for Decca for seventeen years. She has never made a bad record. She has always worked hard and put her best into every note she sang. No one deserves so great a triumph as much as she does. We are proud to pay her our most sincere tribute and to acclaim her in this, her finest professional hour. It couldn't have happened to a nicer person.

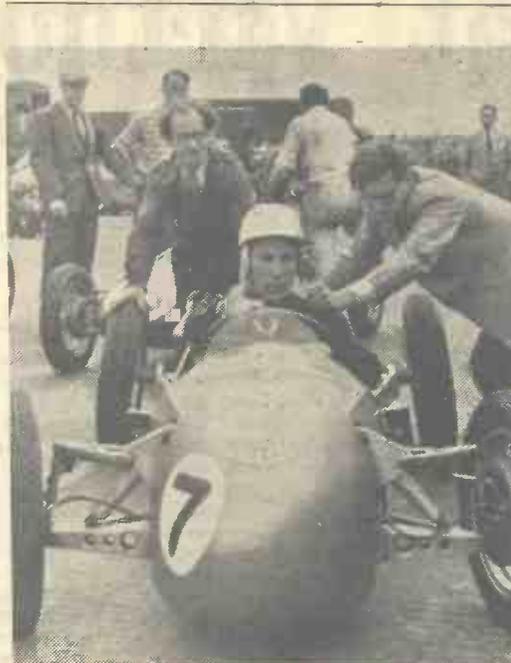
Expelled!

SO THE eleven "naughty boy" instrumentalists who played with the visiting foreign stars at the NFJO Festival Hall Concerts have been expelled from the Musicians' Union for life.

THE "REBELS" no doubt expected it, and they will have no kicks coming. They have the chance to appeal, and should do so.

MAY WE suggest to the Union that, in view of all the difficulties of principle involved in the matter, they content themselves with having laid down the law and take a very lenient view of the appeals?

BBC FORMS OWN



Where there's motor-racing, there's musicians! Special NME pictures taken at Silverstone last Saturday show (left) Stirling Moss at the wheel of his winning 500 cc Kieft, designed, built and maintained by ex-saxophonist Ray Martin, pushing at back of car. Right is another sax-player, Les Leston, who also drove in the Silverstone events.

DANKWORTH AND WALKER FOR HOLIDAY AND VAUGHAN TOURS

THE bands of Johnny Dankworth and Jimmy Walker have been signed to accompany Billie Holiday and Sarah Vaughan respectively, when these American singing stars commence their concert tours of Britain under the Maurice Kinn banner.

In addition to providing necessary accompaniment as required, the bands will each have spots to themselves on the bills, which will be completed by other acts, some of which are still to be signed.

Dick Haymes, the first invader due to open with a Royal Albert Hall concert on September 14, will be backed by a full dance orchestra still to be fixed.

Billie Holiday opens her tour on October 12; over a period of 40 days she will do 30 twice-nightly appearances all over the country.

Sarah Vaughan commences her tour on January 31 at the Royal Albert Hall; she will be working five days each week for three or four weeks playing one-nighters twice nightly all over Britain.

The Dankworth Seven will

tour in its present form; the Jimmy Walker Quintet will augment with three extra musicians to accompany Sarah, but will revert to Quintet form for its own spot. Appearing on the Holiday bill as an additional attraction will be Marion McPartland, the Eastbourne-bred pianist who married the Chicagoan trumpet star Jimmy McPartland, and who has risen in popularity in the States both as a solo pianist and bandleader, now having her own midnight radio show each Tuesday from New York.

SHEARING COMING

Teresa Brewer, the "Nickelodeon Girl," opens a three-week tour on November 9, and Kinn is negotiating for the services of Freddy Randall to accompany her.

Other artists signed by Kinn include George Shearing, who will be appearing here in May as a solo artist; he will be leav-

ing his Quintet in Paris for a holiday while he carries out his touring commitments here, which will extend over 14 days.

Kinn also contemplates using ex-Ellington blind singer Al Hibbler and Shearing's new coloured girl singing discovery Teddie King.

Besides offers to many other artists, including Mario Lanza and Bing Crosby, Kinn has also tendered for the right to present a Broadway musical comedy revue for a season next year in London.

Brazil R Interview

IS that Mr. Roberto Inglez interview with you over Sunday. Is that all right w

This bolt from the blue hit the ears of British bandleader Roberto Inglez last Friday evening when, following a cabled request to stand by to receive a call, he picked up the telephone at 6 p.m. in his London home.

'EL TOWN TO-NOCHE'

Swiftly recovering his customary composure, Bob agreed to the interview, and within minutes £200-worth of telephone time was being used to tape an interview between Bob and an English-speaking announcer. In addition, Bob also had to contend with a few minutes' conversation in Portuguese, "with which," says Bob, "I just about managed to cope."

The interview was beamed over Brazilian Radio on Manuel Barcelos' personality programme, a kind of "In Town Tonight" show which everyone wants to get on.

At the end of the programme, the Under-Secretary for Public Relations to the Brazilian Government spoke for five minutes about the tremendous amount of good which Roberto

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NEW RESIDENT DANCE BAND UNDER STAPLETON BATON



Cyril Stapleton

THE NEWS FOR WHICH THE WELL-INFORMED HAVE BEEN WAITING FOR SOME WEEKS BROKE WITH DRAMATIC SUDDENNESS ON WEDNESDAY EVENING THIS WEEK, WHEN THE BBC ANNOUNCED THE FORMATION OF A NEW RESIDENT STAR ORCHESTRA, TO BE DIRECTED BY CYRIL STAPLETON.

The official BBC statement read:

"Early in October, a new star orchestra will be featured in BBC Variety Department programmes. To be called the BBC Show Band, it will be directed by Cyril Stapleton and recruited from leading musicians in the dance band field.

"Designed to give listeners highest possible performances of music of the day, the band will be starred in its own right, and will not be used to accompany shows.

"Musically, its repertoire will consist of current popular song hits, and the large catalogue of light popular music with suitable emphasis on the work of British composers."

It had been known for some time that Cyril Stapleton was well in the running for an interesting BBC appointment, and most of the profession's speculation concerned the fate of his own six-year-old orchestra.

This was dispelled on Wednesday, when Cyril told the NME: "On September 7 we do a 'Variety Bandbox' broadcast. Immediately that is finished, the Cyril Stapleton Orchestra will cease to exist, after a busy and successful six years' life.

"I shall then concentrate on the Show Band, which should be the best dance band ever recruited in this country, because we shall be using the cream of the profession — the boys whom no one, except the BBC, can afford to employ permanently.

PEAK AIRINGS

"The standard combination will consist of eight brass, five saxophones and four rhythm. But there will be augmentations for certain programmes.

"We have a guaranteed engagement of three broadcasts a week at peak hours, and we shan't be using any one special arranger. We're after the best arrangers in the country, and we'll be using young musicians with fresh ideas.

The BBC Press Department implemented the information by saying that the basic unit would also include a Hammond Organ, and added that no vocalists have been mentioned so far.

The BBC Show Band will be the first resident dance band on the air since Henry Hall's days. for the Dance Orchestra directed by Stanley Black is not a BBC outfit but is contracted to the BBC by Jack Hylton.

We join with the profession in sincerely congratulating popular Cyril Stapleton on his appointment.

TIN PAN ALLEY SURPRISE

SURPRISING news from Tin Pan Alley this week is that after a highly successful partnership lasting over six years, Sidney Bron and Edward Kassner have decided to go their separate ways following one or two differences of opinion which cannot be reconciled.

The NME understands, however, that the split was effected in a very friendly manner, and that the partners will still remain connected through those companies where there are other shareholders in addition to themselves.

During their six years together, Bron and Kassner have handled many outstanding hits, including "Silver Dollar," "With These Hands," "The Little White Cloud" and "If." Copyright holdings are being equally split between them.

With effect from last Monday (21st), Edward Kassner retains control of the Edward Kassner Music Publishing Co., Ltd., and Cecil Lennox Music, and will operate from the old Lennox premises at 132, Charing Cross Road.

Kassner has appointed Noel Rogers, who has been with the organisation for some years, to be his English representative (Kassner will, in future, be normally resident in America), and has made him a partner in the Edward Kassner concern.

Sidney Bron carries on at 133a Charing Cross Road; in addition to the companies of which he assumes control, he will also be forming the Sidney Bron Music Company.

He will be retaining practically all the present staff; Al Leslie will be looking after the popular music and Alex Vogel will be dealing with the orchestral side.

BRITISH ARMSTRONG OFFER

PROVIDING permission can be obtained from the Musicians' Union and the Ministry of Labour, Louis Armstrong will definitely be appearing in Britain this year with a section of his All-Star Orchestra.

In a letter to British agent Maurice Kinn, Louis' personal manager and agent for 25 years, Joe Glaser, has confirmed that providing that the necessary sanction can be secured from the MU and MoL, both he and Louis will be arriving in this country on or around September 21, with some of the All-Stars, for a concert tour on terms already agreed between Glaser and Kinn.

... and Krupa can come for £2,500 per week.

Glaser also wrote to Kinn recently confirming that the Gene Krupa Trio is available for a concert tour of Britain at any time after September 4th, at a fee of 1,000 dollars per day — which at current conversion rates works out at £2,500 weekly.

Kinn has not yet agreed to this offer, which is also of course dependent on the necessary permissions being granted by the MU and MoL.

AFM Scheme for MU

MAURICE KINN has come back from the States with a proposition from the American Federation of Musicians, to place before the British MU. A letter bearing these proposals was delivered to the Union's Sicilian Avenue HQ last Wednesday (23rd).

Kinn's action is the outcome of a 90-minute conversation he had with Rex Ricardi, secretary of the AFM, a week ago at their New York HQ.

Kinn told the NME, "I found Mr. Ricardi most helpful and co-operative. He met me as Mr. Petrillo, the AFM President, was away in Washington."

Randall for Switzerland

TRADITIONALIST trumpet leader Freddy Randall with his band will undertake a concert tour of Switzerland commencing on September 10.

The tour has been negotiated by the Swiss promoter Martin Burger, who presented the Lyttelton band earlier this year.

As we go to press four dates for the tour immediately following September 10 have already been fixed.

Union expels eleven Festival rebels: May appeal

THE MU members who defied the Union ban and appeared at the Royal Festival Hall concerts with the American and European musicians, on June 28 and 30, have been expelled from the Union for life.

Those involved are Tony Crombie, Flash Winstone, Lennie Bush, Tommy Pollard, Bruce Swain, Gerry Moore, Dickie DeVere, Ron Simpson, Len Doughty, Chuck Gates and Colin Thompson.

In a statement to the NME on Wednesday, London Branch Organiser Alex Mitchell said: "After careful consideration it was decided to expel these members for action detrimental to the Union."

FOR LIFE

Questioned further, Mitchell explained that expulsion was for life, but that the men could appeal if they wished, and apply for re-admittance.

Special terms for their re-entry to the Union would have to be endorsed by the National Executive Committee, and in addition to the normal entrance fee there would be an additional premium to be decided upon.

Lennie Bush was also charged with non-professional conduct, it being alleged that, without permission, he used a fine old Italian bass belonging to a member of the London Symphony Orchestra who had left his instrument at the hall.

HEATH DEPS FOR PARNELL

THE Jack Parnell Band is definitely going to Scandinavia to accompany Lena Horne on her tour there during August. The one-night stand for Oscar Rabin to which the band was contracted is now to be played by Ted Heath and his Music at Wimbledon Palais, which will leave the Parnells free to make the trip.

The group leave London on August 12, and will play the following dates: August 14, 15, Copenhagen; 16, 17, Stockholm; 19, Gothenburg; 21, 22, 23, Stockholm; 24, Halsingborg; 25, Malmö.

Subject to MU approval being obtained, arrangements are to be made for a thirty-minute tape recording to be made of a dance date by Jack's band for transmission over Station NIR, Brussels.

The recording is to be made on Saturday of next week at the Grafton Rooms, Liverpool, where the band opens on Monday next (28th).

Radio's £200 Phone with Roberto Inglez

... This is Radio Brazil here; we'd like to record an ... the telephone for transmission over our network this ... with you?"

Inglez had done for the country's music, and closed by saying: "I'm glad to know that Brazil has more than one Ambassador in London."

The first of the sides which Brazilian singer Dalva de Oliveira recorded in London with the Inglez Orchestra have just been issued in Brazil, and these were played as background music to the interview. The sales of the sides are already reported to be rocketing up.

POSSIBLE VISIT

The Brazilians have renewed their offer, first reported in the NME of June 6, for Inglez to appear in Brazil as soon as he can conveniently make the trip. They have offered to give him an orchestra to conduct, similar in composition to that which he uses here, and to give him a free rein in the use of his own arrangements and ideas on presentation.

His current Savoy commitments make it difficult for Bob to fix any date, but he is very keen to go out to South America when he can.

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A party of Birmingham fans came down specially to the Hammersmith Palais this week to cheer on their own local favourite, Colin Hulme, who is leading his band there for a month. Here the bandleader is seen being mobbed by the Brum contingent.

BIRMINGHAM BAND 'MYSTERY' SOLVED

Coloured outfits are being formed

FOR several weeks some bandleaders and many dance band musicians throughout Birmingham have been mystified by the number of Jamaicans and West Africans who have been quizzing them about the conditions and prospects for professional dance bands in the city.

Proprietors of musical instrument shops, too, have been amazed to find many coloured workers in factory overalls invading their premises to buy instruments costing hundreds of pounds—and paying spot cash. The mystery is solved and NME can now exclusively reveal the full facts.

Among Jamaicans who recently arrived in Birmingham through grants received from the Jamaican hurricane relief fund are a number of musicians. They propose to form one or two all-coloured swing outfits to cater exclusively for the city's coloured population.

One of the prime movers in this project is Sunny Muntast, a Jamaican, who claims that for six years he fronted a swing outfit in his home town.

Now living in Longmore Street, Balsall Heath, Birmingham, he told me: "In the Jamaican hurricane some of my boys were killed and my own home was destroyed. I paid my passage and fare here out of money received from the relief fund. Now I hope that myself and some musician friends will be able to form two five-piece bands."

INSTRUMENT BOOM

The coloured band-men are pooling their finances until they can build up enough instruments to get down to some solid rehearsals. They hope to have one band ready for public engagements within six months.

Sunny Muntast added: "Most coloured boys like a certain kind of music which not all your bands can provide. We feel there is room for at least two coloured bands in Birmingham to cater for the city's growing coloured population."

This is now believed to be well above the 7,000 mark.

Confirmation of the boom in the sale of musical instruments to coloured boys was forthcoming from Mansell's, musical instrument specialists of Union Street, Birmingham.

An official said: "Coloured boys have been coming here in bunches and buying up instruments—mostly trumpets, saxes and drums. One set of drums cost them £150. They always pay cash, each paying a certain amount of the total cost. It is easy to see some of these boys are top class musicians. I believe they are forming their own swing club."

The pool of coloured musicians are all at present working, mostly in factories, and saving towards equipping the two bands.

BRIGHTON.—Since the Alan Hurst Dance Orchestra took up residency last April at the Aquarium Ballroom, there have been several personnel changes. Line-up now reads: Frank Mowatt, Doug Taylor (trumpets); Bob Pratt, (trombone); Ken Goff, Norman Goodell, Peter Phillips (reeds); Russ Jones (piano), Cyril Chayter (bass); Geoff Morris (drums), with Alan himself leading on alto. Vocalist Dennis Peters is now working with the group; Ken Goff is shortly to be replaced by Geoff Robinson from the Ken Mackintosh Band.

Blind trio-leader pianist Joe Saye became a quartet leader this week when he added drummer Kenny Harris for his current two-week engagement at Scunthorpe. Kenny Sinfield is depping for Harris at the Connoisseur.

ROUND AND ABOUT

NOTTINGHAM.—New management, a new vocalist and some new names in the band, are features at the Victoria Ballroom here. Local personality Terry Wanless now has control, and recently signed vocal discovery Pat Ryan, a lad whom he heard singing in a talent contest.

Following some recent changes, personnel of the resident Al Washbrooke Orchestra is now: Ron Barker, Ted Goldsmith, Les Cripwell, Frank Dye, Art Penhale (reeds); Paddy Walsh, Ron Sully (trombones); Colin Cox, Ken Hand, Dick Ramsden (trumpets); Art Johnson (bass); Tony Evans (drums) and Al Washbrooke leading on piano.

RAMSGATE.—Following the publication in our column last week of details of some bands playing at holiday resorts, Coronation Ballroom Managing Director Philip Moss-Vernon writes to tell us that the following bands will be appearing there this summer: July 23, Ken Mackintosh; July 30, Tito Burns; August 6, Jack Parnell; August 11, Oscar Rabin; August 20, Johnny Dankworth. Resident group is the 11-piece Eric Lawe Orchestra.

BOLTON.—Saxophone and accordion player Freddie Fox leaves Bolton for London in October to open on October 6 at the Windmill Theatre with his clowning mime act, which is currently getting him extensive Midland bookings.

BIRMINGHAM.—Grand Casino bandleader Freddie Barratt is looking for a tenor player. Applicants for the job should phone him at Colmore (Birmingham) 4097.

READING.—Malcolm Mitchell Trio, and Eddie Calvert, currently appearing at the Palace Theatre Reading, are to be part of the panel of judges, which also includes the Reading FC manager, Jack Smith, to judge the finals of the Wokingham, Berks., Carnival Queen Competition, today Friday (25th), at the California in England Ballroom at Nine Mile Ride.

SUTTON COLDFIELD: Successors to Raymond and his Orchestra at Maney Hall here are Wilf Banks and his Band.

This is drummer-leader Wilf Banks' first venture into band-leading. His complete line-up is Don Bickley (alto), Les Cashmore (tenor); Dennis Parsons (tpt.); Dennis Clements (trom.); Syd Cooke (piano); Arthur Price (bass) and Ron Stewart (gtr.).

As already reported on this page, Raymond and his Orchestra are now resident at the Orange Grove Ballroom, Sutton Coldfield.

SOUTHAMPTON.—Local vocal group "The Moonshiners" have an "Up and Coming" broadcast on August 11th. Their appearance this week at Queens Theatre, Poplar, is followed by weeks at Blackburn Grand Theatre and Oldham Empire.

'IT'S "COOL" MUSIC IN ICELAND'

Writes Icelandic Musicians' Union official SVAVAR GESTS, who is on a visit to this country for discussions with British MU officials

AS you have already read in the NME, Britain's top tenor player, Ronnie Scott, has been booked to come to Iceland to play for us during the last week in August. He is to appear at one or two concerts in Reykjavik first, and at two or three more out-of-town shows.

STAR VISITORS

You readers of the NME may not realise it, but there is some very good jazz to be heard in Iceland; there are actually not many jazz bands in our country, but there are good jazz musicians to be found in the personnel of most of our ordinary dance groups. It will be some of the best of these who will accompany Ronnie on his concert appearances.

When Buddy Featherstonhaugh visited Iceland with his Sextet in 1946 (Steve Race, Geoff Lofts, Jack Seymour, Cecil Moss and Don Fraser were in the group), the country went for

swing and Dixieland in a big way.

Now no one wants to know about Dixie, and cool modern jazz is rapidly gaining in popularity.

The appearance in Iceland recently of alto player Lee Konitz, along with Tyree Glenn, was a great inspiration to local musicians, both those who were fortunate enough to play with them and those who watched and listened.

The effect on the standard of play among our players was distinctly noticeable.

A jazz magazine, "Jazzbladdi", has been running for five years now, and is in fact the only periodical devoted exclusively to music. The Jazz Club of Iceland is very active and has been responsible for organising all the major jazz concerts and other events.

Lately this club has been featuring British musicians as the subject of lectures and recitals, and it is confidently hoped that Ronnie Scott's will be the forerunner of many future visits by English jazzmen to Iceland.

BLACK (COUNTRY) NOTES

MAC THOMAS and his New Music who, as previously announced in the NME, secured the July contract at the Civic Hall, Wolverhampton, were so popular that their season has now been extended until the end of August.

Lead alto Cliff Woodley has been on holiday in Cornwall with his wife, vocalist Linda Grey. During his absence Jack Clarke deputised thanks to the co-operation of Hedley Ward.

Pat Smith, drummer with John Carrier and his Music, of Dudley, was married yesterday (24th). Ken Rattenbury Jazz Quintet play a one-nighter at East Kirkby, Nottingham, tomorrow.

The Student orchestras being formed by Jim Billau and Jack Clarke, announced in the NME last week, are receiving a lot of attention from local leaders. There is a shortage of experienced reed and brass men and it is hoped that the students turned out by Ron Page and Taylor Frame will help to relieve this.

JACK IRVIN, who recently vacated the Stapleton lead trombone chair, returns to town this week-end to freelance. He has been depping with Ted Heath at Blackpool for the past two weeks owing to the absence of Wally Smith on Z-reserve. Irvin's new number is TULse Hill 7602.

Hull Blue Notes Scoring

THE steadily increasing popularity of the Blue Notes vocal group is very evident to patrons of Hull's Newington Ballroom, where the group is now resident.

Established little more than a year ago by local Cyril Bell, the Blue Notes continue to improve and have now reached a high standard for a semi-pro group.

The Blue Notes comprise Cyril Bell, Len Wharton, Geoff Laws and Wyn Harmer. Wyn Harmer joined the group only recently after being with Hull's Top Town vocal group, the Crackajacks. Before that Wyn was featured vocalist at Jackson's Paragon Ballroom and has also had a long spell with local leader Harold Dawson.

Absent from the Newington Ballroom are well-known vocalist Don Holden, now away in Norfolk on "Z" training, and alto leader Joe Klee, who has been out of action with a septic arm.

STAINES.—Tonight (Friday) popular saxophonist-bandleader Buddy Featherstonhaugh moves into the Railway Hotel here with his Modern Jazz Club; hitherto he has been resident leader of the group at the Twickenham Palais JC. For tonight's gala opening Dankworth tenor star Don Rendell will be Guest Instrumentalist, and Buddy hopes that some other members of the Seven may put in an appearance.

Inez Cavanaugh coming here

INEZ CAVANAUGH, coloured American singer whose "Chez Inez" club in Paris has long been a Mecca for London jazzlovers visiting the French capital, is coming to England in October, before returning to the States to open a new nightclub.

Inez left America some years back because she was "disgusted at the ripeness of drugs and dope, and its effect on musicians in the jazz field."



Geraldo

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Tito Burns with Terry Devon

OMINOUS INTERNATIONAL RUMBLINGS, STRICTURES AND WARNINGS OF NEW ECONOMIC MEASURES IN THE OFFING—AND ALL THE DEPRESSING INFLUENCES INTENSIFIED IN THE COUNTY OF LANCASHIRE DURING THE PAST SIX MONTHS BY UNEMPLOYMENT IN THE COTTON TRADE—FAILED TO QUELL THE ARDOUR AND ENTERPRISE OF BLACKPOOL'S FAMOUS ENTREPRENEURS. THEY WENT AHEAD WITH THEIR PLANS TO MAKE THE 1952 SEASON THE MOST POPULAR MUSICAL FESTIVAL WITHIN MEMORY AND THEIR OPTIMISM SEEMS TO HAVE BEEN JUSTIFIED.

Despite the fears and forebodings of pessimists, and their well-ventilated convictions that no one has any money, holiday-makers are flocking to this resort at the rate of two to three hundred thousand a week.

And they have money, and their expenditure is responsible for the employment of a regiment of musicians to uphold Blackpool's promise that the best available in the way of musical entertainment is to be found here from June to October.

It is estimated that theatre attendances amount to something like 60,000 nightly, and about 30,000 patrons visit the ballrooms each day.

HEATH PACKS 'EM IN

The biggest dancing draw in the town is Ted Heath's Orchestra at the Winter Gardens. Northern dancers idolise this modest, smiling maestro, and are warmly appreciative of his spell-binding featurists, Lita Roza and Dickie Valentine.

Edmundo Ros, scheduled to relieve the Heath ensemble in August will be followed by Geraldo, and Joe Loss will be in residence for the last three weeks of the season.

Charles Farrell's 14-piece Empress band is chiefly responsible for the supporting programme, and the contributions of Wurlitzer soloist Horace Finch are increasingly favoured. Under the same roof, in the Spanish/Baronial halls, Art Gregory directs another efficient combination for supper dancers.

JAZZ FESTIVAL

Offerings at the Palace include films, variety, and old-time dancing to the music of Francis Collins. With brief exceptions—when he directed at the Spanish/Baronial halls, and led the "Take it from Here" show band in 1950—violinist-conductor Collins has been at the Palace since 1938.

His well-balanced outfit comprises Vincent Parker (piano); Albert Barlow, Thomas Campbell (violins); James Duxbury (cello); Harold Richardson (bass); J. V. Abram (flute); Harry Chapman (tpt.); James Bell (clar.); Lauri Jack (trom.); and Horace Southill (dms.).

"The old-time dance is more popular than ever this summer: it will spread throughout the

country and have an important bearing in the winter schedule," thinks Mr. G. Nixon, Palace Master of Ceremonies. Watson Holmes, Wurlitzer specialist, takes a hand in the programmes and is establishing an enviable reputation at the newly installed organ.

Next Sunday evening (July 27), impresario Harold Fielding is presenting Blackpool's first "Festival of Jazz" in the Palace variety theatre. Bands taking part will include Jack Parnell and his Music-makers, Tito Burns, Christie Brothers Stompers, and The Saints.

ROUND THE SHOWS

At The Tower next door, one of Britain's most notable broadcasters and Blackpool's busiest musician Reginald Dixon is an unflinching source of attraction.

He recently celebrated his 21st year of service here and is popular and young enough to serve for another twenty-one.

Name bands are not needed for filling The Tower Ballroom. During the height of the season between eight and ten thousand dancers a night call to testify to a unanimous satisfaction for strict-tempoist Freddie Platt—once resident M.D. at Rochdale Carlton—who is still well liked after five years' continuous service.

His combination, unchanged for three years, includes Billy Turner, Johnny Lawton (tpts.); Ronnie Clitheroe, Frank Tebb, Sid Flood (tymbones); Charlie Barlow, Jimmy Makin, George Haworth, Jack Deurden (reeds); Dick Mayor (piano); Tommy Howarth (bass); and Jack Guy (drums).

There are plenty more voluminous combinations but none more appealing to the average music-lover than Diana Inglis's quartet whose performances in The Tower Buffet reflect technique and refinement. Miss Inglis, indisposed at the time of my call, had a worthy deputy in violinist Don Price, backed by Dennis Boocock, George Cheetham and Bill Breakell.

Enhancing every feature of Lawrence Wright's 28th edition of "On With The Show" in the North Pier Pavilion is a 16-piece orchestra directed by Larry Macklin.

An unusual freshness and vitality about this formation contrasts pleasantly with the casualness of many provincial pit bands.

Its members are Sydney Becker, violin-leader (late Oscar Rabin and Mantovani), George Dunbar, Charles Tanner, (violins); Dennis Ewart, Harry Robinson, Bill Garner, Bob Blacker (sax/clars.); Jack Byrnes (sax/flute); Ronnie Bateman, Harry Tillotson (tpts.); Bert Boatwright, Alan Hindle (tbones.); Ted Brophy (bass); Jim Hampson (dms.); and Syd Greene (piano).

Also performing regularly on the North Pier is Toni's versa-



Ted Heath, prime Blackpool favourite.

tile orchestra whose June broadcast has had appreciable effects. Toni's men include Charles Lowe, Frank Lovett, Arthur Rolands, E. Gasperian, Arthur Freeman (violins); Arthur Selvey, (viola); Harold Exton (cello); Gilbert Wady (bass); Sydney Cox (flute); Leonard Pollard (oboe); Tom Pearson (clar.); Jos. Birrell, William Maudsley (tpts.); Augustine Harvey (dms.); and D. Smith, (piano).

One of Songland's most eloquent ambassadors, Phillip Kelly, is stationed at the Central Pier where Frank Randle and his talented company hold sway.

Phillip, 24-year-old Irish tenor soloist, (allegedly the best-looking "hit" builder on the British stage), holds his own against a formidable team of vocal harmonists, "The

Mandalay Singers," who include feature names like Stan "3-octave" Stafford, Raymond "Figaro" Waller, Irene "Ave Maria" Mansel, Paul "Take the Sun" Wood, Gwynne Evans, Ernie Dale, Marie Joy, George Hibbert, and Jon Boden. Instrumentalists W. Dixon-Wood (M.D.), Rita Shearer, Johnny Peters, A. J. Powell, Summers and Dizzi, and Bobbie Collins, are an asset to Randle's show.

At the Central Pier's furthest sea-point open-air dancing—old and new—is catered for by drummer Tom Lewis's quintet with Bill Gregory (piano); Arthur Lowes (tpt.); Bernard Boulton (alto); and Teddy Slade (tenor and vocals). They cover 18 sessions a week.

FAVOURITES

Bette Lee and Georges Kazani stress melodic excellence in Dave Morris's "Club Night" on the South Pier. They receive good orchestral backing from Bill Morris's orchestra which includes Frank Cockerham, Harry Cash (vns.); Frank Lundy, Tom Collins, Len Pollard (reeds); Jock McGorty, Duke Gutteridge (tpts.); Jack Wellthall (piano); Syd Brightwell (bass); and Len Annaby (dms.).

Ronnie Ronalde with his personal manager, Steffani, for M.D., is the musical ace of "Happy Landings" at the Winter Gardens Pavilion, while Lester Ferguson is top musical favourite of "Top of the Town" at the Opera House where he is supported by pianist Albert Marland and Jack Mansell's polished orchestra.

And that is the record of Blackpool's musical attractions I have been able to view to date.

'STAR OF THE BILL' COTTON: 'NICE GUY' MITCHELL

CURRENTLY at the London Palladium this week and next is a very lucky boy. He is top of the bill, which makes him luckier still. His bill is "supported" by a natural top-of-the-bill act, Billy Cotton and his Band—which makes our lucky boy fantastically lucky!

Fortunately, Guy Mitchell is a nice guy. He's a big-built youngster, cheerful, with a pleasant and charmingly natural personality and once over the nervousness of the first ten minutes on the stage at the Palladium, he relaxed and became just an American determined to enjoy his lucky break and his first appearance in England.

How he was discovered, groomed, christened "Guy Mitchell" and handed one hit record after another, is history now. Tunes like "Liberty Bell," "Truly Fair," "Roving Kind" and now "Day of Jubilo" and "Pawnshop on the Corner," are good, lilty two-beat, hand-clapping tunes which are associated with no one but Guy Mitchell.

Nevertheless, he is nothing but a name on a gramophone label and certainly has no prior claim to the variety stage or theatre. So, if you decide to go to see what this ghost looks like, and want to hear him sing all the songs he sings on the records you already have at home, then here he is, and you won't be disappointed.

Over the loud-speakers on Monday night his voice, a robust one, did not appear to have

the same rich quality the recording engineers manage to find in it. In the slow numbers Guy was not at his best for he seems to have difficulty in holding a note for more than two beats without wavering badly, and "up top" there was a great deal of breathiness one usually associates with an untrained singer.

But this is the important point, I suppose; he went down well on his opening night with an audience who wanted to hear those half-dozen songs sung in the flesh. As he warmed up and went into little spontaneous dance routines between choruses, you could feel the audience going for him.

No fuss, no tricks, no act—just a big friendly youngster, with a cheerful grin, singing cheerful two-beat songs which have been big sellers here in spite of not catching on much in their native land.

I believe even Guy Mitchell would be willing to admit that the real top-of-the-bill is Billy Cotton. In the best tradition of music-hall this band took the last twenty minutes or so of the first half and thoroughly entertained, amused and pleased the Palladiumites.

The welcoming roar for Cotton was far bigger than for Mitchell; the applause per number was greater and certainly more enthusiastic. Here is the unique band show that tours variety theatres fifty-two weeks a year, year after year, pulling in packed houses night after night.

It is entertainment with a capital "E"; Cotton's band show provides popular tunes, well played and sung, instrumental solos, comedy extremely well done, and action, life and interest.

From the moment the familiar "Wakey, wakey" tears out from behind the tabs, you're caught up in a whirl of musical entertainment that never sags for a moment. Mr. Cotton, look-

ing extremely at home and dignified in an un-dignified way (if you know what I mean!) strolls about the stage directing his "boys."

Alan Breeze, who is surely worth his weight in gold to Bill, sings, clowns, impersonates, pokes fun at his boss, and never stops for a moment; he is the naughty boy; he is the one whose high spirits start off a "Knees Up, Mother Brown" in the middle of a tune.

To watch Big Bill Cotton's face while this is going on is a tonic.

I am told that when Artie Shaw saw the Cotton Band Show he raved about it, saying there was no other band in the business who could do such a show. He's right, of course, and we heartily agree.—J.B.

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Hector Stewart's US JAZZ NOTES

AMERICA'S bootleg war has been replaced by a price war in LP records. Some disc stores are actually giving them away with customers' orders, while bigger department stores are selling them as cheaply as some ordinary 78's.

Example: A vinylite platter, carrying eight Mildred Bailey titles originally made for Majestic, can now be purchased on the revived Royale label for less than a dollar. While the cost of living may be high in America, the cost of listening is a darn sight cheaper!

★

American Columbia are back in jazz business with a flock of releases on their junior (Okeh) label. Reissues of Herman, Hodges, Ellington, and Bessie Smith head the first batch.

The much talked-about airing of the revived Benny Goodman Trio, which took place last year as a benefit show for Fletcher Henderson, then ill in hospital, is scheduled for LP issue by the same company.

Biggest news is that Columbia have secured the rights to the almost legendary recordings made by Bunk Johnson at the Carnegie Hall Recital some eighteen months before his death. Amounting to twelve titles, they are reputed to show the trumpeter in a very different light — some say the most sensational Bunk ever recorded.

★

While on Bunk, news comes of a previously unreleased item he made with the Lu Watters group in 1944, now put out by Good Time Jazz, on which he sings. Maybe Tempo will be letting us hear this revelation. Title's familiar — "Down By The Riverside."

Incidentally, GTJ have now got the rights to the Jazz Man catalogue. First out are four sides by Bob Scobey's Frisco Band.

Which reminds me, Lu Watters' old sideman, Turk Murphy, has replaced the trumpet in his band with a girl singer. Name's Claire Austin from Sacramento. She's now installed permanently with the group in Frisco's Italian Village. They say she's good, too.

HE PLAYED THE BLUES ON A 25-CENT TOY FLUTE

THE JAZZ PAGE

The Story of New Orleans Clarinettist George Lewis

by JAMES ASMAN

BECAUSE he spent twenty-five cents on a toy flute instead of a toy fiddle, George Lewis began his career in New Orleans at the tender age of nine.

He was born on July 13, 1900, in Crescent City, a bare nine days before Louis Armstrong.

on the work of this unknown musician.

Lewis, however, was one of the veteran jazzmen of New Orleans who remained behind when Storyville closed down

New Orleans during the thirties, making a frugal living as a stevedore on the docks unloading the coffee-carrying boats from South America. Whenever he could manage it he played with such local marching bands as the Tulane Brass Band, the Tuxedo Brass Band and on odd one-night dance gigs.

The discovery of old-time cornetist Bunk Johnson, and the events which quickly led to Bunk forming a band under the guidance of American critics Dave Stuart, Bill Colburn, William Russell and the late Eugene Williams brought a new prosperity to the neglected clarinettist.

From 1939 onwards Lewis became identified with the forthright New Orleans music of Bunk and the school of brass band men and jazz pioneers surrounding the Bunk recordings. He was mentioned to good effect in "Jazzmen" and the American magazine "Jazz Information."

Recordings

The 1942 recordings found his delicate music on wax with leader Bunk on the USA Jazz Man and Jazz Information labels. The following year George Lewis and his New Orleans Stompers appeared on a special label put out by Blue Note, Climax. (These famous discs have now been released over here on Vogue.)

From 1944 William Russell featured the agile Lewis in numerous recordings on his own American Music Label, of which no copyright exists in this country, and there is no doubt that the greatest work of both George Lewis and cornetist Bunk Johnson was captured on this specialised label.



A rare picture of a New Orleans street parade, of the kind in which George Lewis used to play.

He belonged to a non-musical family, but when they moved to a house at the rear of Hope Hall, a centre for Creole social activities and the scene of numerous coloured dances his musical education had begun.

George Lewis marched in the famous second-line of would-be jazz musicians alongside the early Negro brass bands. His toy flute could be heard playing along with the marches and the Blues.

Veteran Jazzman

When he was sixteen he bought a second-hand clarinet in a local pawn shop and carried on with his own lessons.

So well were the lessons learnt that he joined the Black Eagle Band the following year playing at Mandeville, fifty miles from New Orleans across Lake Pontchartrain. During this time George met his greatest influence, one Isadore Fritz, a pioneer clarinettist. The future George Lewis style was based

in 1917. By 1920 he was playing in a classic front line with cornetist Buddy Petit and trombonist Earl Humphrey down at Covington in Louisiana, where he remained for three years.

During the next nine years he played alongside numerous star jazzmen, including trumpeters Lee Collins, Punch Miller, Red Allen and pioneer Kid Rena. And it was in 1929 that Lewis met his future partner, Bunk Johnson. He went to nearby Crowley, joined Evan Thomas and his Band and sat beside Bunk—for the most important sessions of his career.

George Lewis remained in

JAZZ NEWS AND VIEWS

NEWS reaches us from ex-Crane River and Christie Brothers Stompers' cornetist, Ken Colyer, aboard "S.S. Tamaroa" on the Shaw Savill line docked recently at Auckland, New Zealand. So far Ken's ambition to reach New Orleans has not been realised.

His luck has evidently been no better around New Zealand for he writes, "I've had vague reports of odd men being around but there are definitely no bands in Auckland—and the odd men are still very elusive."

Another overseas postmark arrives in our mail in the shape of a letter from Guenter H. Boas of Frankfurt, who recently attended the NFJO jazz concerts at the Royal Festival Hall as a guest of Press Officer Bert Wilcox.

"I was the German delegate for the International Jazz Concerts in London", he says. "Of course, I was a little disappointed about the troubles your NFJO had with the Musicians' Union. The work by your jazz experts surprised me very pleasantly, particularly their able management of the two concerts under such extreme difficulties."

Guenter said he had never seen so erudite an audience as he found at the Royal Festival Hall. "It was an education to me in itself. I liked the Lonnie Donegan Jazz Band, for their sincere feeling for the Bunk Johnson style of jazz, whilst George Webb's Dixelanders possessed great drive and originality."

He spoke well of the Ambrose Campbell group and declared his all-time favourite to be the American pianist, Ralph Sutton.

Writing under the pseudonym of "Jack Florin" in the "Manchester Evening News" are our two old friends from Manchester, Alan Stevens and Harry Giltrap. Apart from their good work with the Manchester Jazz Appreciation Circle, these two "Terrible Twins of Jazz" are continually producing articles for a dozen papers and periodicals.

At the moment they are particularly interested in hearing from club secretaries and jazz enthusiasts in the Torquay and Northampton districts.

We are extremely pleased to hear from the Coventry Jazz Club that local jazz singer Ben

The Bunk Band, with Lewis in the front line, had a very successful season at the Stuyvesant Casino in New York late in 1945. During it Bunk made records for Victor (issued here on HMV) and for Decca (of which a coupling is available here on Brunswick). Records were also made, early one morning, with Gospel singer Sister Ernestine Washington, later to be put out in England on the Melodisc label.

Invention

Further sessions were made for Good Time Jazz (now on sale here on the Tempo label). Today the clarinet style of pioneer George Lewis is well known all over the world with records obtainable on every continent.

It is said of George Lewis—"I was most surprised to find Lewis to be as young a man as he is; I had come to think of New Orleans music as old music, nearly dead in its pure form, and of Lewis as a contemporary of Bunk, or that lovely tan Frenchman, Alphonse Piccu.

"Seeing him without his much-pictured brass band hat was a surprise, too; it would be a great service to George to take and publish an unhatting photograph of him. I had a feeling it wasn't Lewis at all, coming in on him during a moment of rest, until he picked up his instrument and removed any doubt I might have had.

"His style represents the acme of the New Orleans clarinet, full of invention and exciting tone and unerringly rhythmic. It is his only instrument; he can, of course, play the saxophone, but he has no interest in it.

"Employing tremendous drive in his playing, he is a faultless foil to Bunk's trumpet, and it was wonderful that they were back together again..."

RECORD REVIEW

BILLY BANKS with FREDDY RANDALL & HIS BAND

"Tishomingo Blues"
"Walkin' the Dog"

Usual personnel, except Art Staddon, piano, and B. Coram, guitar, replace Lennie Felix and Lew Green.

(Parlophone R.3545)

WITH the release of this item, Billy Banks lines up beside jazz masters with records as far apart as twenty years still on the catalogue. His "Spider Crawl" (Parlophone R.2893) was made in New York in 1932. These two sides were recorded in London on May 14, 1952.

Of course, what Billy has been doing in between is also of consequence; fifteen or more years in cabaret don't improve anyone's jazz potentialities.

This is a good record for all that, interesting in that we hear the words of "Tishomingo" for a change, and Billy's diction is distinct even if his style is a trifle operatic. The lyrics of that delightful and neglected tune, "Walkin' the Dog" also come to light again.

I don't believe I have ever heard the Randall Band play better, nor recorded under finer conditions. Freddy beautifully punctuates the vocal with muted horn on the first side. On the other, it's Bruce Turner's turn to cut loose with some hotly-phrased clarinet, goaded on by shouts from Billy. Cave's low-down trombone slurs are also effective.

Billy Banks may not be the hottest thing in jazz vocalists, but if you want one of the best Randall records yet, get it.

THE NME MODERN PAGE VISITS STUDIO 51



You go down the stairs to get to the "51"; the heat and the sound of slick, modern jazz greet you as you step into the foyer. In the clubroom it's always packed with keen, discriminating jazz-fans, who pass judgment almost bar by bar on the modernists who are sweating it out on the small dimly-lighted bandstand, beneath a flashing "Studio 51" sign. You can join the crush of enthusiasts that pack tightly on top of the musicians—here is Tommy Whittle on tenor, under critical surveillance. He's backed by a rhythm section of Tony Kinsey on drums,

Lennie Bush, bass and Dill Jones on piano. After their hectic spell, which gets the crowd rocking come more modern "names" — Tommy Pollard, piano, with Joe Muddel, bass, Tony Crombie, drums—to undergo the same ordeal and have judgment passed upon them. It's always a good night at the 51, they will tell you, and most of the modernists appear there several times a month. Once they put on the complete new Jack Parnell Band, which not only jammed the club premises, but Leicester Square as well!

BACK IN TOWN after a nine-day musicless wonder vacation, I find . . .

THAT the Five Fugitives from the Dankworth Seven are on holiday, and working three or four nights per week. Don Rendell's tenor is outstanding, as usual, and the whole unit is playing some really exciting jazz.

THAT Ken Mackintosh trumpeter and expectant father, Bert Courtley, is playing better now than at any time in his career—controlled, exhilarating, jumping stuff that's good to hear.

THAT Harry Klein has

HALL-MARKS Tony Hall's Modern Gossip

dropped his "even-if-you've-heard-it-all-before, it's -pretty-and-inoffensive" alto style and is now playing the way he's really wanted to for a long time—with fire and guts and invention. The result? Well-deserved ovations.

THAT last Sunday (20th) was Feldman's Tenth Anniversary, a very fine achievement for a

jazz club. Dizzy Reece and his Fugitives from the Festival Hall rocked the proceedings.

THAT the '51 has pulled off a big scoop by signing "Britain's only modern jazz singer," Miss Cleo Laine, for two successive Sundays. In the past, we've had so few chances of really assessing her capabilities.

THAT there will be a big welcome home to the London clubs for Messrs. Scott, Deuchar and the other Parnell boys after too long an absence.

★ ★ ★

CALLING JACK PARNELL. We hear that Jimmy Wilson's leaving soon. Don't know who you've got in mind to replace him but as we go to press I hear that Ken Wray, trombone with the Vic Lewis Orchestra, has given notice to Vic. And then there's Tony Russell, too.

★ ★ ★

My few French memoirs musicales:—

THE VOICE on the Light Programme (reception was terrible) saying, "This is Ted Heath speaking from Blackpool."

THE JUKE-BOX at Dinard where you press a button for Dizzy's "Good Bait" and get "Truly, Truly Fair" by a Bal Musette outfit.

THE EXTRAORDINARY statement by Dankworth bassist Eric Dawson in the "Sunday Pictorial" feature called "Under 21 Club."

THE BEAT laid down by Denzil Best's drums on Sables-d'Or's only bop record (now worn flat!), a 1947 (?) Hawkins disc of "Stuffy," with "Sir Charles" Thompson on piano, Pettiford, Allen Reuss and McGhee.

★ ★ ★

IN LAST WEEK'S survey of the up-and-coming, we inadvertently omitted to mention a young man whose taste and delicacy of touch make him prominent among our future piano stars. The name is Damian Robinson, till recently a Lennie Tristano pupil. Since then he's had spells with Terry Brown, Jimmy Walker and Teddy Foster, whom he's just left to go "on the boats" again for a while. A modest and retiring boy, Damian is one of the most promising pianists we've heard recently.

★ ★ ★

DON'T SAY WE DIDN'T TELL YOU FIRST . . .

THAT Heath had his eye on Dollimore to replace Horrox (this column, 4/7/52).

THAT Bix Curtis was launching a British JATP (this column, 27/6/52).

THAT Dizzy's "The Champ" was one of the most controversial records in years (this page, 28/3/52). At last it's been released here by Vogue (V 2116) and should be in the shops today. This is one disc that a lot of people have waited a long time for. Think you'll like it.

"CRITIC-TURNS-MUSICIAN" (or "Man-Bites-Dog"). As reported exclusively in this column (11/7/52), Dill Jones talked about Ralph Sutton on last Saturday's "JC". This resulted in his being late for work at the '51 that night, and guess who depped for him (most convincingly and successfully, too) on "Steeplechase" and "Groovin' High" with a bass-less Tony Kinsey Trio? Your "Modern Mood" man, Mike Butcher! Don Rendell, the Trio's guest that night, said afterwards, "I really got a kick out of that, it was just like old times."

★ ★ ★

Crystal-gazing, "Hall-Marks" says, DON'T BE SURPRISED . . .

IF trumpet-ace Kenny Baker is unable to appear at several of the first few JATP Unit shows because of previous commitments. If this turns out to be the case, may we suggest Bert Courtley as "dep," Bix?

IF, when Harry Parry takes his band to India this autumn,

IF the rhythm section contains three of the keenest young modernists in town.

★ ★ ★

THE THINGS THEY SAID LAST WEEK . . .

Phil Moore (about our own Mike Butcher): "Mike seems to know more about me than I do myself, but I don't think I should take this as too much of a compliment, 'cos I've an idea he knows everything about everyone else, too."

Tommy Whittle: "I think jazz would have a much larger following if it were better presented. At some clubs I've played at recently, there's been almost no presentation whatever."

Oscar Rabin (about his new trombonist from the Arthur Rowberry Band, Lauri Monk): "Definitely one of the most promising young musicians I've heard in a long, long time. Plays nice jazz, too."

LETTER OF THE WEEK: "It can happen to the best—and how—(signed) 'Heartbroken'". Enclosed was a cutting, "Why not come square-dancing tonight? Music by Ralph Sharon's Barnstormers, caller Cal Mc Graham. Demonstration Team led by Mexican Pete. Children's Talent Competition." Our condolences, Ralph.

★ ★ ★

POSTSCRIPT.—Am a bit behind in answering this month's mail so please be patient.

TONY HALL.

ACROSS THE "COOL" ATLANTIC by MIKE BUTCHER

AFTER one further change this time in the bass department, clarinetist-leader Buddy De Franco is now the proud possessor of a rhythm section that he can call "The greatest, and as far as I'm concerned, a permanent thing". The giants in question are Kenny Drew (piano), Curley Russell (bass) and Art Blakey (drums).

An LP coupling, taken from a concert that the Quartet recently played in Nebraska, is scheduled for release by American MGM.

★ ★ ★

Add the name of Ahmad Jamal to your list of musicians worth watching. The Muslim pianist, leader of a trio known as the Three Strings, has brought forth an unqualified rave from veteran critic John Hammond who writes of his "wit, drive, unbelievable subtlety, and extremely advanced musicianship".

As Hammond was first to appreciate the talents of Art Tatum, Teddy Wilson, Billie Holiday and Lester Young among others, his assessment should never be lightly dismissed. Jamal's records are available for release here through Columbia.

★ ★ ★

The controversial Dave Brubeck recently reassembled his Octet for a series of Sunday sessions at the Black Hawk, San Francisco. The current Brubeck Quartet forms the nucleus of the group, augmented by Dick Collins (trumpet), Bob Collins (trombone), and Dave Van Kried (tenor), all of them former Brubeck associates.

★ ★ ★

The musical success of a recent Victor date directed by Eddie Sauter and Bill Finegan has prompted the two arrangers to mull the idea of a regular, jointly-led unit. A third man will probably be appointed to front the band.

★ ★ ★

Former Muggsy Spanier and Tommy Dorsey pianist Joe Bushkin is taking his Quartet on a theatre tour with comedian Jackie Gleason and the singing De Marco Sisters. Joe's sidemen are Buck Clayton (trumpet); Milton Hinton (bass) and Jo Jones (drums).

★ ★ ★

George Shearing will be starting another tour shortly with Billy Eckstine, when he expects to travel 75,000 miles in seventy days.

Record Review

SWEDISH ALL STARS (ESTRAD POLL WINNERS)

"Cream of the Crop" (Theselius) parts 1 and 2 (Esquire 10-233)

"Pick Yourself Up" (Kern)/"Summertime" (Gershwin) (Esquire 10-238)

Personnel: Rolf Erikson (trumpet); Ake Persson (trombone); Putte Wickman (clarinet); Arne Domnerus (alto); Carl-Henrik Norin (tenor); Lars Gullin (baritone); Ulf Linde (vibes); Bengt Hallberg (piano); Sten Carlberg (guitar); Simon Brehm (bass); Jack Norén (drums); Gosta Theselius (arranger).

A STUDIOFUL of last year's Estrad Magazine poll winners has resulted in four "must hear" sides.

"Summertime" is a thing of overwhelming beauty—with Ralph ("Summer Sequence") Burns over-and-undertones. Wickman's solo section is superb; fluent, lucid, soulful and so musical. The romantic Mr. Gullin rhapsodies exquisitely, and there is a double-tempo improvised bridge contributed by Norin. This we recommend unreservedly.

The much-modulating "Pick Yourself Up" is graced by another scintillating score, played with buoyant relaxation and a precision seldom found under these conditions. Domnerus has to overcome the handicap of serious under-recording (in strange contrast to the excellent overall balance) and Mike expresses slight disappointment in Hallberg and Linde claiming that he has heard them to better advantage elsewhere. Trombone sounds like Eddie Harvey at his cleanest.

"Crop" skims the cream of present-day American ensemble patterns, neatly spread behind and between the soloists. The warmth of Gullin contrasts sharply with "Cool"—Henrik, still in his ice-box, and presumably with the door closed, so distant does he seem. Mike adds Carlberg to his list of people who have sounded superior in other company, but Tony has a good word to say for the sustained chords backing him up. Erikson's trumpet is an adequately forged Miles Davis facsimile.

VERDICT: Arranger Theselius is the real hero of 10-238 which you should place on order immediately. The double-sided blues, though too fragmentary, serves as a pleasing souvenir of what eleven enterprising Scandinavians can do, proving that they fully deserve the international attention they have been given.

MIKE STEPS IN FOR A FOOTNOTE: To hear how Sweden's top altoist really sounds, get the Arne Domnerus Quartet "Party For Pres"/"That Old Black Magic" (HMV X 7711, available to order at 5s. 4½d.). In company with Gunnar Svensson (NOT Reinhold Svensson, as reported elsewhere; except for their joint surname and the fact that they both play piano, the two have nothing in common), Arne has room to spread himself here, and he is well recorded to boot. Yngve Akerberg (bass) and Jack Norén (drums) fill out the foursome.

MIKE BUTCHER and TONY HALL

NEW YORK NEWS

by BILL COSS

Benny Goodman has turned talent scout again.

BEHIND THE NEWS: Benny, the fabulous King of Swing, has been champing at the bit for another try at the road. With his position and cost, it's no wonder that the tour has been delayed this long. But, seemingly, a recent trip to one of New York's newest and most modern jazz clubs, the Downbeat, has convinced him to take a sextet out on a brief trial. He enjoyed the Terry Gibbs sextet so much, that he's decided to take three of the musicians from it: Terry himself, Don Elliot, formerly of George Shearing's group and drummer Sid Bulkin. At presstime, the pianist was unknown. Benny told me, however, that it wouldn't be Mel Powell, as had been rumoured, for Mel is in the midst of some serious composing. With such a start in talent, this promises to be one of the best Goodman groups that has been assembled.

Woody Herman is now the Man from Mars.

BEHIND THE NEWS: Although Woody did record several sides for Columbia, Mitch Miller turned them down—most probably, because he didn't think that they would sell well. So Woody formed

his own record company with much of the capital produced by publisher Harry Richmond, bought the masters from Columbia, cut several more and issued the first two, which include a fabulous rendition of "Stompin' At the Savoy" on his label, Mars. Plans call for the band to cut whatever and however they want, which is a complete turn-around from usual procedure, and Woody plans to release Ralph Burn's "Terracita" next.

BRIEFINGS: Billy Eckstine will be in London in April or May of next year... Mario Lanza is having trouble getting himself a recording contract; he only wants guarantees of two million dollars, spread over a five year period... Charlie Barnet and his big Band have been signed to a Mercury recording contract by Norman Granz... Pianist Erroll Garner cuts records for both Columbia and its subsidiary, Okeh. The current tunes come out on the former label, standards and originals on the latter. The recent Ellington recording session was for long playing records only. Several of the things that were cut were extended versions of Ellington standards... Decca has bought the rights to a Louis Armstrong concert that was recorded on the West Coast.

accor^{di}on news & views CELEBRITY GUEST

NOTED Hungarian gypsy music expert, Tibor Kunstler, was a welcome guest of honour at the wedding on Sunday of Tony, brother of Quaglino's accordionist, Mario Fiorentini, to Miss Nevea Marchi.

With the flashing violin verve that thrills cosmopolitan diners nightly in Quag's Allegro Room, Tibor played and sang in the style of different European countries, the bridegroom's brother donning accordion to accompany, plus bass played by another Quaglino Orchestra member, Reg Richmond.

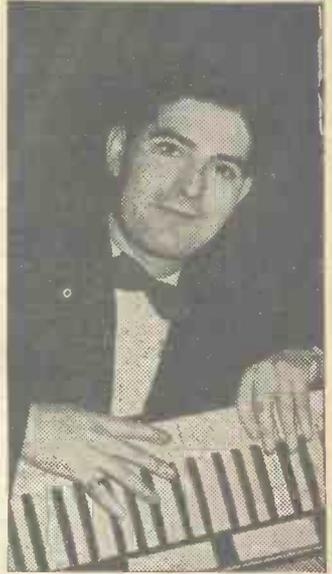
Before and after the highspot provided by this greatly-appreciated West End intrusion, additional Continental and dance music was dispensed by a trio consisting of Reg Richmond, electric guitar sessioneer Syd Delmonte, and amplified accordionist Don Barrigo. Notable also among the crowd was Papa "Pip" Fiorentini, one of the real accordion pioneers in this country.

"Box Biographies" MAURICE REISMAN

BORN January, 1928, Maurice Reisman is one of the younger accordionists currently very active. Studying piano under Claude Bampton, Maurice felt a "yen" for the accordion, and took lessons from Desmond Hart. Becoming a war-time evacuee, Maurice suffered a gap in musical studies, but recommenced on his own prior to doing a series of RAF station shows, troops entertaining with a partner in a two-handed accordion act, and numerous gigs.

At the end of hostilities Maurice awaited his own call-up, filling in at rhythm clubs such as Feldmans, and running his own outfit at the Willesden Music Makers' Club—with no less than present reed sensation Vic Ash on clarinet! Maurice was then heard by Reg Goff, and that started an association which is today flourishing better than ever, although interrupted by a spell in which Maurice took his own outfit for a tour of Northern Ireland. Maurice forms an integral part in the Goff ensemble of the mirror sound formed by the Skidmore tenor underneath, clarinet on top, and accordion filling the "sandwich."

Favourite record: "Anything with Felice's accordion."



Favourite composer: Gershwin.

Hobbies: Painting in all media.

Favourite food: Goulash.

Pet hate: Missing an all-night bus through carrying a heavy accordion.

Hope for the future: To become well respected among accordionists, both musically and socially.

AFN HIGHLIGHTS

Selected programmes for the fans

SUNDAY, JULY 27
A.M.: 7.45 Guest Star (Gloria Dehaven); 8 Requestfully Yours; 10.10 Breakfast Club; 11.30 Personal Album; 12.15 In The Miller Mood.
P.M.: 1.45 Soldier and a Song; 2.30 Al Goodman's Musical Album; 3.35 Vaughan Monroe; 5.45 Solitary Singer; 6.05 Halls of Ivy; 6.30 Jack Benny; 7. Mario Lanza; 7.30 Phil Harris; 9.30 Hollywood Music Hall; 10 Carrousel; 11 One Night Stand (Freddy Martin); 11.30 Music by...
Midnight: Night Watch (Joe Neidig).

MONDAY, July 28
A.M.: 9.30 Dixieland Club; 12.10 Duffle Bag; 1.45 Enchanted Keyboard.
P.M.: 2.02 Latin-American Carnival; 2.30 Monday Blues; 5 Off the Record; 6 Club Fifteen; 7 Music in the Air; 8 The Big Show; 9.30 Amos 'n Andy; 10.30 Fibber McGee and Molly; 11.15 Music Till Midnight.
Midnight: Night Watch (Joe Neidig).

TUESDAY, July 29
A.M.: 9.30 Dixieland Club; 12.10 Duffle Bag.
P.M.: 6 Peggy Lee; 7 Music in the Air; 8 Bing Crosby; 8.30 Gordon Macrae; 9.30 Paul Weston; 11.30 Music Till Midnight.
Midnight: Night Watch (Joe Neidig).

WEDNESDAY, July 30
A.M.: Dixieland Club; 10.05 Merely Music; 12.10 Duffle Bag.
P.M.: 2.02 Latin-American Carnival; 5 Off the Record; 7 Music in the Air; 8.30 Service Startime; 9.30 Music from America; 11.15 Music Till Midnight, followed by Joe Neidig's Night Watch.

THURSDAY, July 31
A.M.: 9.30 Dixieland Club; 10.05 Merely Music; 12.10 Duffle Bag.
P.M.: 2.45 Novelty Shop; 3.30 Musicland U.S.A.; 5 Off the Record; 6 Peggy Lee; 7 Music in the Air; 8.05 Arthur Godfrey; 9.30 Red Skelton; 11.30 Music Till Midnight and Night Watch.

FRIDAY, August 1
Morning programmes as before.
P.M.: 1 The Hot House; 2.02 Latin-American Carnival; 5 Off the Record; 7 Music in the Air; 8 Groucho Marx; 9.30 Bob Hope; 11 Neroberg Club; 11.15 Music Till Midnight, followed by Night Watch.

SATURDAY, August 2
A.M.: 7.30 Reveille Round-up; 11 Juke Box U.S.A.; 12.10 Duffle Bag.
P.M.: 2.02 Piano Playhouse; 5 Off the Record; 7 Music in the Air; 9.30 Record Parade of Hits; 10.30 Freedom Club; 11.25 Music Till Midnight, followed by Night Watch.

REISMAN USA BOUND

SURPRISE departure from Town on Tuesday of accordionist Maurice Reisman, doing a New York-return run at quick notice. Maurice's place at the Cosmo Club being filled by Malcolm Chadbourne, while his other commitments with Reg Goff are still causing a lot of phone calls.

A man with a pronounced predilection for bop, Maurice hopes to assimilate a little of the current gear while in New York, and will be back to impart the latest musical gen early in August.

NINE-YEAR-OLD BOY WINS TOP DIPLOMA

NINE-YEAR-OLD Paul Simpson of Nottingham learned this week that he had won one of the highest accordion awards—the Licentiate Diploma of the British College of Accordionists, and so is the youngest player in the world to pass the examination.

Paul, a pupil of Madame Hames-Hague, LBCA, has been playing for some years now and in June, 1949, entered three examinations of the BAA, astounding all by passing in the three grades—with honours.

It will be indeed a big day on Saturday, September 6, when the Hames Hague School of Music hold their annual concert at the Regent Hall, Nottingham, at which Paul will be presented with his diploma.

We understand from Paul's father that there is a younger brother who seems to be following in Paul's footsteps and shows just as great promise.

Tex Ritter remaking "High Noon" at Decca last Wednesday. Arranger-accordionist Johnny Douglas was MD for the session.



ON AN ISLAND WITH JOE

IT is untrue that violin-leader Joe Rosen uses a gondola to go to work, but it is a fact that a very neat quartet fronted by him plays regularly on an island set in the Thames, featuring Continental serenades associated with mandolin-playing gondoliers.

Sparking the outfit is the unmistakable amplified accordion of Reg Hogarth, merging neatly into the pianisms of Jack Basser and vocals by Monte Leigh. The overall sound sweeps softly across the Thames from the Casino Hotel on Tagg's Island, and not a few luxury cabin cruiser crews regularly come on deck to enjoy the sound when dinner music starts at the Casino!

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BAND CALL

Week beginning July 25

WINIFRED ATWELL
Week, Regal Theatre, St. Leonards.

CARL BARRITEAU AND HIS BAND
Friday, Saturday, Sunday, Ireland.
Tuesday, Palais de Danse, Wimbleton.

TITO BURNS SEXTET
Tonight (Friday), Coronation Ballroom, Belle Vue. Saturday, Empress Ballroom, Burnley. Sunday, Palace Theatre, Blackpool. Wednesday, Coronation Ballroom, Ramsgate. Thursday, Grand Hotel, Bristol. Friday, Pavilion, Exmouth.

RAY ELLINGTON QUARTET
Friday, Saturday, Locarno, Glasgow. Sunday, Caird Hall, Dundee. Week, Palais, Edinburgh.

TEDDY FOSTER ORCHESTRA
Tonight (Friday), Royal Star Hotel, Maidstone. Saturday, Empress Ballroom, Burnley. Sunday, Palace Theatre, Blackpool. Wednesday, Town Hall, Torquay. Thursday, Corn Exchange, Colchester. Friday, Casino, Chelmsford.

NAT GONELLA AND HIS GEORGIAN
Week, Regal, Yarmouth.

HARRY GOLD AND HIS PIECES OF EIGHT
Tonight (Friday), Ice Rink, Falkirk. Saturday, Eldorado Ballroom, Leith.

Sunday, Palais de Danse, Bathgate.
Monday, Seaburn Hall, Sunderland.
Tuesday, Easington. Wednesday, Thursday, Friday, Seaburn Hall, Sunderland.

JOE LOSS ORCHESTRA
Season, Villa Marina, Douglas.

SID PHILLIPS AND HIS BAND
Tonight (Friday), Saturday, Grafton Rooms, Liverpool. Sunday, Empress Ballroom, Whiteley Bay. Monday, Ice Rink, Kirkcaldy. Tuesday, Eldorado Ballroom, Leith. Wednesday, Beach Ballroom, Aberdeen. Thursday, Caledonian Hotel, Inverness. Friday, Eldorado Ballroom, Leith.

FREDDY RANDALL BAND
Tonight (Friday), Saturday, Seaburn Hall, Sunderland. Sunday, NCO's Club, Burtonwood and New Brighton. Monday, Embassy Ballroom, Skelness. Friday, Rex Ballroom, Cambridge.

RALPH SHARON SEXTET
Season, Pier Pavilion, Weymouth.

SQUADRONAIRES
Season, Palace Ballroom, Douglas.

BILLY TERNET ORCHESTRA
Season, Butlin's, Filey.

HEPLEY WARD TRIO
Week, Hippodrome, Coventry.

ERIC WINSTONE ORCHESTRA
Season, Butlin's, Clacton.

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NEWS AND CHATTER OF THE MUSIC BUSINESS

I HEAR that Anne Shelton is off soon to do concerts for the American troops in Germany.

★ ★ ★
Watch for a short at your local cinema that should be reaching your way soon. It is entitled "Memorial To Al Jolson" and the narration is by Jack Benny. Don't miss it; it'll be your last chance to meet up with one of the greatest performers of all time.

★ ★ ★
Frank Chacksfield has just recorded two pieces for Charles Brull Music on Columbia entitled "Lovely Day" and "Happy Times." These light orchestral sides feature an orchestra consisting of twenty-six strings only, and I understand that they're tops.

★ ★ ★
That man Felix King is at it again. Just in case you might forget him for a week or two when he goes on holiday to the States, he's lined up a host of dates, to wish himself bon voyage, including "Music While You Work," August 8, "Music Hall" (9th), "Music Hall" (repeat) (12th), and as he's strato-cruising many miles up over the Atlantic, you'll be hearing the last of his present series of "Morning Music."

To complete the story, a few hours after his return, he'll be appearing as guest with his partner Diana Coupland in "Up and Coming" when the pair, in addition to doing their own act, will be introducing all the artists. Felix, I think you'll need that holiday!

★ ★ ★
Johnny Brandon has just recorded a new song by Sid Tepper and Roy Brodsky (writers of "Red Roses For a Blue Lady") entitled "One For The Wonder" which I hear is another "A-You're Adorable." This disc will be released in September to coincide with Johnny's opening in the West End in a new musical comedy, of which I will tell you more later.

★ ★ ★
Although producer John Foreman has left the Corporation, I hear that he will still be looking after the odd programme or two, on an outside contract.

★ ★ ★
I saw Gerry Brereton and his very attractive wife in the Alley the other day. I hear there are big things cooking in his direction.

★ ★ ★
They tell me that Stanley Black pianist Alfred Franks, put on a whale of a party for his wife Louise Traill, for her twenty-first birthday at the Or-



A congratulatory kiss for Vera Lynn from Guy Mitchell. The occasion was the luncheon given in her honour at the Savoy last Thursday (July 17) by the Decca Company to celebrate her historic achievement in capturing the No. 1 record spot in the U.S.A. with her London label recording of "Auf Wiederseh'n, Sweetheart." Vera was presented with a gold record as a memento, and it can be seen above and also in our front page picture.

chard Hotel, Ruislip. Many happy returns from us all.

★ ★ ★
I was privileged to be at the private showing of the first Rita Hayworth film since her return to films, I can tell you now that she will come back to the West End with a bang. The picture is top-rate, is entitled "Affair In Trinidad," and stars in addition Glenn Ford.

The wonderful redhead shows that she has lost none of her dancing prowess, sings as hep as ever in "Chica Chica Boom" and "I've Been Kissed Before," and the final big surprise—she really acts. Yes, in one mighty swoop, Rita Hayworth returns to the very top.

★ ★ ★
Frank Baron gets a nice date on August 23, from 2.30 to 3.15 p.m. on the Home. Frank will be making a special feature of music by the late Fats Waller.

★ ★ ★
The new singing rage Tony Brent has certainly created quite a stir. He's terrific in the Ambrose broadcasts, and he's just recorded yet another two sides for Columbia.

Titles are "Walk, Walk, Walk Into Missouri," and "I Don't Know What To Do With My Time," and will be issued September 1.

★ ★ ★
Had an interesting chat with Alan Bristow who has just returned from the States. He tells me that business in New York is diabolical, and that big bands are having a very bad time. He

visited Birdland, and found it literally empty for Lee Konitz and his Band.

★ ★ ★
Never having heard any other organists apart from Sandy Macpherson announce their own programme, I was agreeably surprised to hear Harold Smart make an extremely good job of it, in a most entertaining quarter hour at the electric organ.

★ ★ ★
Welcome return to Val Merrall whom we'll be hearing on the air next month. He'll be appearing in "Music Hall" on August 30, and I predict that he's going to surprise quite a few listeners with his new type of presentation.

★ ★ ★
Jimmie Lorde off on a trip round the coast to push the fast-moving "Meet Mr. Callaghan." This is going to be big.

★ ★ ★
I had the pleasure of renewing acquaintanceship with American publisher Redd Evans. Last time I met him was in New York in '47 in his tiny office in the Brill Building, as he was busily building yet another success, at that time "Dance, Ballerina, Dance."

Since then, heaven knows how many more great hits he has had, but his latest was of course, "Too Young." All this success has not turned his head, and he is still the same likeable type that he always was, although he now has enlarged considerably from the tiny office.

Yes, it was indeed a great personal pleasure to meet up again with someone such as Mr. Redd Evans.

★ ★ ★
Reg. (Sun) Evans has decided to plug his new ballad "I Can't Believe That You're Gone" by Ross Parker, owing to the fine reaction to the introduction of the song by Jimmy Young in television.

The film in which it appears, namely "Women of Twilight," will not be released until late autumn, but the early plugging of this fine song, will not harm the film; rather will it enhance its popularity.

How uncomfortable Robert MacDermot must have felt when the record of "A Fine Romance" went on the turntable in Monday's "Housewives' Choice."

After a lot of syrupy introduction from the honourable gentleman about the wonderful sentiments of love, and if I remember rightly — someone's eighteenth anniversary, he finished hoping that everyone could be as happy as this pair. All very nice. Then the record, "A Fine Romance" with its satirical lyrics including such lines as... "No Kisses," and "Love As Cold As Yesterday's Mashed Potatoes"! Why don't these announcers listen to the records beforehand?

★ ★ ★
Leslie Baguley following his song-writing partner Tommie Connor to the States at the end of September.

★ ★ ★
Freddie Phillips just back from the Danny Kaye tour, finds himself busy arranging for two dance dates with his unique combination on August 4 and 16. Incidentally, there's some very unusual news forthcoming shortly from this young man, which again goes to prove how talented he is.

★ ★ ★
While waiting at Nice Airport owing to the plane in which he was travelling, having engine trouble, Woolf Phillips bumped into fellow orchestral leader David Rose, who informed him that he is shortly commencing a series of open-air concerts at all the famous race-courses in America, with a huge orchestra, and will be featuring the Palladium leader's compositions.

★ ★ ★
I'm delighted to hear that the BBC share the general high opinion of Woolf and his Sky-rockets by giving them their first dance-band dates on August 6 and 16.

Woolf will also be conducting the "All Star Bill" on the 17th when Stanley Black goes on holiday.

★ ★ ★
A great surprise in the Alley this week is the parting of the ways for Syd Bron and Eddie Kassner. I understand that this is quite a friendly separation, but that their two independent spirits have clashed, and that there have been fundamental differences of opinion over policies, so that there was no alternative but to split. A pity, but that's the music game.

★ ★ ★
In the July 4 issue, I wrote: "The last time the fine singer Reggie Goff was given a live broadcast was September 28, 1951. Well...?" Happy to tell my readers that you will be hearing Reggie Goff in "Up and Coming," August 4, and "Henry Hall's Guest Night," August 6. Well done, BBC, and all the more credit to you!

★ ★ ★
Irish singer Joan Reddin sails today (Friday) for India, where she will sing in cabaret at Spencers Hotel, Calcutta, and the Palace Hotel, Karachi.

Booking resulted from an "Up and Coming" broadcast following which she was approached by an Indian Prince to appear in India and sing two of his compositions in cabaret and on Indian radio.

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.

The Charts appearing below are the latest to reach us by air.

RECORDS MOST PLAYED BY DISC-JOCKEYS

- Last This Week
- 1 Here In My Heart—A. Martino
 - 2 Kiss of Fire—G. Gibbs
 - 3 Auf Wiederseh'n—V. Lynn
 - 4 Half As Much—R. Clooney
 - 5 Lover—P. Lee
 - 6 I'm Yours—E. Fisher
 - 7 Botch A Me—R. Clooney
 - 8 Delicado—P. Faith
 - 9 Auf Wiederseh'n—E. Howard
 - 10 I'm Yours—D. Cornell
 - 11 Walkin' My Baby—Nat Cole
 - 12 Maybe—P. Como—E. Fisher
 - 13 Walkin' My Baby—J. Ray
 - 14 Smoke Rings—L. Paul—M. Ford
 - 15 In the Good Old Summertime—L. Paul—M. Ford
 - 16 Blue Tango—L. Anderson
 - 17 Somewhere Along the Way—Nat Cole
 - 18 I'm Confessin'—L. Paul—M. Ford
 - 19 Here In My Heart—V. Damone
 - 20 Take My Heart—A. Martino
 - 21 Vanessa—H. Winterhalter
 - 22 I'll Walk Alone—D. Cornell
 - 23 Kiss of Fire—T. Martin
 - 24 Watermelon Weather—P. Como—E. Fisher
- 24 This Is the Beginning of the End—D. Cornell

BEST SELLING POP SINGLES

- Last This Week
- 1 Auf Wiederseh'n—V. Lynn
 - 2 Here In My Heart—A. Martino
 - 3 Kiss of Fire—G. Gibbs
 - 4 Delicado—P. Faith
 - 5 Half As Much—R. Clooney
 - 6 Blue Tango—L. Anderson
 - 7 Botch A Me—R. Clooney
 - 8 I'm Yours—E. Fisher
 - 9 Walkin' My Baby—J. Ray
 - 10 Maybe—P. Como—E. Fisher
 - 11 Kiss of Fire—T. Martin
 - 12 Lover—P. Lee
 - 13 Somewhere Along the Way—Nat Cole
 - 14 I'll Walk Alone—J. Froman
 - 15 Take My Heart—A. Martino
 - 16 Vanessa—H. Winterhalter
 - 17 I'm Yours—D. Cornell
 - 18 Auf Wiederseh'n—E. Howard
 - 19 Sugar Bush—F. Laine
 - 20 Walkin' My Baby—Nat Cole
 - 21 High Noon—F. Laine
 - 22 Wish You Were Here—E. Fisher
 - 23 Here In My Heart—T. Bennett
 - 24 I'll Walk Alone—D. Cornell
 - 25 Once In A While—P. Page

BEST SELLING SHEET MUSIC

- Last This Week
- 1 Kiss of Fire
 - 2 I'm Yours
 - 3 Blue Tango
 - 4 Walkin' My Baby Back Home
 - 5 Auf Wiederseh'n, Sweetheart
 - 6 Here In My Heart
 - 7 Be Anything (but be mine)
 - 8 Delicado
 - 9 I'll Walk Alone
 - 10 Half As Much
 - 11 Guy is a Guy
 - 12 Somewhere Along the Way
 - 13 With A Song In My Heart
 - 14 You'll Never Walk Alone
 - 15 Blacksmith Blues

TOP TUNES IN BRITAIN

- Last This Week
- 1 Auf Wiederseh'n Sweetheart (PM)
 - 2 Blue Tango (Mills, 2/6)
 - 3 Never (FDH)
 - 4 Kiss of Fire (Duchess)
 - 5 Blacksmith Blues (Chappell)
 - 6 Homing Waltz (Reine)
 - 7 Pawshop on a Corner (Cine)
 - 8 Be Anything (Cine)
 - 9 Tell Me Why (Morris)
 - 10 I'm Yours (Mellin)
 - 11 We Won't Live in a Castle (C&C)
 - 12 From the Time You Say Good-bye (The Parting Song) (Pickwick)
 - 13 Ay-round the Corner (Dash)
 - 14 Wheel of Fortune (Victoria)
 - 15 High Noon (Robbins)
 - 16 Gandy Dancers' Ball (Disney)
 - 17 Cry (FDH)
 - 18 At Last, At Last (Pickwick)
 - 19 Trust In Me (Wright)
 - 20 Unforgettable (Bourne)
 - 21 Anytime (Victoria)
 - 22 Faith (Hit Songs)
 - 23 A Guy is a Guy (Leeds)
 - 24 When You're in Love (C&C)
 - 24 Heart of a Clown (Maddox)

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