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MIDNIGHT ON BOURBON STREET

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(Above) IVY BENSON, complete with glamour, a wonderful gown and her saxophone, as she appears with her band in the Quebec Room at Maison Lyons, Marble Arch, Oxford Street, W. The Benson Band is resident here, and packing the Room daily.

(Right) DOROTHY SQUIRES with a group of well-wishers at her backstage party last Monday night. From left to right they are CHARLES TOVEY, MD at the New Cross Empire, FRANK CHACKSFIELD, GEOFFREY EVERITT and RON GOODWIN

(Left) Bandleader NAT ALLEN with his Yorkshire terrier, little Fanny Allen, who sits on the bandstand every night with Nat, at the Locarno, Streatham, holding a pipe in her mouth. Nat says there is no truth in the rumour that he is waiting to hear if Fanny has passed her BBC audition as a vocalist!

(Right) Trumpet-star KENNY BAKER is not looking too comfortable on DOUGGIE ROBINSON'S alto-saxophone in this NME picture at the Bandbox last Sunday. Even the "audience" of KATHLEEN STOBART and ROBEY BUCKLEY are not too appreciative of Kenny's efforts!

★
VOTE IN THE NME POLL



Special features on FRANKIE LAINE, GUY MITCHELL, JOHNNIE RAY
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DICKIE VALENTINE

says . . .
"The Fans? — I Love 'Em"
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articles in the
1954 NME ANNUAL

Full details are on page 7.



Southern Music's Frank Bunn is seen here with his 1953 3½-litre Jaguar, which has a top speed of 110 m.p.h. With Frank is singer Maxine Russell, for whom he is acting as manager.

Poor Mr. Dankworth!

POOR, poor, Mr. Dankworth! What an awful future lies in store for him if Mr. Hannah's prediction (Letters) is realised. Surely it is enough for us to have one Ted Heath; please let us not be afflicted with another!

As for everyone in the audience at the Albert Hall being keen music critics, that I very much doubt. I do applaud the NME though, for letting us have the opportunity of seeing this concert.

BRYON JONES,
Addington Grove, Sydenham,
London, S.E.26.

Full-Blooded Baron

I FEEL I can't let Jack Bentley go unchallenged with regard to his review of the Frank Baron Quintet. This view that a quintet does not give a full-blooded enough sound for a midday airing is surely a mistaken one.

Surely quality of entertainment is the measure of any outfit's right to air-time? Perhaps one may visualise Mr. Bentley's "rave review" if the group under the microscope had been a live broadcast by the George Shearing Quintet.

One last word. Congratulations to Frank Baron for having the courage to present—to my knowledge—the only dance music programme steering clear of the current plug list. Some gimmick, eh?

DENNIS JOHNSON,
Burton Rd., London, S.W.9.

From BAOR

ON reading M. D. Pynn's letter (NME, 6.11.53), I wondered how anyone with any musical knowledge whatsoever, could sincerely write down so much rubbish in so short a space.

So you can't think of any American bands better than Heath, Parnell or Dankworth, eh? How about these few, or have you never heard of such "unknowns": Ray Anthony, Woody Herman, Lionel Hampton, Billy May, Harry James, Benny Goodman and Tommy Dorsey, just to name a few?

Don't think I don't like Heath, Parnell and Dankworth, etc., I think they are very good, but they just haven't that "something" that puts them on a par with the American bands mentioned above.

LETTERS

As for vocalists, my opinions have already been voiced in the NME. Sufficient to say that I'll go for Day, Stafford and Peggy Lee any time. So you think Buddy de Franco is only a moderate clarinetist? If you had heard some of his MGM discs ("Carioca," "Just One Of Those Things," etc.), you wouldn't write such stupid statements. A clarinetist like de Franco, who can blow so fast and yet produce such a fine tone, must be great. I put him in the same class as Benny Goodman.

Don't forget to drape a Union Jack over your radio set next time you tune in, will you, dear Mr. Pynn, or you might accidentally hear AFN and consequently all those second-rate American bands and vocalists you so cheerfully under-rate?

(Sigma.) **DAVID PADBURY**,
Wireless Regiment, Royal Signals,
BAOR 12.

Welcome to Pollard

IN your Modern Club Notes last week, I was glad to read "Staffer's" welcome back to Tommy Pollard, surely one of the greatest of modern pianists. I, too, had the privilege of hearing Tommy recently playing with another musician whose recent come-back to the jazz scene, after a considerable absence, seems to have been almost unnoticed by the critics. I refer to Buddy Featherstonhaugh.

Anyone who has heard Buddy's music during the past few months must surely be amazed at the way in which he has acquired perfect command of the modern idiom, both in playing and arranging, forsaking, on occasions, his familiar tenor to blow the finest baritone sax to be heard anywhere today.

Is it not news when a former bandleader of Buddy's fame who "knocked out" jazz fans in the '30's and '40's is again doing it in the '50's?

JOHNNY BEHENNA,
Gordon Close, Staines, Middx.

More About Cotton

I, TOO, should like to differ from Miss Akers, for to say that the Cotton Band is a fine one, is like saying that Louis Armstrong has a silky voice—it's ridiculous. I have yet to hear one of his artists sing a popular number without "murdering" it.

To conclude, compare Alan Breeze with either Dickie Valentine or Frankie Vaughan, and I think, Miss Akers, you will realise that he is not, by a long way, one of the finest there is.

J. RICHARDSON,
St. Oswald Rd., Lupset, Wakefield,
Yorks.

Never Say Die

MUCH publicity is cast nowadays on the subject of the orchestras of Dankworth and Scott and also on the no-so-new Parnell band. Of the older orchestras, Heath, Geraldo, Mackintosh and the Show Band remain in the public eye. What about that old and ever-changing Vic Lewis band?

Why ever-changing? Vic's fault? Not a bit of it. Mr. Lewis has one progressive ideal—one only—but so many times the gimmick-ridden and unprogressively-minded British Public (sorry—British Jazz Public) have forced Vic to "water down and commercialise" his music to meet their taste. Lewis they think of as a man who tries a "storm in a teacup," does not like it, disbands and repeats with a different "storm."

Vic has his musical ideals and has tried to present them many times as a palatable offering only to be howled down and have to come back and try again in a different guise.

This never-say-die attitude is to be applauded, not despised. Mr. Lewis

A Jazz-starved Fan In Africa

MAY I make a plea to any of your readers, particularly those overseas, who are willing to take pity on a jazz-starved fan and correspond with him?

Life here on the edge of the jungle is a very lonely existence and there is no other white man within several hours' travelling distance. The Mau Mau don't appear to have "received the message" at all and seem to be far more interested in lopping off heads than listening to the music of Armstrong or Parker.

There are several local African records which are of interest to jazzmen, and I should be only too glad to send some to anyone interested. They appear to be very complicated rhythmically, but some of the voca's sound amazingly like the Blues, and there are several interesting and highly original soloists.

J. M. HUDSON,
Assistant Inspector, c/o Police
H.Q., Fort Hall, Kenya, East
Africa.

is a pioneer, not a schizophreniac; as some would have us believe.

True, Vic's latter day orchestras have left something to be desired, but one cannot afford top musicians when one has but a moderate following. His present orchestra is very good, not great, but more worthy of the mass. May it progress both as regards becoming a favourite with the fans and advancing musically.

Its policy and ideals are fine and good for jazz. Modern Music and indeed for music in general. These are the policy and ideals of the great Stan Kenton and of his orchestra, and, while Vic must always fall short of Stan's standard, his efforts are a credit to British jazz.

E. G. WOOLLEY,
General Secretary,
Stan Kenton Appreciation Society,
Bell Lane, Bloxwich, Walsall.

Any Questions?

Q. I would like to know the date when the song "You May Not Be An Angel" first came out. (Mrs. I. Senior, 10, Modder Terrace, Armeley, Leeds).

A. 1934. The correct title of the song is "I'll String Along With You," by the way.

Q. Could you please tell me what has become of that fine guitarist of the middle 'thirties, Albert Harris? (R. Adams, 68, St. George's Road, Enfield, Middx.)

A. Albert settled in the States in 1937, and he is now a doctor of music in California, concentrating mainly on composition.

AFN HIGHLIGHTS

344, 271, 547 METRES

SUNDAY
A.M. 8 Sunday Circus; 10.05 Tempelhof Choir; 10.15 Lucky U Ranch; 10.30 Piano Playhouse; 11.30 Sunday Syn-
copation.

P.M. 1.30 American Music Hall; 3.05 Highway of Melody; 5 Bob and Ray; 5.30 Request Parade; 6.05 Red Skelton; 6.30 My Friend Irma; 7.30 Dancing Party; 8.05 Eddie Cantor; 8.30 Twenty Questions; 9 Stars From Paris; 10.35 Ray Noble; 11.05 Luz Dietmar; 11.30 Knaves At Night; 11.45 The Vocal Touch; 12.02 Midnight in Manhattan.

MONDAY
A.M. 6.05 Hillybilly Gasthaus; 7.15 Dave Garroway; 7.30 Bandbox; 8.02 Forward March; 8.15 Curt Massey; 9 Red Skelton; 9.45 Personal Album; 10.02 Merely Music; 11 Meet Millie; 11.30 Duffie Bag.

P.M. 1 Jack Kirkwood; 1.30 Howard Barlow Presents; 2.02 Strictly From Dixie; 2.15 American Melodeers; 2.45 Paulina Carter; 3 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Record; 6 Jo Stafford; 7 Music In The Air; 8 News World; 8.30 Arthur Godfrey; 10 The Whistler; 10.45 Blues For Monday; 11.05 Garmisen Revue; 11.45 Late Date; 12.02 Late Date.

TUESDAY
A.M. As for Monday.
P.M. 1 Jack Kirkwood; 1.30 Cinema Music Hall; 2.02 Pops In Polka; 2.15 Winged Victory Chorus; 2.45 Judy King; 3 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Record; 6 Eddie Fisher; 7 Music In The Air; 8.05 Amos 'n' Andy; 9.15 Music's No Mystery; 10 The Line Up; 11.45 Late Date; 12.02 Late Date.

WEDNESDAY
A.M. As for Monday.
P.M. 1 Jack Kirkwood; 1.30 Enchanted Hour; 2.02 Strictly from Dixie; 2.15 Flashing Fingers; 2.45 Youth Brings You Music; 3 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Record; 6 Jo Stafford; 7 Music In The Air; 8.05 The Great Gildersleeve; 8.30 Groucho Marx; 8.55 Sergeant Jaeger; 10 The Great Story; 10.45 Hot House; 11.05 Stars and Stripes; 12.02 Late Date.

THURSDAY
A.M. As for Monday
P.M. 1 Jack Kirkwood; 1.30 Music For You; 2.02 Pops In Polka; 2.15 Organ Intermezzo; 2.45 Judy King; 3 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Record; 7 Music In The Air; 8.30 Name That Tune; 9.15 Dateline N.A.T.O.; 10 Escape; 11.05 Late Date; 12.02 Late Date.

FRIDAY
A.M. As for Monday
P.M. 1 Jack Kirkwood; 1.30 Music

From America: 2.02 Strictly From Dixie; 2.15 Novelty Shop; 2.45 Choral Symphony; 3 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Rias Symphony; 5 Off The Record; 6 Jo Stafford; 7 Music In The Air; 8.05 Ozzie And Harriet; 8.30 The American Way; 10 F.B.I. In Peace War; 10.45 Melodia; 11.05 Keiler Dance Remote; 12.02 Late Date.

SATURDAY
A.M. 6.05 Hillybilly Gasthaus; 7.30 What's New; 7.45 Special Fifteen; 9 Bob Hope; 10.02 Merely Music; 11.30 Duffie Bag.

P.M. Hillybilly Gasthaus; 2.02 Combo Corner; 2.15 Western Swing; 2.30 Stan Kenton; 3.30 Encore Comedy Theatre; 4 Call Me Freedom; 5.50 Local Edition; 6 Saturday Swing Session; 7 Music In The Air; 8.05 Grand Ole Opry; 8.30 Record Parade Of Hits; 10 Jazz Nocturne; 11.05 Late Date; 11.30 Late Date.

MARY LOU ON THE CONTINENT

THE date when U.S. piano star Mary Lou Williams will return to London has not yet been fixed. It was originally planned that Mary would fly back to Britain immediately following her Belgian tour next month, but she is now considering an offer which would take her to Austria for a series of forty concerts extending into the New Year.

Meanwhile, Mary is playing nightly in Paris, both at the Ring-side and at a new club named in her honour, Chez Mary Lou Williams, situated on the premises of the now-defunct Perdido. Mary is accompanied by Buddy Banks (bass) and Kansas Fields (drums).

CLAUDE LUTER'S Jazz Band, foremost French two-beat group, will be making international appearances next month. Definite bookings include concerts in Brussels and Liège, both on December 20.

The Luter Band is well known in this country through its Esquire and Vogue recordings with veteran New Orleans reedman Sidney Bechet.

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FRANK CHACKFIELD has done it again! This week he received a very welcome cable. It read:

"It is with a great deal of pleasure that we of 'The Cash Box' inform you that the Juke Box Operators of America have voted you 'The Most Promising New Orchestra of 1953' through their ballots cast in the 8th annual poll conducted by the 'Cash Box'."

No wonder Frank is sitting on top of the world just now! Not only did he win the NME Instrumental Record Award of the Year, but this new honour comes at a time when his recording of "Ebb Tide" has sold well over half a million in the States. And his latest disc—"Golden Violins"—is already beginning to show strongly over there.

JOE MUDDLE tells me he has given up his regular job with Winston Lee at the Cafe de Paris so that he can get in more practice, as with his daytime sessions he found he just about had time for the odd scale before he went to work at the Cafe.

GEORGE FIERSTONE was rapidly getting fed up with would-be tambourine-playing-saxophonists breaking the skins of his tambourine in sambas.

So he cut out some plywood, nailed it on and painted it the colour of drum skin. Everything is all right now, so far as George is concerned—but if you see any sax-players walking around with bandaged knuckles, you will know they have been working for George!

CHATting with Ralph Elman, who has the Regent Sound Studios, he told me he recently recorded a double-sided disc of a drummer playing four to a bar, all the way. The record was for Lord Rothschild to play piano to at home!

SAW Leslie "Jiver" Hutchinson dashing along Bond Street. When I asked him what the hurry was he replied, "I'm just off to be measured for a kilt for my spell in Scotland with Gerald."

I'm sure he was kidding, but that's something I'd love to see. Make sure you get a McGerardo tartan, Leslie!

JOHNNY CROFT, altoist with the Andy Lothian band at Dundee Palais, had a hectic time of it making arrangements for the Dundee Musicians'



by The Slider



Star singer Monty Norman (left) who was trained as a hairdresser, shows that he has lost none of his old touch in this specially posed picture taken during his very successful variety tour.

Golf Tournament. The competition went off without a hitch over the Rosemount Course at Blairgowrie, and winner was Duncan Whyte, bandleader at the Empress Ballroom. The competition was arranged by Johnny for members of local dancebands, and guests were invited to enter. Second was Eddie Brown, well-known Dundee and Scottish snooker champion, with Jack Low third.

Mrs. George Dundas, wife of the manager of Dundee Palais presented Duncan with a cup donated by her husband, which will be put up for annual competition.

TROMBONIST Jack Irvin has been a bachelor for five days whilst his wife, singer Jean Campbell was up North, doing some broadcasts.

One morning he was asked to dep at the Aeolian Hall studios, and when he got there the first person he saw was Jean, who had travelled up by the night train to sing with the band with which Jack was depping.

Nice timing, if I might say so!

DID you hear about the song-plugger who went along to see a vocal group about his new number, and took with him a special recording of it to play over to them?

When the record had finished, he asked the group if they liked the disc. They said they did—it was one they had made for the label a few days earlier!

MY paragraph last week about recording companies supplying tea at either full or half-sessions has brought forth a comment from Alan Freeman that his Polygon company always has "tea up" for the boys on half-sessions.

Good work, Alan—I wonder which company will start serving pastries with the tea?

TEDDY FOSTER will spend his first New Year's Eve in London for twenty years this year.

The last one, back in those halcyon days of 1933, Teddy remembers vividly from the fact that he was in that never-to-be-forgotten Billy Cotton brass team—the job which undoubtedly did much to "foster" his reputation.

This year—Teddy will spend Hogmanay at the Royal Forest Hotel, Chingford. And next year—well, your guess is as good as ours, but we keep hearing those rumours!

DROPPED in at Ciro's last week to find Joe Saye rehearsing his group for his Decca session, when he cut eight sides for an LP to be issued here and in the States.

As you know, Joe is blind, and one might think that this would be a severe handicap, especially when it comes to rehearsing intricate arrangements—but not so with Joe. He seems to have a remarkable sense of being able to memorise the whole score, and checks the boys at the slightest fault. Two numbers I heard Joe rehearsing sounded great.

DRUMMER Mickey Grieve was on a Norrie Paramor session last week and was asked to play an off-beat on his side-drum case, as being the noise Norrie wanted.

Everyone was delighted with the playback—Mickey went home in a blaze of glory—and with a side-drum case that had a large hole in it.

CONGRATULATIONS to Eddie Calvert whose recording of "Oh My Papa" is selling like mad in the States.

MAKING a satisfactory but slow recovery from his recent illness, NME Editor Ray Sonin asks me to thank all the many readers and professional colleagues who were good enough to write to him while he has been away. It is impossible for him to reply to all the letters individually, but he wants the correspondents to know how their good wishes cheered him up in his illness.

His recovery, incidentally, is being greatly helped by the very good notices the Press are giving to his latest novel, "Murder In Print," which Herbert Jenkins published this month; and also by the good reaction of the bandleaders to his new song, "Play, Play, Play," which Yale have just brought out.

POPPED along to see Dorothy Squires at New Cross Empire last Monday, where she opened after her U.S. visit. She received a wonderful ovation from the audience—and Diana Dors joined her on stage for the final curtain.

Afterwards there was a party backstage—usually Dorothy invites twenty times as many people as a dressing room can hold. This time she invited forty times as many!

Bruised, panting and almost crushed to a jelly by being pressed at what seemed hundreds of pounds per square inch into portly Geoffrey Everitt, I fought doggedly on, determined to shake Dorothy's

hand and tell her how great it had all been. But what a crush! You couldn't even put your coat down for the solid mass of cameras.

Then Dorothy dashed out of the dressing room to catch up with an impromptu photo call on the stage—and fell headlong over a massed battery of cameras which were neatly parked on the passage floorway.

In the midst of it the fireman, covered in epaulettes and shiny buttons, came on the scene. He said the passage must be clear and everyone must remain inside the rooms. What a hope! Agent Jock Jacobsen appeared at the door of one room. "Let's drive up to town and 'phone Dorothy from there," he shouted, as the fireman pressed him back in again. "Let's go," I said, appearing for the moment in the other dressing room doorway, before I, too, was sternly thrust back inside.

So that's how we thanked Dorothy eventually—we rang her up from Baker Street Station. But gosh, what a party!

FRANKIE LAINE
THE MAN OF THE YEAR
Read this Great Story in the 1954 NME ANNUAL
Full details are on page 7.

Modernist Club Notes

Five of the Ken Sykora Six, Band-box resident group. Guitarists are (l. to r.) Sykora, Denny Pursford, Ray Dempsey with George Jennings (bass), Pete Harris (drums).



IF you are a regular NME reader, you will already have seen in last week's news columns that changes have been made at Feldman's, all of them deriving from the fact that Jeff (Flamingo) Kruger has taken over the management of London's longest established jazz rendezvous.

Inaugurating the Kruger régime on Sunday, the club's new resident group showed that it had the makings of a sure-fire draw, and the guests couldn't possibly have been bettered.

The Feldman resident group comprises: Kathy Stobart (tenor); Dave Usden (trumpet); Vic Ash (clarinet); Ralph Dollimore (piano); Ashley Kozack (bass) and Tommy Jones (drums).

The Feldman guests were the ubiquitous Tony Kinsey Trio with tenorist Tommy Whittle, plus the youngest Feldman family member, Victor, on vibes.

With a talent bill like that no wonder the guests went home happy!

Clad to Have You Back Department today pays belated tribute to veteran tenorist Buddy Featherstonhaugh, who left the business some time ago, but who has been blowing professionally again for about a year. Buddy's name was already revered in musical circles as long ago as 1927. In later years he recorded with Spike Hughes, with Benny Carter and, of course, with his own broadcasting Radio Rhythm Club Sextet.

But though he's been around for longer than some of us can remember, Buddy can still show many of today's youngsters a thing or two! Give him a modern chord sequence and he isn't baffled; put him with a 1953 rhythm section and he can cope. Buddy has a regular week-end "commercial" job in Manchester, which limits his London club appearances somewhat. He has nevertheless been seen and heard at Studios 51, 52 and 54 in the recent past, and also at the Flamingo and at the King's Head, Wimbledon.

He sometimes plays baritone on these dates, but always on a borrowed

horn. "Because the model I want never seems to be on sale," Buddy complains.

Music in the Lennie Tristano manner was featured at the Lighthouse last Saturday by Geraldo-ites Dougie Robinson (alto) and Roy Plummer (guitar) together with pianist Matt Ross, bassist Martin Gilboy and drummer Eddie Taylor. Dougie and Roy will be absent from the London club scene between December 18 and January 23, for these dates mark the run of the Geraldo Orchestra's Edinburgh Christmas show.

No Sooner Asked Than Granted Department. We understand that Tommy Whittle and Don Rendell are already rehearsing some two-tenor routines for presentation at the Flamingo, as requested in this column last week.

And while we're on the subject of Flamingo tenormen, may we put in an emphatic good word for Bob Efford, who has been partnering Rendell most effectively for some time past. Bob is another Geraldo sidesman, so we will be missing him, too, for a while, as from next week.

Shorter Notes. Watch out for Del Birmingham, drummer with Eric Smith's Monday evening group at the Parkway Jazz Club, Welwyn Garden City. He's really beginning to ride, with an evident Eric Delaney influence. We hear that he makes his in-town debut at Studio 51 on Saturday, December 12. . . . Jazz is sometimes where you don't suspect it.

On Thursdays, for instance, the Maygrove Club operates in Kilburn, and though this is not a much-publicised haunt, quite a few well-known musicians have been known to drop in. Last week we met George Harrington there, blowing a fierce, Bostic-styled tenor.

Supporting the full Ted Heath Band at the Bandbox this week, the Jimmy Walker Group from Birmingham's Club 13, will be coming to town together with about seventy of their club member-supporters.

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"STAFFER."



Beryl Booker (centre), Bonnie Wetzel (left) and Elaine Leighton, who form the Beryl Booker Trio at The Embers, New York.

DIZZY WITH STRINGS

MIKE BUTCHER reviews the new Jazz Records

DIZZY GILLESPIE WITH HIS OPERATIC STRINGS ORCHESTRA

"The Man I Love"
"Ghost Of A Chance"
(Esquire 10-333)

Gillespie (trumpet) leading concert ensemble including Arnold Ross (piano); Joe Benjamin (bass); Billy Clarke (drums). Recorded 5/4/52.

QUITE logically, since he was visiting Paris when these were made Dizzy's horn brims over with *eclat, panache and insouciance*. His flights of fancy will leave you gasping, but literally! So much so that a couple of inaccuracies can be overlooked.

Daniel White's "Ghost" score is no Seine-burner, but Jo Boyer's piquant woodwind writing on "Man" suggests that he has been digging Jacques Ibert, and profiting by the excavation.

There's probably no need to tell you all this, anyway, as you are likely to know both the "Man" and his "Ghost" from their previous appearance on Diz's Esquire LP (20-003).

GERRY MOORE TRIO

"Just You, Just Bop"
"Now And Then"
(Esquire 10-326)

Moore (piano) leading John Hems (guitar); Bill Brantwell (bass).

SCOTTISH guitarist John Hems is the virtual leader here, even though Moore's better-known name is given the main label credit.

It's hard to be hard on a sincere, conscientious musician, and Hems seems to merit these adjectives. His solos on "Just You" incorporate such Lennie Tristano-like harmonic devices as the use of a G-flat chord extension on a basic E-flat major (in the key of E flat). But he can produce an original turn of phrase, like the ear-catching one in bars 13-16 in the penultimate chorus.

All too obviously, however, John hasn't yet reached a stage of development where his ideas will gush forth in a free-flowing stream. His present musical philosophy seems to be: "When in doubt, run a scale." There's also a disagreeable tone quality about his work, and a lack of swing which is almost frightening.

Gerry slips a neat quote from Billy Mayerl's "Bats In The Belfry" into his not-so-hot solo, Brantwell is unimpressive, and the unobtrusive four-bar bridge between some of the choruses will faze you, if you don't watch out!

"Now And Then" finds Hems in the dual rôle of composer and instrumentalist. The tune he has written is a fairly conventional ballad-type thing, with its thirty-two bar theme made up of a twelve, an eight, and another twelve-bar bit, instead of the usual four eights.

After some half a dozen spins I like it a good deal better than I did

at first, which is more than can be said for the average pop song!

BENGT HALLBERG TRIO

"Fine And Dandy"
"My Love Is Yours"
(Esquire 10-332)

Hallberg (piano) leading Lennart Larsson (bass); Kenneth Fagerlund (drums). Recorded 7/7/50.

WHY, look who else is on a Tristano tack this week! You'd hardly think that a fine individualist like Bengt would want to indulge in such flagrant imitation, and I'm not surprised to hear that he wasn't too happy about "Fine And Dandy" when it came out in Sweden.

Not that it's a bad record—far from it! But it decidedly lacks the devastating charm of Bengt's "Dangerous Curves," a side which I hope Esquire will release here if and when possible.

The slow-moving "My Love Is Yours" does have charm, though its jazz content is small, and some extremists may find it supremely tedious. For those who can appreciate Hallberg's superb touch, perfect taste and flawless artistry, however—and that, of course, means you—it's a plain but tasty morsel.

Fagerlund (on "Fine And Dandy" only) and Larsson accompany with such discretion that one can but use the old cliché, they are felt rather than heard. Ignore Esquire's printed information as to which of them plays on what, by the way.

LARS GULLIN'S OCTET

"Danny-O"

"All God's Children Got Rhythm"
(Esquire 10-328)

Gullin (baritone) leading Roffe Ericson (trumpet); Leppe Sundewall (tenor horn); Ake Persson (trombone); Jonas Bengström (alto); Mats Olsson (piano); Bengt Wittström (bass); Nils-Bertil Dahlander (drums). Recorded 21/4/51.

IN Sweden, where even the public at large wants to know about jazz, "Danny-O" made the Hit Parade. It has the gentle simplicity of a lullaby and was, in fact, written by Lars in dedication to his baby son, an astounding tot who now sings bop lines at the age of three.

I find the theme quite captivating and I am sure you will, too, but if our nation of chapel-criers takes to "Danny-O" like it took to "Swedish Rhapsody," I'll swallow my sapphire!

The octet sounds Miles-inspired as a unit, individual bits by Persson and Gullin himself are well-up to standard, Bengström emerges as a cool-school altoist to be reckoned with, and Ericson impresses more than he usually does when improvising. The latter's ensemble lead still lacks real authority, however.

In the rhythm section, Dahlander, who made a welcome visit to Britain not long ago, registers as a solid, swingier drummer than many of his more widely publicised brethren. Wittström sustains the extraordinarily high standards of Scandinavian bass playing, and Olsson plays the right inversions of the right chords at the right time.

"Children" doesn't amount to much, either in comparison with its coupling or with other versions of this much-recorded tune. Though some of the solos spark intermittently, the overall impression is one of stiffness and dullness.

MEET the Three Smart Girls of Jazz — the Beryl Booker Trio, who nightly delight the jazz-hungry socialites of New York with their appearances at Manhattan's smart night-spot, The Embers.

For years, critics have decried the fact that women musicians have made much tangible contribution to jazz as an art form. Today, these same critics are lauding Negro piano-stylist, Beryl Booker and her two blonde side-girls, bassist Bonnie Wetzel (the widow of famous trumpet-man Ray Wetzel, who died so tragically a couple of years ago) and drummer Elaine Leighton.

Beryl's start

This brilliant little group was formed last July by Joe Glaser. Joe, who knows most of the questions and certainly all the answers through guiding the destinies of such bands as Armstrong, Ellington and Les Brown, broke in Beryl's Trio at Lou Terrassi's small club on New York's 47th Street.

Within a month, Manhattan—and all points west—were talking,

LES PERRIN gives a first-hand account of the sensational American Beryl Booker Trio

and the girls moved over to The Embers.

Beryl has commanded the respect of male musicians for many years now, but it wasn't always like this. She recalls how the biggest affront to her sex was followed by one of the greatest retractions.

It was back in 1946 in Philadelphia. Slam Stewart was playing the Downbeat Club and Beryl had a very definite idea that she wanted to—and would—play with this great bassist.

She walked over to the piano at the Downbeat, looked across at Slam and invited him to jam with her. Stewart was equally definite in his derision. He shouted, "Me play with a woman? Never!"

So the imperturbable Miss Booker sat right down at the keyboard and began to play—alone. Stewart listened for thirty

minutes and finally could resist the urge no longer. He picked up his bass and joined Beryl. What was more, before the end of the evening he had offered her the piano job with his Trio. She took it and stayed five years.

If you ask Beryl how long she has been playing piano, she will look up and say "Nearly thirty years," but this doesn't mean that she is in the veteran class, for that is actually her age. She is nearly thirty.

A brilliantly creative pianist, she depends not on the girls' attractive looks and gowns, but rather on their musicianship to get them across. The Trio plays standards, show tunes and jazz numbers, but all with a subtle modern treatment.

Her two companions are both very jazz-conscious young women. Bonnie Wetzel, steeped in the

music through her deceased husband Ray, as played with Charlie Shavers, Roy Eldridge and with the Tommy Dorsey big band. She took up bass-playing eight years ago after forsaking her childhood love, the violin.

Curvaceous, ex-"Sweetheart of Rhythm" percussionist Elaine Leighton is, at 27, a product of the progressive school of jazz. She once played with the Jackie Kane-Roy Kraal Group and is a graduate of famous drummer Jo Jones. She rates Jo, Buddy Rich and Art Blakey among her favourites.

No big band

It had been Beryl's original plan to form an All-Girls' big band but she could not find trumpet and saxophone players who measured up to her requirements. Personally, I am very pleased at that failure, or we would have lost the magic that is Beryl Booker. She can only be fully appreciated in such a small compact group.

I think Joe Glaser summed up my sentiments about the Trio when he said "They look like girls, they act like girls... but they don't play like girls."

AMERICAN AIR-MAIL FROM NEW YORK

by ANDY SALMIERI

WOW! Have I been snowed under with your requests for pen-pal contacts! Listings will resume in a few weeks, so hold the phone! I guess many of you will be interested to learn that the names of your counterparts are mainly furnished by A. J. Valentine's magazine "Theme," which is published in California.

Mr. Valentine has asked me to mention that any NME reader interested in receiving a sample copy may do so by writing to the NME in care of this column. I hope many of you are planning to "Turn The Tables On Me" and submit your imaginary interviews. We are formulating other contests in the near future, and, as just a slight hint as to what the next contest will be about... I'd file this column and forthcoming columns if I were you!

Our aim is to make this column as interesting and informative as possible, always with your interest in mind. We are open to any recommendations and/or criticisms. This is your column.

Mood Music

There's been a quiet little revolution in the pop fan's music tastes of late. The over-emphasis on vocalists has made many switch to "Mood Music." A general trend is developing, and is beginning to loom large on the "pops" horizon.

Fans are showing more and more interest in the lush arrangements of pop standards, with the net result that the "Big 4" (Capitol, Decca, Mercury, Columbia) are scurrying to pack more "studio type" bands. The mood biz got its biggest boost via the terrific hits by Frank Chacksfield, such as "Terry's Theme," "Ebb Tide" and of more recent date "Golden Violins."

The following stateside bands of this type are getting the biggest plays: Jackie Gleason, Axel Stordahl, Richard Hayman, David Rose and Paul Weston. One faction says that people are revolting against vocal discs because of the domination this idiom has had on the rest of the field.

Still another school of thought feels that since no high-pressure tactics are employed in "pushing" mood discs the fans are more apt to choose them over "pops," which is a more highly competitive field and, thereby, uses high pressure salesmanship to the annoyance of many thinking fans.

Earl Fatha' Hines is sporting a new ring which is the envy of many Broadwayites. It's in the shape of the baby grand he plays so well, made up almost entirely of diamonds, with the keyboard made up in flaming red rubies. Boy, is he getting attention!

San Francisco City officials have barred the JATP from ever appearing in its City Auditorium. This all came about because several unruly fans caused nearly 600 dollars in damages to property. Fans threw bottles through rest-room windows, staged fights and caused general bedlam during and after the show.

It's unfortunate that so many have to suffer for a few. Norman Granz did all he could to prevent this from happening; in fact he had ordered

20 extra guards to quell any possible demonstration. Granz gave European jazz fans a great tribute by saying that Europeans treat jazz like the art that it is and are silent at shows.

Nat's Latest

The Ink Spots, who recently moved to King Records, have released their first sides for that label: "Ebbtide"; the flipover is "If You Should Say Goodbye." Nat "King" Cole flew in from the coast to fulfil his N.Y. date at the La Vie En Rose nite spot. Incidentally Nat says that the President of Mexico has invited him to be his guest in Mexico City!

Hazel Scott's hubby, Congressman Adam Clayton Powell, was really frightened when the plane carrying the famous 88'er was delayed four hours. Hazel later reported that one of the engines had conked out midway. She insists she was kinda scared too!

Phil Moore has signed a Victor Records contract. If you thought Stan Freberg's "St. George And The Dragonet" was a howl, wait'll you hear "Christmas Dragnet." The Pied Pipers have announced reorganisation plans. They had been in semi-retirement since 1950. Teddy Wilson, who recently returned from a very successful European tour, beams when he tells his friends of the great reception European fans accorded him. He said that Mary Lou Williams was of great help to him. Take a bow Mary Lou! They're still talking about his recent show at the Meadowbrook!

This Week's Bravos: Louis Jordan and his Tympany Five at Cafe Society.

Best Records of the Week: Vic Damone's Mercury "Stranger In Paradise." The flip side features her nibs Miss Georgia Gibbs' "Baubles, Bangles, And Beads" with the wonderful Richard Hayman ork backing up both sides.

My, do some guys get angry! Chet Baker, who is getting a little too independent for his own good, refused to go on in the Black Hawk date, because the Stan Getz band was already playing when he arrived somewhat late. Getz, who is a little tough himself, not only didn't wait for Chet to open, but what's more Getz did not return after the second show, leaving Chet holding the well-known bag.

Guy Caccienti, who owns the club, is taking the case to the union in attempt to collect damages of \$4,500.

You'll be hearing a lot of Capitol's new record star Yvonne O'Day. Her first disc is: "I Just Want To Be With You." flip side features Yvonne and her sis Mary O'Day in "Snowflakes."

Odd titles department: Ross Bagdasarian comes up with two in his new Mercury release "Zubbediya," and flip side "Not Since Nineveh." Armenian? Who knows... I don't, but they sound great!

Till next week cheerio and keep them spinning!



Appearing at the Stagecoach niterie in New Jersey, the "Here In My Heart Man" Al Martino gives his autograph to a 'charming fan and utilises her equally charming back as an extremely charming writing desk! By the way, there is an article about Al Martino, with lots of pictures, in the NME 100-page 1954 Annual, which is due out next week. This is only one of dozens of profusely-illustrated articles about and by the stars that will make the Annual something to read and keep. And it only costs 2s. 6d. at your bookstalls and newsagents, or 2s. 9d. post free direct from the NME offices.

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Johnnie RAY

writes an exclusive article all about his songs in the 1954 NME ANNUAL

Full details are on page 7.

TONY BRENT

"No Matter How You Say Goodbye"
"Honey Darlin'"
(Col. DB.3356)

TONY BRENT is forced to give a good performance on this side by the fact that the orchestra really drives him along.

This is one of those ultra modern arrangements such as Tony had on the NME Award-winning "Have You Heard?"

Please don't think that I'm trying to take credit away from this fine singer, for once again he does his job as a record salesman in a first-class manner. I like this type of backing even if at times it is not 100 per cent. commercial.

This may not please the Mums and Dads but Tony's many fans will fully appreciate it.

How long will it be before "Honey Darlin'" hits the jackpot? Judging by the number of requests received lately, Tony and Gary Miller are going to have a terrific battle once the song starts to mean something.

I have already reviewed the record of the latter-named artist and now let me state that Tony Brent has turned out a grand side that will stand up to all competition. Go to it, boys, and let it be a good clean fight, and may the best man win!



OSCAR RABIN'S BAND

"Forgive Me"
"Crazy Man Crazy"
(Polygram P.1086)

OSCAR RABIN and his Band make a welcome return to wax with one vocal and one non-vocal side. For many years the Rabin

TONY + ALMA + OSCAR + VERA

Band has entertained dance fans all over the country, and on this first side they sound competent without setting the world on fire.

Mel Gaynor sings without great distinction, but I fancy he is not at his best on this record.

I said that this second side was non-vocal and I did so not to mislead you in any way. There is singing on the record, but to me this side is strictly uncommercial.

I'm sorry that this was made more for the fans than for the general public, for I have always liked the Rabin Band and thought them most commercial in the past. Never mind—the boys in the band enjoyed it all.



RUSS MORGAN AND HIS ORCHESTRA

"The Golden Years"
"The Tennessee Wig Walk"
(Bruno. 05202)

"MUSIC in the Morgan Manner" is both pleasing to the ear and a godsend to lovers of simple tuneful arrangements.

Clyde Rogers carries off the vocal honours and is helped to no small extent by the Morganaires.

This disc will not make you sit up suddenly or rush off to your local record shop before it closes, but it will give you many hours of pleasant listening. Mr. "So Tired" Morgan has not had a big hit record for several years in this country, but he does provide us with good commercial material. This melody is known to millions, so I need say nothing about the music.

Luxembourg listeners need no introduction to the bright and catchy second side. For some weeks now they have been hearing Bonnie Lou and her excellent recording of "Wig Walk."

Well, you will now be able to listen to another first-class job, for I hand full marks to Miss Betsy Gay for a most spirited vocal. Miss Gay is a recording star in her own right, and she proves on this side that she can add the necessary punch which can turn an ordinary

POPULAR RECORDS

REVIEWED BY
GEOFFREY EVERITT

The Radio Luxembourg
Disc-jockey

number into a hit. This is so catchy that you will not tire of hearing it. You'll get good value for money if you purchase this record.



VICKI BENET

"Mmm"
"Two Lovers"
(MGM.682)

SENTIMENTAL-VOICED Vicki Benet appeals to me, as I feel certain she will to millions of radio listeners in the not too distant future.

This girl can really sell a song and at times she gives us the Leri Southern treatment and we all know how very pleasant that can be, don't we?

There's no need for me to add that "Mmm" is a love song and the lyric has all the necessary sentiment that will make this a favourite for late night listening.

Another very satisfying effort that will claim attention from lovers everywhere is the reverse side. Even granddad will sit up and take notice when Miss Benet starts to sing. As for Granny—well, she will probably say this is just sloppy

stuff. If that's what it's called, I'm a sloppy fan from now on!



ALMA COGAN
"My Love, My Love"
"Wasted Tears"
(HMV B.10590)

LUXEMBOURG listeners will recognise this melody without the slightest difficulty, for it was chosen a long time ago as a signature tune by Peter Madren.

A lyric has now been added and Miss Cogan sings well, but I prefer her on the more rhythmic numbers. She is to me essentially a singer who likes to give out in full voice and I don't think she is at home on this type of number.

Thank you, Alma, for helping to prove my point. Friends, if you listen to this second side you will quickly appreciate my previous comments. The side swings, and Alma sounds at home. There is also some excellent trombone. A first-class side.



JIMMY BOYD

"Santa Got Stuck In The Chimney"
"Little Match Girl"
(Philips PB.187)

JIMMY sounds rather more pleasant and a good deal less cunning than on some of his recent records. I must admit that I'm getting a little fed up with Master Boyd, but there's no denying that the boy is really popular.

It's a pity that we have to have so many Christmas songs but Jimmy has no need to worry for his "I Saw Mummy Kissing Santa Claus" is selling like hot cakes.

I fancy the novelty will soon wear off and when it does Jimmy will have to try singing for a living. In absolute fairness I cannot



Two minds with but a single thirst! In between one of their many sessions, Bob Brown (right) and David Carey, of the Stargazers, take some much-needed and welcome refreshment—NME photo.

give any marks for yet another Christmas song on the second side. Surely even the publishers must realise that however good the song is it becomes just another song when it is issued months after the obvious Christmas hit. Never mind, maybe Santa Claus has thought of a good present for Jimmy Boyd—if not, give me a ring, Santa, I've got some ideas!

when is the publisher going to pull out all the stops on this beautiful continental melody? It's been kicking around for years.

There is just enough echo on the flip side to make it attractive, and as usual, Vera sings as only she can.

The song is not as strong as "If You Love Me," but the lyric is good and the melody pleasing.



VERA LYNN

"If You Love Me"
"Beautiful Isle Of Somewhere"
(Decca F.10196)

THIS is tip-top Vera and, to my mind, her best effort since the wonderful "If You Go."

Charles Smart does his share with some excellent accompaniment at the organ, and the orchestra and choir are directed by Roland Shaw.

Given the right material Vera can outsing and outsell any female singer in the field of popular recordings. We don't wave the flag half enough in praise of our own British singers.

Let me say at once that America does not possess a female singer capable of making a better record of this song than that turned out by our own Vera. And by the way,

MILLS BROTHERS
"Who Put The Devil In Evelyn's Eyes?"
"Beware"
(Bruno. 05220)

YES, sir, this is one of those very rare and precious records that crop up every now and then.

The Mills Brothers have been extremely popular for a good many years but it was their recent recording of "Glow Worm" that set record buyers talking about them in such glowing terms.

Well, this new side is a beauty and I suggest to you that it is going to be a big hit.

Again, here is first-class stuff from a great group. In this case it is certainly not a warning but a model lesson to all vocal groups. It's really the tops.

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

Last This Week	Record	Label
1	ANSWER ME	Frankie Laine (Phillips)
2	SWEDISH RHAPSODY	Mantovani (Decca)
3	SAW MOMMY KISSING SANTA CLAUS	Jimmy Boyd (Columbia)
4	POPPA PICCOLINO	Diana Decker (Columbia)
5	ANSWER ME	David Whitfield (Decca)
6	CHICKA BOOM	Guy Mitchell (Phillips)
7	DRAGNET	Ray Anthony (Capitol)
8	HEY JOE	Frankie Laine (Phillips)
9	VAYA CON DIOS	L. Paul-M. Ford (Capitol)
10	SWEDISH RHAPSODY	Ray Martin (Columbia)
11	I BELIEVE	Frankie Laine (Phillips)
12	WISH YOU WERE HERE	Eddie Fisher (HMV)
13	MOULIN ROUGE	Mantovani (Decca)

Copyright by the New Musical Express, 1953.

This chart is compiled from weekly returns made to us by the largest record retailers throughout the country, based on their actual sales figures.

RECORDS MOST PLAYED BY U.S. DISC JOCKEYS

Last This Week	Record	Label
1	Rags To Riches	Tony Bennett
2	Ebb Tide	Frank Chacksfield
3	You, You, You	Ames Bros.
4	Ricochet	Teresa Brewer
5	Eh Cumpari	Julian La Rosa
6	Many Times	Eddie Fisher
7	Vaya Con Dios	L. Paul-M. Ford
8	Love Walked In	Hilltoppers
9	To Be Alone	Pee Wee Hunt
10	Oh	Four Lads
11	You Alone	Les Baxter
12	Istanbul	L. Diamond
13	I Love Paris	Patti Page
14	Off Shore	Top Tails
15	Changing Partners	Lancers
16	Sweet Mama Tree	Top Tails
17	Pa-Paya Mama	Perry Como
18	My Love, My Love	Joni James
19	That's Amore	Dean Martin
20	Stranger In Paradise	Tony Bennett

BEST SELLING SHEET MUSIC (BRITAIN)

Last This Week	Record	Label
1	ANSWER ME	(Bourne)
2	SAW MOMMY KISSING SANTA CLAUS	(Morris)
3	POPPA PICCOLINO	(Sterling)
4	SWEDISH RHAPSODY	(C. & C.) 2s.
5	WHEN YOU HEAR BIG BEN	(Box & Cox)
6	ETERNALLY (LIMELIGHT)	(Bourne) 2s.
7	VAYA CON DIOS	(Maddox)
8	MOULIN ROUGE	(C. & C.) 2s.
9	I BELIEVE	(Cinephonic)
10	WISH YOU WERE HERE	(Chappell)
11	CHICKA BOOM	(Dash)
12	CRYING IN THE CHAPEL	(Morris)
13	RICOCHE	(Victoria)
14	BRIDGE OF SIGNS	(P. Maurice)
15	LOOK AT THAT GIRL	(Cine)
16	IF YOU LOVE ME	(World Wide)
17	FLIRTATION WALTZ	(Bourne)
18	BIG 'EAD	(L. Wright)
19	YOU, YOU, YOU	(Mellin)
20	KISS	(Feist)
21	APRIL IN PORTUGAL	(Sterling)
22	THE GOLDEN TANGO	(L. Wright)
23	HEY JOE	(Robbins)
24	SEVEN LONELY DAYS	(Feist)

BEST SELLING POP RECORDS IN THE U.S.

Last This Week	Record	Label
1	Rags To Riches	Tony Bennett
2	Ebb Tide	Frank Chacksfield
3	Vaya Con Dios	L. Paul-M. Ford
4	Eh Cumpari	Julian La Rosa
5	You, You, You	Ames Bros.
6	Ricochet	Teresa Brewer
7	Many Times	Eddie Fisher
8	Oh	Pee Wee Hunt
9	That's Amore	Dean Martin
10	St. George & Dragonet	Stan Freberg
11	Istanbul	Four Lads
12	You Alone	Perry Como
13	Changing Partners	Patti Page
14	To Be Alone	Hilltoppers
15	Mission Of St. Augustine	Sammy Kaye
16	I See The Moon	Mariners
17	Love Walked In	Hilltoppers
18	Velvet Glove	Hugo Winterhalter
19	Eighteenth Variation	W. Kapell
20	Story Of Three Loves	Jerry Murad

U.S. charts by courtesy of "Billboard."

BEST SELLING SHEET MUSIC (U.S.)

Last This Week	Record	Label
1	Ebb Tide	Frank Chacksfield
2	You, You, You	Ames Bros.
3	Rags To Riches	Tony Bennett
4	Vaya Con Dios	L. Paul-M. Ford
5	Many Times	Eddie Fisher
6	Crying In The Chapel	Frank Chacksfield

REG OWEN'S Rhythm Records

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA
"Give Me The Right"
"Boo-Dah"

(Capitol CL.14012)**

FORCEFUL Jimmy Grissom sings against a background of typical Ellington sax scoring, but oh dear, why does he have to use such an excessive vibrato?

The band plays with great tone and feeling, the brass choir effect is fine, and the general sound of the band is very modern, but I feel that the vocalist (on records, at least) is out of place with such an arrangement.

"Boo-Dah" is a riffy little opus helped along no end by a fine, driving rhythm section. Behind the unison saxes the staccato brass figures sound a bit dated, but the trumpet solo in the second chorus is well worth listening to—in places this player sounds very much like our own Kenny Baker.

Some fine-toned clarinet playing follows this, backed once again by a great beat from the rhythm, and the side winds up with some fantastic high notes on trumpet which would make even Bobby Pratt green with envy!



STAN KENTON AND HIS ORCHESTRA

"Daddy"
"Hush-a-bye"

(Capitol CL.13998)**

THIS is a cute treatment of the old pop "Daddy, I Want A Diamond Ring" and reveals June Christy singing below average and the band playing at a rather unsettled tempo.

The trombone section contrives in places to sound very much like Mitch Miller's celebrated french

horn team, and at the same time very unlike Mr. Kenton's celebrated trombones.

Apart from the usual flashes of brilliance via the trumpet department, the side is disappointing.

"Hush-a-bye" commences with a male voice choir, presumably supplied by members of the orchestra; at least, it is much better than this week's effort by the Sauter-Finegan group.

The second chorus has legitimate-tone trombones playing some scoring that detracts from the beautiful simplicity of this lovely old tune. Obviously this number has to finish with the so-called 'vocal ensemble,' and although this doesn't make a very inspiring record, I should think it would be great material for a concert.

SAUTER-FINEGAN ORCHESTRA

"Now That I'm In Love"
"Lazy Mambo"
(HMV B10587)**

HERE is another reasonably clever version of the well-known theme from William Tell.

It is taken at a very fast tempo and starts, believe it or not, with a very dated introduction followed by an out-of-breath vocal from a young lady called Anita Boyer, who seems to have trouble in keeping up with things.

I suppose this side is liable to become popular if only for its association with a well-known tune, but for me it's by far the worst thing that this advanced group has done yet.

From the minute the needle hits the opening groove you know that the second side is going to be better.

It is taken at a lovely slow LA tempo, and the rather cute theme of the second chorus is "sung" by the whole band—why is it that musicians always sound self-conscious when asked to do this?

Although the number finishes in the same delightful mood as it starts and possesses a fine coda, it is definitely not up to the high standards that this orchestra has set for itself.

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Gates Blues
Recorded Chicago, 10th Oct. 1928

ALBERT WYNN'S GUTBUCKET FIVE

She's crying for me
Recorded Chicago, 2nd Oct. 1928
V 1029

PERRY BRADFORD'S JAZZ PHOOLS

Lucy Long; I ain't gonna play no second fiddle
Recorded New York, 2nd Nov. 1925
V 1030

JASSO SMITH AND HIS RHYTHM ACES

Sau-sha stomp; Let's get together
Recorded Chicago, 1st March 1929
V 1031

JIMMY BERTRAND'S WASHBOARD WIZARDS

I'm goin' huntin'; If you want to be my sugar papa
Recorded Chicago, 21st April 1927
V 1032

Vocalion RECORDS

ORIGINS OF JAZZ

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£2000-a-week Australian offer to Winifred Atwell

SHORT NOTES

THE first recordings by Johnny Dankworth's new Orchestra, waxed last month, have been rushed into production by the Parlophone company.

They have been specially scheduled for release to-day (Friday).

Titles are "S'wonderful" and "Younger Every Day" on Parlophone R.3788.

HARRY MUSIKANT and his Quartet, late of Oddeninos, started at the London Gargoyle Club last Monday.

They replace drummer-leader Alec Alexander who, after nearly fifteen years, has left the Gargoyle to take his Quartet into the Queens' Brasserie in place of the Danny Levan group.

Harry Musikant, at piano, leads Hal Jose (drums, vocals), Harry Ballen (violin), and Maurice Clark (saxes and clarinet).

GRACIE COLE is changing the instrumentation of her brass section, which will in future comprise four trumpets, including herself, but no trombones.

Two of the trumpets to be featured by Gracie are already in the band. They are Pat Stringer and Dorothy Burgess. The fourth chair is still vacant at press time.

The Malcolm Mitchell Trio visit Holland this Saturday for an eight-day trip. Their first engagement is on Sunday in Rotterdam. They have three nights there at the Parkzicht, and will also have five broadcasts, a TV appearance, and some cabaret during the course of their stay.

Canadian singing star Edmund Hockridge has replaced Jerry Wayne in the "Guys and Dolls" cast at the Coliseum Theatre, London. Hockridge has been appearing in the Rodgers and Hammerstein musical play, "Carousel," for the past three years, both at Drury Lane and on tour.

Singing sensation David Whitfield has been booked as a Guest Star with the Christmas Pantomime presented by Jack Taylor at the Theatre Royal, Bolton, where he will appear from December 24 until the latter part of January. This residency will be interspersed with Sunday concerts in the North of England.

Former Vic Lewis drummer, Pete Bray, has joined the Ambrose Orchestra as permanent replacement for Allan Ganley, now with Johnny Dankworth.

Roy Fox returns to the air with a disc-jockey series on Radio Luxembourg which commences very shortly. It will be of half an hour's duration, and Roy will reminisce for some of the time on great discs of the past, much as he did on his BBC series "Roy Fox Remembers."

The final member of Sonnelli's augmented orchestra, opening at London's May Fair Hotel on Monday, is George Turner, who plays tenor sax, clarinet and piano. George, who comes from the North, has played with George Evans, Leslie Douglas and Don Smith.

George White, ex-Stanley Black trumpet player, has enlisted in the Canadian Air Force. His rank will be that of Sergeant-Musician. George leaves early in the New Year. He is busy, meanwhile, with gigs, and is still open for dates.

THE tremendous popularity of Winifred Atwell's recordings in Australia and New Zealand, has brought forth a fabulous offer for the famous piano star to undertake a Variety tour in those countries, when her commitments in this country permit.

Mr. David N. Martin, Managing Director of the Tivoli Circuit (Australia and New Zealand) returned home this week from a visit to London. He was amongst the audience at the Prince of Wales Theatre, London, on Wednesday of last week, where Winifred Atwell is appearing in the Bernard Delfont revue "Pardon My French." Afterwards he discussed the tour with Mr. Delfont.

Speaking to the NME this week, Bernard Delfont said: "The offer has been made, but it cannot be until several months ahead before Winifred Atwell can make the trip, as the success of the show at the Prince of Wales and the tremendous advance bookings makes it certain that the show will continue indefinitely, and when the run is completed, the Australian and New Zealand visit for Winifred Atwell will commence."

HOLIDAY

It is understood that financially, this is the biggest offer made to a British star in Australia, and that Winifred Atwell's salary will be in the region of £2,000 per week.

Interviewed by the NME, Winnie said she is eagerly looking forward to the tour, and proposes to remain for six months, equally dividing the time between working engagements and a holiday.

Next to Great Britain and the USA, Australia is the biggest selling

KEATING GIVES UP TROMBONE

WEST END trombone star, Johnny Keating, is giving up sliphorn for good after he finishes with Gerald on December 12. Johnny has also been with Ted Heath, Vic Lewis, Ambrose, and other West End bands.

Johnny will concentrate entirely on his first love, arranging—not only arranging, himself, for some of the leading bands, but also teaching the whole theory of arranging to many apt pupils who are already enrolling for lessons.

He is currently arranging for the new Johnny Dankworth Orchestra, and the recently formed Harry Bence outfit.

Trumpet-ace Maurice ("Mo") Miller has left Phil Martell's Orchestra with the "Love From Judy" show at the London Saville Theatre after a run of seven months. He now embarks on a period of free-lancing. Mo has just moved to Ealing, his telephone number being PERivale 9264.

Bassist Charlie Winters is still undergoing bone manipulation treatment following his recent accident when he fell while negotiating some tricky stairs with his bass, breaking several bones in his hand. Charlie, who plays sousaphone as well as string bass is looking for a permanency as soon as possible.

One-time trumpet star Jimmy Watson, who has given up playing entirely, to concentrate on arranging, is a cornerstone of the arranging staff for Jack Parnell's Band.

A trio led by accordionist Peter Crawford has replaced solo pianist Jack Saville at London's Cabaret Club. Playing with Peter are Bernie Taylor (guitar and vocals) and Ozzie Newman (bass).

market for her recordings, and over 50,000 sheet music copies of "Jubilee Rag" were sold in that country, while Winnie receives an average of almost 200 letters every week from New Zealand and Australia.

Meanwhile, Winifred Atwell is enjoying big record sales with "Flirtation Waltz" and "Let's Have A Party." The latter title has necessitated rush pressings for thousands of extra copies which have been ordered to cope with the Christmas demand.

Among the many stars currently appearing on the Tivoli Circuit are Tommy Trinder and Betty Driver.



MGM star Leslie Caron will be at the Record Concert on Sunday.

THE STARS WILL BE OUT AT SUNDAY'S GREAT CONCERT

TWO sensational last-minute additions to Sunday's stupendous NME/EMI "Record Concert" bill at the Royal Albert Hall are MGM film star Leslie Caron and dancer Roland Petit. This will be Mile. Caron's first public appearance in Great Britain.

Leslie Caron scored a resounding success in the Hollywood movies, "An American in Paris" and "Lili," after establishing an enviable reputation as a ballerina in her native France.

She will sing "Hi Lili, Hi Lo," the hit song from her second American film, at the concert, duetting with Petit, whose ballet company is currently drawing the town to London's Stoll Theatre.

Other good news for those attending this event is that George Melachrino will be among the famous personalities conducting the EMI 40-piece Concert Orchestra, and other additions to the programme are Lizbeth Webb (from Guys and Dolls); Micky Andrews and Billie Anthony.

SEATS STILL

The advertisement on Page 12 of this issue gives full details of this great concert in aid of the London Federation of Boys' Clubs, and the EMI Recording Group are providing all the singers, comedians and musicians at this star-studded event.

The 5s. and 6s. seats have all been sold, but tickets at all other prices, including gallery at 3s. 6d., will be obtainable at the doors on the night of the concert, or in advance.

It will be a great night, and all the proceeds are for a great cause. Do not miss this galaxy of recording stars who are appearing in person.

A COCKTAIL party will be thrown by the directors of Grosvenor House next Thursday in honour of Sydney Lipton's twenty-first anniversary as musical director at the hotel and in broadcasting.

Many notabilities of the entertainment profession have already accepted invitations to attend the celebration, among them Henry Hall, Ted Heath and Cyril Stapleton.

STAPLETON TO THE RESCUE!

CYRIL STAPLETON stepped into the breach at a moment's notice last Monday (30th) when Harry Rabinowitz was taken ill just before conducting the BBC Revue Orchestra for Midday Music-Hall.

Telephoned just before the broadcast, Cyril took over the baton, piloted the Orchestra skilfully through the programme and came off the air 1.5 p.m.

At 1.30, he started rehearsals with the BBC Show Band, for their programme that evening—working all day without a break.

Bandleaders Rally

THE National Dance Music Campaign, launched by Leslie Evans in an effort to increase dance music airtime on the BBC, is receiving tremendous support from all over the country.

Practically every bandleader has already pledged his support to the campaign, and is taking active steps to bring it to the notice of everybody who dances, or listens, to dance bands.

Following last week's story in the NME, postcards from readers are still swamping in, lending further valuable support to this campaign.

Quartet leader Ray Kaye is in need of a pianist to replace Johnny Neave, who is leaving to join Ephy Slavid's group at the Queen's Hotel, Cliftonville. Applicants can contact Ray at BAL 8801.

JOHNNIE RAY, COMING TO B

1954 promises to be the biggest year ever for visits of famous American recording stars to Great Britain! Three weeks ago, the NME exclusively announced the American star "invasion" next year with news of the impending return visits of Frankie Laine, Nat "King" Cole and Guy Mitchell.

Now we are able to reveal that the fabulous "cry guy" Johnnie Ray, who took British audiences by storm last March, is definitely scheduled for a tour of at least ten weeks, with the starting date expected in May, while Perry Como is also due here.

SOWDEN CHANGES HIS BAND POLICY

DIXIELAND maestro and trombonist, Geoff Sowden, has changed his musical policy! The Sowden band will, in future, be known as Geoff Sowden and his Sweet Music, and its new library of orchestrations will be played by an augmented personnel.

Geoff's arranging staff has also been increased with the addition of Gordon Monro, formerly Stanley Black scorer, who will be sharing the manuscript chores with longtime Sowden associate, Stan Butcher.

Agent Alfred Praeger has booked the revamped Sowden band for its first engagement at the Brize Norton American Air Force base on December 20, a location which Geoff has played on several occasions in the past with his Dixie group.

The new Sowden personnel includes Cyril Dackombe (trumpet); Ron Annati (alto, clarinet); Stan Butcher (piano); Tim Mahu (bass) and Trevor Glenroy (drums).

Vocalists Rita Travers and Chris Goldson will sing with the outfit, and another trombonist will be added to the line-up so that Geoff can concentrate on the presentation of the orchestra and on speciality solo numbers.

Not only will Johnnie Ray appear in major variety theatres throughout the country, but in addition, he will undertake several concert performances, and some of the weeks will be devoted exclusively to one-night concert dates.

It is understood that Jack Parnell and his Orchestra will be featured accompanying Johnnie Ray, in addition to their own presentation at these concerts.

FIRST VISIT

Although Johnnie Ray's visit to Great Britain is certain, it has not yet been decided if he will re-appear at the London Palladium, but at Johnnie Ray's request as many dates as possible are being lined-up, as he is anxious to appear before as many British audiences as possible.

The countless Perry Como fans will be delighted to learn that negotiations are at an advanced stage for this popular star to make his first visit to Britain, and August has been named as the month for his visit, which would include an appearance at the London Palladium.

In an exclusive interview with the NME, Leslie Grade, of Lew and Leslie Grade, said: "We have been trying for several years to present Perry Como in this country, but repeatedly we were unsuccessful owing to Perry's extensive film, television, recording and radio commitments, but now we are happy to state that our hopes will be realised."

SID PHILLIPS LEAVING ASTOR FOR BIG TOUR

AFTER a run of nearly five years, and at the end of his third season at the establishment, Sid Phillips and his Band will be leaving London's exclusive Astor Club at the end of this month. The band then embarks on an extensive tour of one-night dance and concert dates, early details of which are already to hand.

Babson for U.S.

MONTY BABSON, drummer-vocalist with the Denny Termer Trio at the Stork Club, W.1, leaves at the end of next week for a visit to America, where he will study American bands and artists, and if the opportunity presents itself, will consider remaining in the States.

Meanwhile, Denny Termer is anxiously seeking the services of a suitable drummer/vocalist to replace Babson. Suitable applicants should contact him immediately at the Stoll.

However, Cy will not be giving up playing completely, and he hopes to work fairly regularly at jazz clubs in town. He can be contacted in this connection at 71, Overton Road, London, S.E.2.

Further news from the Sid Phillips' front concerns vocalist Betty Miller, who has frequently appeared on concerts with the band.

Betty makes her recording debut on Sid's December-released HMV coupling of "You've Got To See Mama Every Night" and "Stop Ringing My Bell." This afternoon (Friday), she broadcasts with the band for the first time.

Sid himself guest stars on Henry Hall's "Face the Music" TV show on December 12, following a further broadcast with his own band the same day.

DANIELS WENT!

DESPITE last week's ban on their appearance in Holland, Mike Daniels flew over and played the dates as originally scheduled.

The trip followed a phone call to their agent to the effect that working permits had, after all, been issued by NOMA, the Dutch MU.

MU bar Don Byas visit here

THE Musicians' Union has vetoed a proposal to bring Don Byas, U.S. tenor star, to Britain for a single club appearance, prior to Don's imminent return to America from the Continent.

Jack Higgins, manager of the Bandbox, wrote to MU General Secretary Hardie Ratcliffe, earlier this month, requesting the Union's consent to a professional visit by Byas as follows:

"As you no doubt know, that great American tenor sax player Don Byas has been playing on the Continent for the past seven years and is now preparing to return to the United States of America. I would very much like to have the opportunity of presenting him in this country, not at any large monster jazz concert... but purely to let a few enthusiastic fans hear him.

PRECEDENT

"With this in mind, I would ask if the Union would be prepared to let him play for just a short while one Sunday evening at the Bandbox Club. There are no enormous fees involved, merely a matter of sufficient to cover his transportation and make the evening worth while for him.

"It would in no way alter our existing programmes at the club, as we have booked musicians and bands for many weeks to come, so there is no thought of putting any British musicians out of work."

In a reply to Higgins, MU Assistant General Secretary Ted Anstey wrote: "After giving very careful consideration to the proposal, we regret that we are unable to give approval to your request to present Don Byas at the Bandbox Club.

"The policy of the Union is devoted to an endeavour to secure agreement with Musicians' Unions in other countries to provide for a reciprocal exchange and interchange of orchestras and musicians... and until arrangements can be made... to control the appearance of foreign musicians in Britain, we are compelled to act as we are acting at present. We are willing to participate in discussions that might result in suitable arrangements, but it is not our responsibility to initiate them.

"The main difficulty is that we are

constantly faced with individual, separate and quite unrelated plans of competing promoters to present foreign musicians here; and while this continues we shall be compelled to offer opposition."

This MU ruling represents, if anything, a tightening of control on the appearance of American jazzmen in Britain, for as recently as 1949, ex-Ellington trumpeter Rex Stewart came to London to play at the Oval Jazz Club and at Cook's Ferry Inn, without barring action being taken by the Union.

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PERRY COMO BRITAIN

HEATH FORMS PUBLISHING CO.

A NEW music publishing firm, owned by Ted Heath and known as Good Music, has been opened at the Heath office (23, Albemarle Street, London, W.1.)

The firm will specialise in the most modernistic kind of band material, and the first two numbers secured for publication by Good Music are George Shearing's "Lullaby Of Birdland" and the Gene Ammons feature, "Seven Eleven."

Decca versions by the Heath band of both these numbers are already on sale, and orchestration will be available shortly.

DERRICK ABBOTT COLLAPSES

DERRICK ABBOTT, lead trumpet with the Johnny Dankworth Orchestra, collapsed during the band's engagement at the Gaiety Ballroom, Grimsby, last Thursday.

Despite Johnny's strong protestations that he should return home without delay, Derrick struggled through the remaining sets of the evening with great difficulty.

A doctor's diagnosis the following day revealed Derrick was suffering from pleurisy, but though still far from well, he has continued to work with the band this week.

NME staffman Mike Butcher will be giving a talk on jazz, illustrated by recordings, at the Institute of Contemporary Arts, 17, Dover Street, London, W.1, on Tuesday next (December 8).

Trumpeter Dave Usden, recently back from India, is now "digging" in company with trombonist Ken Wray, the duo's telephone number being AMBassador 6251.

Ivy Benson's Continental band deal

COINCIDENTALLY with Ivy Benson's opening with her twenty-three-piece orchestra at Messrs. Lyons' Marble Arch "Quebec" Cafe last Monday, Dutch impresario Lou van Rees flew to London in an endeavour to negotiate a dazzling reciprocal exchange plan.

Briefly, this far-reaching scheme would be for a series of short exchanges between Ivy Benson's girls, and some of the famous dance bands of Holland, France, Belgium and Sweden, the exchanges to be operated with the full co-operation of Messrs. Lyons, so that the visiting bands would occupy Ivy's stand at the Corner House, while the Benson group appeared at leading Continental venues.

MU SANCTION

The scheme, of course, would have to receive Union sanction, both here and in the countries concerned, but in view of opinions, previously expressed by the MU regarding the desirability of reciprocal band exchanges with Continental countries, the difficulties would appear to be far from insuperable.

Quite apart from the above project on behalf of Van Rees and his British counterpart Harold Davison, several independent offers have been received from the Continent for Ivy Benson.

Meanwhile, Ivy and her girls are settling down very well in their unaccustomed Corner House venue, where the management requests: "Play as much dance music as possible."

Geraldo completes line-up

THE third trombonist to complete Geraldo's new brass section, is well-tried West End sessioneer Joe Cordell.

Joe, a one-time member of the famous Skyrockets, has played with most of the bands in town.

Laurie Sanders, on flute and piccolo, completes the new Geraldo line-up.

LITA ROZA FIXES £12000 VARIETY TOUR

SINGING star Lita Roza has this week signed a Variety contract worth £12,000. It was only a fortnight back that Lita announced her intention of going "solo" as soon as her agreement with Ted Heath was finished—but no fewer than seven variety contracts were immediately offered to her.

The choice which she has made has naturally lighted upon the most attractive and remunerative of them all.

Lita's tour starts next May. She has signed, first of all, for a period of forty weeks' work—not to be worked consecutively, but in a manner to allow her to keep fresh with occasional breaks for holidays, and to concentrate on radio, TV, and concert work. The contract actually permits the forty weeks' work to be spread over a period of up to sixty weeks if required.

U.S. VISIT

In addition to the basic £12,000, the contract carries an agreement for additional emoluments, on a sliding percentage basis, for when business exceeds certain prescribed figures. Lita's new engagements have been negotiated through the Ted Heath Agency with Messrs. Queensway Productions, which is owned by Will Collins.

The Lita Roza plans allow for a lengthy visit to the States within a few months of the new contract's inception. According to present intentions Lita will start mid-May, and work through until the beginning of September—a period of sixteen weeks.

She will then take three weeks' break, resuming touring in early October, and carrying on until just before Christmas, 1954.

A trip to the States will probably follow then—and, in this connection, Lita has already received several offers for American TV, some as early as next July, if she felt ready to accept them then. However, she will not go till the end of the year.

Negotiations are proceeding for her to appear on Ed Sullivan's "Talk of the Town" programme, with possibilities also, of the Bob Hope show, when she does reach the States.

Meanwhile, Ted Heath has released Lita for two TV dates. They are in "Teleclub," tonight (December 4) and on December 18.

Joe Saye waxed some new sounds at Decca last Wednesday. Joe led Emilio (accordion), Pat Clark (voice), Phil Goody (flute), Johnny Wiltshire (guitar), Johnny Gunn (bass), Allan Ganley, (drs.)

KENTON CONCERT ON 'JAZZ CLUB'

NEGOTIATIONS are taking place for the presentation of extracts from Stan Kenton's September Paris concert on the BBC Jazz Club programme for either December 12 or December 19.

Recordings of the concert have already reached London, but certain formalities have still to be ironed out before their broadcast in Britain can be confirmed.

ANNETTE ON TV

TEDDY FOSTER vocalist Annette Klooger, is scheduled to appear in TV "Starlight" on Friday, December 11.

The Foster Band presents its annual Christmas Party programme at the Davis Theatre, Croydon, on December 27. Guests include South African singing star Eve Boswell, and the Kenny Baker Quartet.



British musicians for big international Dance Band

Singer Macdonald's U.S. break

A BRITISH singer, who has been building up a wonderful reputation for himself at London's Stork Club during the past two months, has been rewarded by an immediate offer for the U.S.

He is Eddie Macdonald, singer of popular numbers, who was lucky enough to have his act spotted by American producer Harry Frankel.

Result—Eddie leaves for the States today (Friday, 4th), aboard the Liberté, certain of Frankel's sponsorship and a string of dates on the other side.

Slavid forms group for Cliftonville

EX-HARRY ROY saxophonist Ephy Slavid is forming a seven-piece group which he is taking to a resident engagement at the Grand Hotel, Cliftonville, where he starts on December 15.

He will be sharing the musical honours with LA lady-leader Miguelita, who is also forming a group for the hotel.

Ephy Slavid's line-up will include Joe Watson (drums); Basil Towel (tenor); Frank Pritchard (trumpet); George Davis (bass); Johnny Neave (piano) and another alto still to be fixed.

EVE FOR TV

SOUTH African singing star, Eve Boswell, who last month had the honour of appearing at the Royal Variety Performance, is to undertake two TV programmes in Holland, on December 14 and 15, and a TV appearance in Belgium on December 16.

FAMOUS French bandleader-impresario Bernard Hilda has been in London this week negotiating the preliminary stages of a unique undertaking which, if all goes smoothly, will represent one of the most interesting dance band ventures in many years.

This project is nothing less than the institution of an "international" dance band. This group, in which it is expected British players will predominate, will also include musicians from France, Spain, and other parts of the Continent—and a trio of singers from Mexico.

If there are no preliminary snags in forming the band, it will be fixed as from December 24 in a lengthy engagement at the famous Sporting Club in Monte Carlo.

King-pin of the venture on the London side is noted pianist-leader-arranger Ernie Bragg, whose recent engagements in Spain, Portugal, Paris, and other parts of the continent stamp him as a man with exactly the right qualifications for the position of deputy leader in such an undertaking.

DISCUSSIONS

Bernard Hilda flew here on Monday for a lightning visit, both to consult with Ernie Bragg about forming the English part of the new orchestra, and also to discuss the whole project at some length with Harry Francis, Assistant Secretary of the MU.

The NME understands that the MU gave Bernard Hilda a cordial reception, but that MU meetings will have to be held before the Union's official attitude to Hilda's extensive proposals can be announced.

The Bernard Hilda plan goes much further than the original project for the new orchestra to play a four months' winter season at Monte Carlo. It is planned that it shall then move on to play dates in Spain,

Italy, Switzerland and France. Then, next September—and this is where the Union discussions will be chiefly centred—Bernard Hilda would like his "international" band to play a season actually in the West End of London.

PERSONNEL

Lining up for the London end of the band's personnel will be four saxists, a drummer, and probably a bassist. Among the names which have come to hand at press time, in addition to that of Ernie Bragg, are altoists Duggie Stimson and Don Reeves; tenorist Jimmy Williams; and tenorist-baritonist Al Cornish.

Singer Georgia Brown is also a certainty for the trip, and she is, of course, already working for Bernard Hilda.

A first-class drummer is urgently needed to complete the English part of the band, which will rehearse together in London next week if all goes well.

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MANTOVANI VARIETY PROJECT

THERE is a strong possibility of Mantovani and his New Sound Orchestra going into Variety next Spring.

On December 26 the orchestra undertakes its ten-day German tour, returning for Sunday concerts at the Commodore Theatre, Hammersmith.

While extensively booked with further concerts and other dates, Mantovani would be in a position to tackle the big Variety tie-up which is in prospect by the late Spring of 1954.

There is no further news at the moment on Mantovani's projected American trip, except that negotiations are still proceeding in the several necessary directions.

Should the green light be given for the U.S. trip, it is scheduled to commence around next September, and to last for several months.

Monty's season

FORMER dance band vocalist Monty Norman who, less than two weeks ago embarked on a variety tour as a solo artist, has landed a lucrative engagement in the George and Alfred Black summer show at Blackpool next season.

Monty has proved a big success in Variety and will continue touring until commencing the Blackpool season, which was negotiated for him by Victor Bernard, of the Ted Heath Agency.

JOE LOSS TO PLAY NINTH I.O.M. SEASON

JOE LOSS, his Orchestra and vocalists will be playing their ninth consecutive season at the Villa Marina Royal Hall, Isle of Man, next summer, from June 19 until September 4.

This booking has been arranged despite some opposition from Douglas Town councillors, who protested that the percentage paid to Loss in past seasons had been too high. Forty applications were received from rival bandleaders for the 1954 engagement, but it was eventually decided that Joe should be booked yet again.

Meanwhile, the Loss band is playing one nighters prior to its regular Christmas and New Year run at Green's Ballroom, Glasgow.

Joe has been suffering from influenza this week, but hoped to be well enough to be present at the band's Manchester engagement yesterday (Thursday).

Further Villa Marina bookings for the summer season involve violinist Max Jaffa, cellist Reginald Kibbey and pianist Jack Byfield, who will be featured in the Gardens every afternoon with the Palm Court Players. A local ten-piece band led by Harold Moorhouse will act as relief group to Loss in the Royal Hall.

Negotiations are also proceeding for the Squadronaires to return to Manxland this year, again at the Palace Ballroom.

'CRITICS' CHOICE' CONCERTS ARE POSTPONED

THE two "Critics' Choice" concerts, planned for December 12 at London's Stoll Theatre, have been postponed until the New Year.

Promoters Brightman and Hart told the NME that many of the musicians chosen by the panel of critics had proved to be unavailable for the December date, either because of prior bookings or owing to a barring clause which another impresario, whose event takes place the following day, had introduced.

EXCHANGE

Hart explained: "We want to make these concerts truly representative of the chosen critics' tastes, without omissions or substitutes. If all goes well, 'Critics' Choice' will be an annual presentation, and the first edition has got to be good!"

Swedish baritonist Lars Gullin will be featured on the concerts, the new date of which is not yet to hand. Gullin has been picked by critic Mike Nevard to front a group of British musicians, and London pianist Ralph Dollimore will play a date in Sweden on an exchange basis, thus fulfilling the MU's reciprocal requirements.

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Read all about this 100-page Xmas box!

DOTTED about the pages of this week's issue are intriguing boxes telling you of some of the exciting features in the Christmas and New Year surprise that we have been preparing for you these last few weeks—the NME 1954 Annual.

Due out next week, this lavish production comprises over 100 pages of articles, pictures, humour, glamour and first-class reading matter that you will enjoy and want to keep as a permanent record of all aspects of the music business.

And what a star-studded list of contributors have written for the Annual! Johnnie Ray contributes a special article; so do Ted Heath, Dickie Valentine, Winifred Atwell, Cyril Stapleton, Edmundo Ros, Lou Preager, Sydney Lipton, etc., etc.

There are also special features about the great American stars who have visited Britain during 1953—Frankie Laine, Johnnie Ray, Guy Mitchell, Kay Starr, Frank Sinatra, Al Martino, etc., etc.

Do you want a laugh? Then read Benny Green's hilarious account of musical activities on the moon, and what happens when the Moonician's Union puts the bar up on bands from Mars! Do you want to know the dress secrets of Lita Roza? There's a special article on the subject, with some glamorous pictures.

This is an Annual you will not want to miss. The articles and stories are just what you like to read; the pictures are just what you like to look at.

The NME 1954 Annual will be on sale next week at all newsagents and bookstalls, price only 2s. 6d. If you want to make absolutely sure of a copy before the terrific rush starts, send 2s. 9d. to the NME offices, 5, Denmark Street, London, W.C.2, and a copy will be sent to you, post free, as soon as it comes off the press.

This is the first time ever that an Annual has been published exclusively catering for those interested in popular music, so give yourself or your friends a Christmas present in advance and reserve your copy NOW!

HAVE YOU VOTED YET?

AFTER this week you have only one more chance to register your votes in the tremendous NME Popularity Poll. Next week's issue will carry Voting Coupon No. 4, the final coupon to be published this year.

If you have not already done so—and by the size of our daily postbags, there can't be many who haven't—send in your votes now, accompanied by the Voting Coupon which appears at the foot of this column. The various sections in which you are asked to state your favourites are as follows; please note that in section 3 you can only vote here for a band NOT already mentioned by you in either of the two other band sections.

So it's hurry, hurry, hurry! Get your votes off to us and help to make the NME Poll truly representative of your opinions. Next week is your last chance to vote!

- (1) LARGE BAND OF THE YEAR—over ten musicians. List your three favourite big bands in order of popularity.
- (2) SMALL BAND. Vote for the band of ten musicians or under whom you consider to be the most outstanding of the year. Again, we want your three favourite bands, in order of their popularity with you.
- (3) THE BAND YOU WOULD MOST LIKE TO SEE AT THE POLLWINNERS' CONCERT.—This is a section for any band you have NOT mentioned in the other two band sections. We only want one vote here, please.
- (4) YOUR FAVOURITE MALE SINGER. Vote for your three favourites, in order of popularity.
- (5) YOUR FAVOURITE FEMALE SINGER. Three favourites again—marked 1, 2 and 3.
- (6) YOUR FAVOURITE PIANIST (one vote).
- (7) YOUR FAVOURITE ALTO-SAXOPHONE PLAYER (one vote).
- (8) YOUR FAVOURITE TENOR-SAXOPHONE PLAYER (one vote).
- (9) YOUR FAVOURITE TRUMPET-PLAYER (one vote).
- (10) YOUR FAVOURITE TROMBONE-PLAYER (one vote).
- (11) YOUR FAVOURITE DRUMMER (one vote).
- (12) YOUR FAVOURITE BASS-PLAYER (one vote).
- (13) YOUR FAVOURITE GUITARIST (one vote).
- (14) THE OUTSTANDING MUSICIAN OF THE YEAR (three votes in order of popularity).
- (15) YOUR FAVOURITE CLARINETTIST (one vote).
- (16) YOUR FAVOURITE ARRANGER (one vote).

NME POLL
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BIRMINGHAM BANDS BUSY

SYD JAMES, who has been associated with the Birmingham dance music scene for some 17 years now, has made a change in his outfit's drum chair. Ray Kirkland is working out of town and modernist Pete Cater is now handling the sticks. Another newcomer to the Syd James' band is 17-year-old June Strain, a vocalist in whom Syd has great faith. Syd also sings with his band, and will double with June in some of the numbers.

Another popular Birmingham band with a change of personnel is that of Sydney Beere. Bill Bryon comes in on trumpet to replace Len King, who recently emigrated to Rhodesia. Bill was previously with the Frank Douglas Orchestra. The full personnel of the Sydney Beere band is now Bill Bryon (trumpet); Basil Stutley (alto); Pete Harper (alto and baritone); Tass Hobart (tenor); Dennis Kelly (piano); Benny Leiberson (bass) and Mike Green (drums). Syd's well-known modern jazz club Club Six meets on Tuesday evenings. The members of Syd's band then join other Midland jazzmen to form two small modern groups.

CLUBS

The Sydney Beere band is resident at the Springfield Ballroom, but also undertakes many gigs. Among its dates in the next few weeks is the Medical Ball at Birmingham University, and dances at the James Motor-Cycle Co. and Messrs. Joseph Lucas, Shaftmoor Lane. A club which is catering for the large coloured population in Birmingham is the Afro-Caribbean Club. It meets every Sunday evening at the Birchfield Café, Perry Barr. Providing the music is an all-coloured group led by alto man Willie Rogers. The personnel of the group is: Willie Rogers (alto and clarinet); Johnny Barton (tenor and clarinet); Clement Davies (trumpet); Ron Daly (piano); Bobby Desmond (drums); Jimmy Rogers (bass) and Lloyd Grant (vocals).

A traditional jazz club has opened at Stourbridge (Worcs.) under the rather modern-sounding name of Club 3. Resident at the club is the Mermaid Jazz Band from the Birmingham University Rhythm Club. This group—all its members are university students—is quickly forming a reputation for itself among the Midland traditional fans. As a compliment to their playing, they have been invited to play at Oxford University Jazz Club, and North Staffs University College. Famous Midland jazzman Ken Rattenbury will broadcast at 10.10 p.m. on Wednesday, December 16, on the Midland Regional wavelength.

MU CAMPAIGN

BERWICK-ON-TWEED is likely to be the second town in which a new branch of the Musicians' Union is to be established as the result of the Union's National Recruiting Campaign. The response of the musicians in this area has been so good that organiser Ellis Miles has decided to recommend to the Union's North District Council that permission should be sought to open a branch. Final meetings in the first phase of the campaign are due to take place on Sunday next. These are at Methil, where the principal speaker will be Scottish District Assistant Organiser John Young; Carlisle, where Ellis Miles is to speak; and Chatham, where the speakers will be Assistant Secretary Harry Francis, and South-East District Organiser Ken Bennett. The Methil meeting will be held in the Miners' Welfare Institute, commencing at 2 p.m.; Carlisle, at the County Hotel commencing at 3 p.m., and Chatham, in the Dover Castle Hotel, at 11.30 a.m.

But Newcastle's suburb Heaton has had no such trouble. There a local jazz band led by Clem Avery also decided to start a jazz club. No sooner said than done . . . they had no difficulty in finding headquarters or in persuading people to come along. Their first performance was on Friday (27th). Meanwhile, the city proper is still looking for its first jazz club.

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Extra News Page



Here is Len Beadle and his New Orchestra, a traditional band recently formed on Luis Russell—Fletcher Henderson lines. In its line-up, the band includes trumpeter Ron Abbit leading a swing group.

Joe Loss to break new ground at Carlisle

ALTHOUGH Joe Loss and his Orchestra have been consistently touring Great Britain for more years than any other attraction, it is surprising that they have never yet undertaken a dancing engagement in Carlisle.

Thanks to the enterprise of local border promoter, Duncan McKinnon, this strange state of affairs has now been rectified, and Carlisle fans will be delighted to know he has secured this attraction with Joe's full battery of vocalists to appear at the Market Hall on Saturday, December 12.

SPECIAL TRAINS

So great is the enthusiasm for this visit that special arrangements have been made for three trains to bring in large parties from the surrounding districts and the record attendance of 2,600 recently established by Ted Heath at this venue, is likely to be exceeded.

Duncan McKinnon has spent several thousand pounds in converting an old establishment into a magnificent ballroom which is now the dancing centre of the border area, and is sparing no cost in his policy to give dancers the best bands under the best conditions.

Dundee

DROPPED into Dundee Jazz Club's session on Sunday night and found the Pelican band playing some really hot jazz (writes John McLeod). Resident at the club, the band has come on by leaps and bounds during the past year, and is now rated by connoisseurs as the best traditional outfit in town. Leader Jack Hutton, who blows some grand trumpet, fronts a bouncing, swinging assembly of Cy McNally (drums), Bert Powell (clarinet), John McHardy (piano), Jim Wallace (trombone) and Bill Beattie (guitar).

Club member Eleanor Ritchie is a popular request for both blues numbers and pops, and newcomer Bill Andrews also received a big hand for his share of the vocals. Jack and Cy also join in the vocal work.

Another popular Sunday night rendezvous is the recently opened Dundee Rhythm Club in Lochce Road. Resident at the club is Gordon Craig's Rhythm Quartet. Playing alto and clarinet, Gordon fronts Jim Hunter (piano), George Watson (trumpet) and Bill Mitchell (drums).

Bert Cooper, currently playing with the Andy Lothian outfit at Dundee Palais, has come out of semi-retirement to take the trombone chair.

For seven years he was with the Billy McGregor band at Barrowland, Glasgow. He wrote special dance music for Barrowland scenes in the film "Floodtide," which featured Gordon Jackson, Rhonda Anderson and Jimmy Logan, brother of Gerald vocalist Buddy. Bert also composed the song sung by Jimmy Logan.

At the band's broadcasts and recording sessions Bert conducted, and was also responsible for the arrangements. After being out of circulation for a year or two, he is still blowing as good a trombone as ever.

Newcastle

WHAT a city could not do, one of its suburbs found quite easy—it formed a jazz club!

Jazz fans in Newcastle-upon-Tyne have been trying to form a jazz club for seven months. There is no lack of support, with hundreds of enthusiasts willing to join. But the Panama Jazzmen, a local jazz band which originated the idea, have not been able to find any premises within the city suitable for such a club.

But Newcastle's suburb Heaton has had no such trouble. There a local jazz band led by Clem Avery also decided to start a jazz club. No sooner said than done . . . they had no difficulty in finding headquarters or in persuading people to come along. Their first performance was on Friday (27th). Meanwhile, the city proper is still looking for its first jazz club.

Brighton

ENGLAND'S most prolific provincial broadcasters, Syd Dean and his Band, have yet another outside airing from the Regent Dance Hall, Brighton, this Saturday (December 5th), at 11.20 p.m., sharing the late-night dance music session with Roberto Inglez. Guest vocalists with Syd Dean will be Rita Williams and Bob Dale.

The Syd Dean Orchestra recorded for Decca last week, when they undertook two sessions with the Stargazers.

The Regent Ballroom continue with their guest band jazz policy on Monday evenings, featuring Mick Mulligan (December 7), Johnny Gray (December 14), and Sid Phillips (January 4).

Ted Heath broke the box office record at Brighton Palais last Saturday. Future name band bookings include visits from Nat Temple (December 5), and the Tito Burns Sextet with Terry Devon (December 12). Des Williams and his Band, presented by Lou Praeger, are in residence at this venue.

The Richard Ames Trio have replaced Jeffrey Essex's combination at the Norfolk Hotel. Leader Richard Ames plays tenor sax, clarinet and violin, supported by bass and piano.

Bournemouth

TO aid the building fund of a local Lads' Institute eight Bournemouth bands lined up with three "visiting" stars to present a Festival of Jazz at the Winter Gardens on Wednesday (December 2).

Tenor-man Jimmy Skidmore, 15-year-old trumpet sensation Nigel Carter, and German clarinetist Nando Franchi were billed as the special guest stars.

The Pine City Stompers and Gerry Brown's Dixielanders—groups from Bournemouth Jazz Club—served up their usual brand of spirited music. Drummer Ken Longmore and pianist "Chick" Longley featured their recently formed Longmore-Longley Jazz Group, and the modern-styled Alan Donaldson Quintet from the Ritz Ballroom gave their usual smooth show.

Also on the bill were the Jack Denovan Rhythm and Blues Band (playing all special arrangements by Allan Melley), the Freddie Shoemsmith Boogie Trio, and the Jazz at the Winter Gardens Unit.

Addition to the original list was the appearance of Syd Fay vocalist George Player, whose first record—as Sonny Player—was issued by Parlophone recently and is selling well. Whole show was arranged by Syd Fay and Jack Denovan.

Southsea

CONTINUING their policy of presenting Britain's leading attractions for one-night stands at the Savoy Ballroom, Southsea, every Friday night, Barney Shine and Harry Pearl continue with forthcoming visits at this venue by the respective bands of Carl Barribeau, Freddy Randall, Harry Gold, Teddy Foster, Ted Heath, Sid Phillips, Johnny Dankworth, Eric Winstone, Ambrose and Ken Mackintosh.

All the bookings for this ballroom are in the hands of Keith Devon, of the Bernard Delfont Agency, and there is a strong possibility that Messrs. Shine and Pearl will extend their activity with further interests in other South Coast Ballrooms.

Glasgow

VIC ABBOTT and his Orchestra, who recently took up residence at the Locarno Ballroom, are seeking a permanent girl vocalist and Vic invites enquiries by letter only at the Locarno Ballroom, together with a photograph and, if possible, a private recording.

More broadcasts?—then more effort!

ALL praise is due to the magnificent effort at present being expended by Les Evans and others in their campaign for more broadcasts

This movement is doubly gratifying to me, in view of the fact that I have continuously pointed out things over the last year that have now become the slogans of Mr. Evans and Co.

So intent on sneering at bands, who for their survival have commercialised themselves for radio, it seems that most of the critics have failed to see over their own little jazz backyard, and to realise that the whole neighbourhood was being threatened.

Still, maybe it's not too late. But there's one thing of which I am certain. Although the musical press can lead the campaign and may have a certain persuasion with BBC officials who handle dance music, the VIP's who decide how much dance music goes on the air will not be swayed one iota in favour, except by a positive public clamour.

The reason? Because, as I've said before (and as it must be obvious to all), this music does not belong to their era, and therefore they don't like it! Consequently, in common with most civil service administrations, personal opinions more often than not influence good judgment.

No need, then, to point the way as regards public action. Mr. Evans, with slogan painted car and retinue, is making a full time project of that.

But what of the profession itself? Are we now to sit back and wait for the moment to decide whether Mr. Evans has earned our undying gratitude or our heartfelt condolences?

It's all very well to blame the BBC; it would be much wiser to listen to their side of the argument, and still bearing in mind the biased antipathy, make doubly sure they haven't some very good ground to stand on.

Do our bands, with few exceptions, sound all the same to the public ear?

Are our bands and vocalists just slavish imitations of American headliners, and therefore invite adverse criticism when discs of the originals are played?

Do bands accept broadcasts for a full complement, knowing that they will have to augment with sessioneers to fulfil the contract,

with the consequent lack of cohesion?

Are there so few bands of first-class standard, that if the number of broadcasts were increased it would result in constant repetition?

Is it true that when bands like Cotton, Heath and a few others make a great hit the BBC portals

are always open?

Well, there are a few of the "cons" against the "pros," and as it's the maestros who will mainly benefit by the success of Mr. Evans' crusade, it would be as well if they got together with their consciences and made some rapid decisions.

JAZZ RECORD REVIEWS by HUMPHREY LYTTTELTON

TO anyone not sated with the music of Sidney Bechet, I recommend a new LP just issued by "Vogue" (LDE 025). The various groups represented are lumped together under the heading of "Sidney Bechet's Blue Note Jazzmen." Two of the sides, by the Bechet-Nicholas Blue Five, date back to 1946, the rest were made some time in 1951 during one of Bechet's return visits to the States from Paris.

Some of the titles are too recent to be included in any of the extant discographies, so I apologise for the absence of personnel. Starting with those about which I have information, let's take them track by track.

- ★ ★ ★
- 1. "Jelly Roll"
- 2. "Runnin' Wild"
- 3. "Mandy"

Wild Bill Davison (cornet); Bechet (sop.); Jimmy Archey (trmb.); Joe Sullivan (pno.); Pops Foster (bass); Slick Jones (drs.).

THESE sides are mainly distinguished by the solid beat in the rhythm section and the unusual tightness of the ensemble. Wild Bill plays quite a sociable lead, and Bechet returns the compliment by sticking to the clarinet role and keeping off the melody line.

I like Archey's trombone contribution to this group. He's a player who knows his job, and his tough and dependable third part down in the basement does a lot to keep the peace between the two rather volatile characters upstairs.

"Jelly Roll" is the composition

by Spencer Williams ("I Ain't Gonna Give Nobody," etc.), which was attributed to Mezzrow on Mezz's recording, and is here composed all over again by Sidney Bechet.

There is a chunky piano solo by Sullivan, some subdued and sentimental Wild Bill, and sixteen bars of elfin humour from Jimmy Archey. Those who enjoy Wild Bill in his anti-social mood will have their faith restored by a devastating break at the end, which almost brings the record to a premature conclusion.

The rest is Bechet, featured prominently here, and exclusively on "Runnin' Wild" and "Mandy."

I don't think this session found Bechet at his most inspired. By the third chorus of "Runnin'" it's all beginning to sound rather hard work, and the phrases don't flow as readily as they do on some of his best tear-ups. But the ensemble gets going.

- ★ ★ ★
- 4. "Bechet's Fantasy"
- 5. "Old Stack O' Lee Blues"

Bechet (sop.) (4), clnt. (5); Albert Nicholas (clnt.); Art Hodes (pno.); Pops Foster (bass); Danny Alvin (drs.).

"FANTASY" is a lovely, nostalgic tune which Bechet plays here for all he's worth. Nicholas has little to do here except play a set harmony, which he does with a good mellow tone.

The opening melody, one of those which strike the ear from the first phrase, is itself worth the price of the whole LP.

"Stack O' Lee" starts with a variant on the twelve bar pattern, then features choruses on the

straight blues harmonies. To my ear, Nicholas is less effective in this Blues duet than Mezzrow on the King Jazz sides. Mezz never played much, but what he did play was almost invariably right.

Nicholas wanders rather unhappily, and there are more clarinet collisions in the last choruses than one likes to hear.

- ★ ★ ★
- 6. "Joshua Fit The Battle Of Jericho"
- 7. "I Found A New Baby"
- 8. "Tailgate Ramble"

"JOSHUA" is one of the most successful sides. Bechet introduces the tune against off-beat handclaps, and then short solo spots and rasping ensemble alternate for the rest of the track.

Judging from the blue-note bashing, it's Wild Bill again on cornet, but the trombone is smoother than Archey. The piano section work is good enough to be Art Hodes, that Mezzrow of the keyboard, who is derided by the technically minded, but who can turn in better accompaniment work (especially on Blues) than many more facile players. Bechet sounds a happy man here.

"New Baby" is a Wild Bill-Bechet duet. Davison seems the wrong man for this job. He splutters angrily away like a sort of trumpeting Gilbert Harding, never really getting together with Bechet except in the concerted riffs.

The result is just a two-man jam session, with plenty of crude drive but no really good moments such as jazz duet-work can provide.

"Tailgate" is a nice tune and goes with a happy swing. The odds are again on Wild Bill, though I feel a small element of doubt here in favour of Sidney de Paris. Hodes reveals himself by the hand-to-hand tremolo which is his trademark.

Summing up, I would rate this as one of the best all-round selections of Bechet music which you're likely to get on a Long-Player.

Radio Reviews by JACK BENTLEY

GERALDO AND HIS ORCHESTRA 1.40—2.15 p.m. 28/11/53. Light IN view of the fact that Geraldo is one of those leaders (by the news of personnel changes) who is not going to let the grass grow under his feet, it seems a point of interest to readers to keep them in touch with the current position.

According to this show there were certainly signs of great effort being made, but although some progress is patent, not enough, I'm afraid, to report that the Geraldo Rolls Royce is really rolling again, as yet.

Starting off with an arrangement of the "British Grenadiers," which wandered in and out of Glenn Miller throughout, they went on to a vocal by Roy Edwards, of whom I am definitely in favour, though not of the trombone section with a good lead and some badly matched tones underneath.

Next, "Old Shanty Town" featuring Leslie Hutchinson on trumpet. Off to a bad start, Hutch didn't exactly catch up in this day and age of showman trumpeters, and the Armstrong vocal either.

Jill Day "Walked The Bull Around" prettily enough.

"Dragnet" was not exciting enough, in spite of a sharp tenor player, who was trying to make it so.

Buddy Logan sang much better than usual and his dialect numbers were done very well indeed.

The finale number was uneventful except I would have sworn that there was only one trumpet and one trombone throughout.

Opinion: Still in the workshops, but there's great hope.

★
TELEVISION. MUSIC FOR YOU. (ERIC ROBINSON). 8.45—9.45 27/11/53.

"MUSIC For You" might be rather a catchy title, but after hearing and seeing this one hour epic of state television, it might at least be said to be rather an overstatement.

If, on the other hand, you don't like the heavy or light classics, dance, jazz rumba, folk or chamber music, there's an odds-on chance that the "you" might be applicable. For this was a programme of light looking and listening.

Light music it was, and what an opportunity to give that medium a terrific boost. But no, for without any slur on the offerings of Mr.

Robinson and company, who made efforts that were as gallant as they were unavailing, I have never seen or heard a show where scrimping and saving was so patently obvious.

Take the "Manhattan Tower," an American composition with narration which on record is truly inspiring. The idea, which is a nostalgic episode of a returning wanderer, was magnificent TV material.

What did we get? Mr. Robinson vainly trying to bolster up, with an orchestra of 35, a score which to portray the awesome beauty of a skyscraper could hardly have done justice with twice that number.

A choir that should have been of cathedral dimensions, peeping in the background, backcloths of Manhattan that looked like the makeshift arrangements of a prison camp concert (one purporting to represent Broadway I recognised from a "dead end kid" film in an East-side slum), and choreography from a junior dancing class.

Whilst on the subject of ballet, Ravel's "Bolero" was another episode, which featured Anton Dolin. I'm afraid he merely took one's mind off the music by impersonating a man going down to bathe over some very sharp pebbles.

Gwen Catley was her thrilling self. Wilfred Pickles is another of those artists whom you either like or dislike immensely. Here, he might have persuaded a few of the latter to his favour.

Opinion: An advertisement for commercial TV.

★
PAUL ADAM AND HIS ORCHESTRA 12.15—12.45 p.m. 26/11/53 Light

WHAT has happened to that little band that was so cutely presented, with a slick sense of fun and always a sense of novelty?

Apart from some excellent but badly put together dialect work on the part of Russ Allen, and an occasional natter between Mr. Adam and Miss Coupland, all this has gone and we were left with a small combination, the like of which can be heard anywhere.

This is a great pity, for Mr. Adam had something the others hadn't got. Kenny Kaye was described as a blues singer. Now I've heard-everything.

Opinion: No garden of Eden.



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MEET THE DON SMITH BAND

Focus on a band new to London that is scoring at Wimbledon

"WELL, who IS this Don Smith, anyway?" That's what many London dancers were asking when the announcement was made. The announcement that an out-of-town bandleader would be taking over from Ken Mackintosh at Wimbledon Palais when Ken's contract expired in October.

It wasn't an easy assignment for Don to step into the shoes of one of Britain's best-known maestri, but provincial fans knew in advance that he was well equipped for the job.

For two years trumpeter Smith had wielded his pencil-slim baton at the important Samson and Hercules Ballroom in Norwich; throughout a further twelve months he kept the floor crowded at Sherry's Brighton dance hall; and no less than two and a half years went by while he was resident at the Astoria, Nottingham; coincidentally, the venue of Mackintosh's pre-London triumphs.

Experience

Don also has considerable experience as a trumpet playing instrumentalist, though he is seldom heard in this capacity these days. He blew with, and fronted, RAF bands for six war-time years, after having led his first four-piece at the age of sixteen. And also while in the RAF he produced in their entirety a couple of Service shows, one of which appeared before the Royal Family at Windsor Castle.

Upon demob he sat in the Oscar Rabin brass section for two years before re-joining his own group in 1947. Right away he headed for the provinces, and though he was born in Streatham thirty-five years ago his present Wimbledon post is the first big-time London position that Don has held as a leader.

So much for Don Smith, the man. Now let us take a look at Don Smith, the band. Its musical policy is neatly summed up by the boss himself when he says: "It's not our aim to specialise. We look upon mass appeal as our goal, and we try to provide something to suit all tastes, with the needs of the dancers as our first consideration."

Just how well the Smith policy is put into operation you can tell as soon as you walk into Wimbledon Palais. Look at the floor. It is jam-packed with happily gliding couples. Hundreds of them, even midweek on the so-called "dead" nights.

Enthusiasm

A typical session will comprise the usual quota of quicksteps, foxtrots and waltzes, with maybe a bit of Latin Americana thrown in for good measure.

But you can be always sure there'll be at least one item by drummer Frankie King's bop contingent (Tony Cookson, trumpet; Harry Nichols and Eddie Morris, tenors; John Smith, piano; Don Sanford, guitar; Freddy Hooper, bass), and probably a full-band "Hawk Talks" spotlighting the same Mr. King's considerable percussion technique.

Don himself, a pleasant fellow, who likes to make conversational contact with the crowd, splits the vocals with Birmingham-born Susan Miller, and bespectacled trumpeter Kenny Woodman sometimes steps forward from the back row for a well-received comedy routine.

Most of the arrangements played are uncompromisingly commercial, as they are intended to be, but the cunning way in which lower-register trumpet and sax section sounds are used to make up for the absence of a trombone team, is worthy of honourable mention.

TONY MILLS.

Also very much on the credit side is the contagious enthusiasm radiated by the Smith band, neatly summed up by lead altoist Ronnie Macauley in one of the nicest tributes that can be paid by a musician to his employer:

"We're very pleased to work hard, because we're working with a bandleader who doesn't spare himself."

The loyalty of Don's sidemen is also demonstrated by the fact that four of them—altoist Kenny Cumbers, drummer Frankie King, guitarist Don Sanford and bassist Freddy Hooper—have been with him ever since he started out as a leader more than five years ago.

We feel quite sure that they and their colleagues are all set for a very long period of success and prosperity in the near and distant future!



Don Smith in front of his popular band on the stand at Wimbledon Palais. (Left) Singer Kenny Woodman takes a vocal number, to the delight of the dancers. Don seems happy enough, too!—NME photos.



Mr. Higurashi of the Blue Cubans, Tokyo, writes—

AN unusual fan-letter reached Edmundo Ros this week from a Japanese Latin-American bandleader in Tokyo. It started: "I am a conductor of jazz band which is named Mr. Higurashi and Blue Cubans, as well as the commentator of the performance of Latin-American music which is going on the air of NCB radio station of Japan."

"We have few chances to hear a performance by foreign bands, except American bands. Recently, I was very pleased to hear the performance of samba music by your band, and I am going to introduce your band to our audiences."

In order to get the authentic lowdown on Edmundo's activities, Mr. Higurashi goes on to ask several questions about the history of the leader and the band, etc., as well as a somewhat peculiar request to be told "The most self-satisfied piece of your band!"

He then goes on to give some information about the business in Japan. He says: "There are lots of lovers of Latin-American music in Japan. The most famous band in the field of Latin-American music is called 'Tokyo Cuban Boys' and this band is active on stage, screen, radio and TV."

"My band (Blue Cubans) consists of 18 members, and is not as active as Tokyo Cuban Boys, as the career is rather brief. However," adds Mr. Higurashi, "we are eager players of music, and our audience are on the increase day by day."

He concludes his epistle (which, by the way, is flawlessly typed) by saying: "I am very glad if I have the news about the situation of Latin-American music in England. I expect that your reply will give me a great deal of good to comment on 'Introducing Foreign Bands' and your music-lovers will be increased."

LATINFORMATION

By Gourd Time Charlie

CALLED into a packed New Coconut Grove, Regent Street, W., on Saturday evening, and ran into a fiesta of colourful music, exotic dancing, and a gay atmosphere.

The Edmundo Ros Orchestra, after its very good broadcast, accompanied the cabaret, and what a sensational Latin American cabaret it is that Buddy Bradley has assembled for his season at the Grove! This business of clapping in time with the music, as was the case on the opening night of "Braziliana," seems to be infectious.

Up-and-coming vocalist Ronnie Harris, together with guitarist Denny Wright leave the Francisco Cavez group at the Copacabana on December 8, to return to their old haunt, the Casanova Club on the 9th.

However, both Ronnie and Denny will continue to sing duets on all future Cavez airings. Ronnie's trio at the Casanova will be completed by Rev Terry on piano. Ronnie will be airing solo in a G.O.S. anniversary programme on December 8.

The Hermanos Denz band are recording film background music this week for a film short showing the

Radio Luxembourg

FULL PROGRAMMES—208 metres

SUNDAY
7 p.m. Made In Britain; 7.30 Primo Scala; 7.45 Winifred Atwell; 8 Vera Lynn; 8.30 Michael Miles' Take Your Pick; 9 Carroll Gibbons; 9.15 Curt Massey and Martha Tilton; 9.30 The Case Of The Sinister Sister; 9.45 Ted Heath; 10.0 Listen With Philips; 10.30 Bing Sings; 10.45 The Answer Man; 11 Top Twenty.

MONDAY
6 p.m. Monday Requests; 7.15 Dan Dare; 7.30 Smash Hits; 8 Your Mother's Birthday; 8.30 The Capitol Show; 9 Evening Stars; 9.30 The Case Of The Sinister Sister; 9.45 Forces Choice; 10 Your Record Shop; 10.30 Music For Everyone; 11.5 The Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Of Tomorrow.

TUESDAY
6 p.m. Tuesday Requests; 7.15 Dan Dare; 7.30 Teddy Johnson; 7.45 Guess The Name; 8 The Story of Dr. Kildare; 8.30 The Capitol Show; 9 Evening Stars; 9.30 The Case Of The Sinister Sister; 9.45 Melodies By Mairants; 10 Music For Everyone; 10.45 Songs From The Screen; 11 Revival Time; 11.30 Oral Roberts.

WEDNESDAY
6 p.m. Wednesday Requests; 7.0 Max Bygraves; 7.15 Dan Dare; 7.30 Family Album; 7.45 Soccer Survey; 8 People Are Funny; 8.30 The Capitol Show; 9 Evening Stars; 9.30 The Case Of The Sinister Sister; 9.45 Curt Massey and Martha Tilton; 10 Dreamtime; 10.15 Music Of The Stars; 10.30 The Queens Hall Light Orchestra; 10.45 The Answer Man; 11 Back To The Bible; 11.30 Music At Bedtime.

Aleon Bennett's HOLLYWOOD REPORT

THE famous Mocambo nitery on Sunset Strip is doing such tremendous business with warbler Eartha Kitt that patrons are practically hanging from the rafters. It seems the harsh criticism thrown at this girl by Los Angeles City officials after her performance for the King and Queen of Greece has only brought her old fans closer to her, and given her many new ones.

Eartha is a great performer, and has come through this thing with flying colours.

Billy Daniels, after appearing at the Chicago Theatre for two weeks, will help Sophie Tucker and Harry Richman dedicate their Beachcomber Club in Miami, and then trek back to Las Vegas in February for a stand at the El Rancho Vegas.

The Garwood Van Orchestra opens at the Hotel Last Frontier in Las Vegas next week, with Park Avenue Hillbillie Dorothy Shay sharing the billing.

Dorothy Dandridge appearing on Television on the Donald O'Connor Show is a wonderful example to singers breaking into this medium.

This singer knows how to put everything into a song, and seems to step right out of the TV set into your living room. Her style has changed somewhat, with the sexier songs getting the bigger play. We hope it won't be long before Dorothy graces the West Coast niteries again.

Benny Strong and his Orchestra now at the Hollywood Palladium. This aggregation makes a point of keeping the old tunes alive, and the customers love it. "Goofus," "Sweet Georgia Brown," and the like are given lively treatments, and of course the latest swing numbers are given full play. Milly Coury, tiny singer, makes her debut with this orchestra, and does a mighty fine job.

Pete Pontrelli recorded "September In The Rain" for Senate with all proceeds going to a fund for Claudie Bowen, the trumpeter on the session, who has been siling for some time.

Saratoga pianist Jerry Marlowe signed with Capitol Records for some more of his fine renditions.

Recordings generally selling well along the West Coast, and we hope this will continue far into the New Year.

THURSDAY
6 p.m. Thursday Requests; 7 Musical Round-Up; 7.15 Dan Dare; 7.30 Topical Half-Hour; 8 The Black Museum; 8.30 Movie Magazine; 9 Norrie Takes A Chance; 9.30 The Case Of The Sinister Sister; 9.45 Melodies By Mairants; 10.30 Music For Everyone; 10.45 Italian Music And Song; 11 Old-Fashioned Revival Hour.

FRIDAY
6.0 p.m. Friday Requests; 7 Beaver Club; 7.15 Dan Dare; 7.30 Make 'Em Laugh; 8 Cavalcade Of Music; 8.30 Hopalong Cassidy; 9 Evening Stars; 9.30 The Case Of The Sinister Sister; 9.45 Edmundo Ros; 10 Dreamtime; 10.15 Forces Choice; 10.30 Old Acquaintance; 10.45 Let's Dance; 11 The Voice Of Prophecy; 11.15 Radio Bible Class; 11.45 The Answer Man.

SATURDAY
6 p.m. Saturday Requests; 7 Amateur Football; 7.15 Irish Requests; 8 The Best Of The Best; 8.30 The Capitol Show; 9 Scottish Requests; 9.55 Radio Theatre; 10.45 Popular Melodies; 11 Bringing Christ To The Nations; 11.30 '208' Supper Club.

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MILLSTONES

NEARLY a year has passed since George Webb opened his Hot Club of London at the "Shakespeare Arms," Woolwich, and appropriate celebrations take place this Sunday. George has organised what promises to be a most entertaining evening, and includes Humphrey Lyttelton among the guests.

January 31 is fixed for the Hot Club's Christmas party.

The many familiar faces that used to frequent the old Delta Jazz Club are providing promoter Pete Payne with a broad smile these days.

Opening of the Club, a byword among English jazz enthusiasts, has attracted quite a few of the original followers and Pete has re-admitted them as members free of charge.

The Club's come-back looks strong. Since the first session a couple of weeks ago there has been a full house at 15, Wardour Street, where you can find comfort as well as atmosphere.

Bobby Mickleburgh and his Bobcats make their first appearance in Nottingham this Saturday.

Occasion is another session presented by the Nottingham Rhythm Club, which are proving most successful, but secretary Ken Allisop is not too happy about the attendances for the Club's record recitals.

Last week's mention of Nottingham Jazz Club's low admission fees has attracted a number of letters from secretaries. New claimants to the title of "Club with the lowest admission charges" is Swanage Rhythm Club, 2/- per year and 1/- for each weekly session.

Swanage R.C., incidentally, is one of the few record clubs that have been in existence without a break since the war.

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CLUBS—MODERN (Contd.)

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I HEAR from Johnny Stewart, the Show Band producer, that the formula used on the Saturday show will soon be transferred to Mondays. This is great news, as I've always thought that it was a shame to lose a certain section of the public who always listen to football on Saturdays. I'm sure this is also great news for Bob Monkhouse, the resident comic in the show. It could really put him in the high brackets.

Other alterations we can expect in the New Year are that the Monday night show will be an hour instead of 45 minutes, and the Saturday show will be at 1.10 instead of 3 p.m.

FOLLOWING the other cod versions of "Dragnet," Stan Freberg has now made a record of a "Xmas Dragnet." It entails a gent who is run in for not believing in Santa Claus or Easter Bunny. So watch out, you sceptics!

I NEVER thought I'd see a West End show use TV as an advert. openly, but sure enough the Arthur Askey show at the Palace, "The Love Match," has on the hoardings "THE SHOW YOU SAW ON TV," and believe me the business is sensational.

Winifred ATWELL

writes her own story in the 1954 NME ANNUAL

Details are on page 7.

LES BAKER, the popular violinist, who we'll be hearing a lot of soon, told me a great story.

He was doing a Grand Hotel type of concert, and during one of the intervals one of the audience, born well within the sound of Bow Bells, came up to tell Les how much he was enjoying the programme.

Les thanked him very much and asked whether there was any special item of music he would like to hear. The man replied, "Yus, as a matter of fact I'd like to hear you play 'Bolero'."

"Which Bolero," asked Les. "Oh, I don't know what it's called exactly," countered the man, "but if I remember, it starts off with the drum, then you bring in the piano, then the double bass, after that I forget what happens, but I know you all finish up playing 'ell for leather...'"

Any suggestions? I'm any judge at all, Peter Maurice have another big continental hit in that new song "Oh My Papa."

Previous to this, they have produced "Auf Wiedersehn," "C'est si bon," "Autumn Leaves," and "If You Go," and now this, which is a Swiss song. It comes from a Swiss musical comedy written by Paul Burkhard, and called "Fireworks." Up to yet, they have nine records.

THE ALLEY CAT

Music Business News & Chatter



Sonelli (left) gets together at rehearsal with his pianist and vocalists, prior to opening as MD of London's May Fair Hotel, next Monday (7th). The pianist is Jack Marshall (no relation to the rotund NME scribe), and next to him is singing bassist Ivor Rich. The little lady is petite Lynn Mason who, after a long spell at Hatchett's, plus some broadcasting, has recently been singing in Spain.

seated audience, and was on wax by 5.10 p.m. Fast work, boys.

RAN into the one and only Harry Roy the other day. He is still as irrepresible as always. During our conversation he told me that he hadn't seen any of the music boys for ages—he wondered if it had anything to do with the number of broadcasts he has not had lately!

Mind you, it could also be that the boys find that their expense accounts don't run to the Copacabana these days. Whichever way it is, let's hope that Harry is on the air soon and regularly.

JUST got wind of a new singing hope. His name is Don Peters and he is appearing at the East Ham Granada this week. Apparently, he was a sensation on the first night and has already landed himself some air dates.

He is an Irish boy who has been doing a lot of work in Scotland, appearing for some time in the Logan Family stage show. Watch out for the name.

REG CONNELLY left London on Wednesday by air for New York, where he expects to be for several weeks.

Take it from Alma

SULTRY-VOICED Alma Cogan, featured vocalist in the "Take It From Here" radio series, is a young lady who has come a long way in a short time.

Only two years ago she approached Walter Ridley, Artists and Repertoire manager at HMV records, for an audition.

Though she was unknown and inexperienced, Walter agreed to listen to her. Realising that she had talent, but lacked polish, he advised Alma to study hard for twelve months, then come and see him again.

This she did—and the result was a solo contract to record for His Master's Voice.

Alma's very first disc, "To Be Worthy Of You," found a place on Jack Jackson's "Record Round-Up" show for three weeks in succession. So did her next release, "To Be Loved By You."

At this time, she had made no live broadcasts, but Miss Cogan's success on wax soon led to her being co-starred with Dick Bentley and Josephine Crombie throughout the first run of the BBC's "Gently, Bentley" programme.

Early last winter, Alma commenced a variety tour with Peter Brough, but the strain of overwork began to take its toll. She was told by a throat specialist that she must rest, and not sing at all for five months.

After recuperation, Alma played the Moss Empire circuit as from May, 1953, also making concert appearances for Harold Fielding. She resumed her recording career, and currently has a new coupling of "If I Had A Golden Umbrella" and "Mystery Street" on the market.

Twenty-one years old and single, Alma Cogan has her biggest radio break to date in "Take It From Here." Though actress June Whitfield (from the "Love From Judy" show) also handles some of the dialogue, Alma is featured in speaking as well as singing parts. In unguarded moments, she can often be heard practising her dialects!

Bentley and Josephine Crombie throughout the first run of the BBC's "Gently, Bentley" programme.

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Where is the MELODY BAR? see next week's issue

He tells me to look out for Bob Merrill's new song which he is shortly bringing out, "Cuff Of My Shirt," the lyric of which tells of a guy going through the laundry to find the shirt with a girl's telephone number written on the cuff! How's that for an idea? You can add this to Merrill's other winners of 1953, like "Red Feathers," "Look At That Girl," "Chicka Boom," "Doggie In The Window," etc.

SORRY, in fact, deeply sorry to see that Michael Bentine has shaved off that beautiful beard of his! He tells me that he finds he gets better reaction to his visual gags without it, but I must confess I mourn its departure. I feel that it would have been a real thrill to have let him loose on Barbara Kelly.

CONGRATULATIONS to Dennis Main Wilson and Alastair Scott-Johnson, the BBC producers of the two new big comedy shows "Top of the Town," and the Frankie Howerd Show. Both are really first rate shows and must make people doubtful about watching second-rate TV shows on the same evening.

I SEE there are big alterations going on in the Peter Maurice building. Last year the Leeds Music department was modernised and redecorated and now they are doing the same to the Peter Maurice floor. Although I subscribe to the view that you can have hit songs in a cupboard, it's still nice to have them in comfort!

LOOK out, Frank Sinatra—I have just heard the record Monty Norman has made of your latest hit, "From Here To Eternity." I can tell you it's really out of the top drawer. I can't see anything stopping Monty on this form.

GREAT news for the fans who are going to the EMI concert at the Albert Hall on Sunday. MGM Record Company have persuaded the enchanting French star, Leslie Caron to sing the theme song from her latest picture, "Lilli," as a duet with Roland Petit.

As you probably know, Leslie is at present the leading lady in Roland's ballet at the Stoll Theatre. I happen to know at first hand the good work that is being done by the London Federation of Boys' Clubs, so I certainly shall not miss this Concert, which is in aid of that very good cause. Charity and Leslie Caron, too! What more could one want?



Carole Brooke, the cabaret singer guitarist who alternates her dates between London and the South of France, has just returned to town after a three months' season in Cannes. Last Monday she opened at London's 21 Room. In Cannes, Carole has been appearing in cabaret at the two smart restaurants, Le Drap D'or, and Le Voile au Vent. During her stay she broadcast several times from Nice. At Cannes every winter, Carole has also appeared at many resorts here, including the 500 Club, and the Cafe Anglais. As can be imagined she sings in several languages.

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Seats will be available at the doors on night of Concert.

BAND CALL

- Week beginning December 4
- NORMAN BURNS QUINTET**
Saturday, Weybridge; Thursday, King Edward Hall, Windsor.
 - TITO BURNS SEXTET**
Tonight (Friday), Metropole Hotel, Minehead; Saturday, Empire Hall, Taunton; Sunday, Colston Hall, Bristol; Tuesday, Broadcast, Thursday, New Theatre Ballroom, Amesbury.
 - JOE DANIELS' BAND**
Tonight (Friday), Ice Rink, Falkirk; Saturday, Ice Rink, Kirkcaldy; Monday, Cameo Ballroom, Carlisle; Thursday, Town Hall, Watford.
 - RAY ELLINGTON QUARTET**
Tonight (Friday), Slough; Saturday, Dorking; Monday, Manchester; Thursday, Norwich.
 - REGGIE GOFF SEXTET**
Tonight (Friday), NCO's Club, Bushy Park; Saturday, NCO's Club, Sealand; Thursday, NCO's Club, Burtonwood.
 - HARRY GOLD'S PIECES OF EIGHT**
Tonight (Friday), Savoy Ballroom, Southsea; Saturday, Locarno Ballroom, Swindon; Monday, Corn Exchange Bedford; Tuesday, Palais de Danse, New Cross.
 - JOHNNIE GRAY'S BAND**
Tonight (Friday) Coventry; Saturday, NCO's Club, Burtonwood; Sunday, London Palladium; Tuesday, Kings Hall, Stoke.
 - VIC LEWIS ORCHESTRA**
Tonight (Friday), Plaza Ballroom, Derby; Saturday, Samson & Hercules Ballroom, Norwich; Sunday, De Montfort Hall, Leicester.
 - MICK MULLIGAN'S MAGNOLIANS**
Saturday, Bodega Restaurant, Manchester; Sunday, Corn Exchange, King's Lynn; Monday, Regent Dance Hall, Brighton; Tuesday, Club du Faubourg, London, W.1; Wednesday, Royal College of Art, South Kensington; Thursday, Town Hall Stoke Newington.
 - RONNIE SCOTT ORCHESTRA**
Tonight (Friday), Town Hall, Battersea; Saturday, Civic Theatre, Poplar; Sunday, Colston Hall, Bristol; Monday, Town Hall, Bristol; Tuesday, Broadcast.
 - GEORGE SOWDEN'S BAND**
Saturday, NCO's Club, Ruislip; Wednesday, NCO's Club, Brize Norton.
 - NAT TEMPLE'S BAND**
Tonight (Friday), King's Hall, Derby; Saturday, Palais de Danse, Brighton; Thursday, Brent Bridge Hotel, Hendon.

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